



Some Remarks on Keeping the Author's Style in Translation (By the example work of Sadriddin Ayniy)

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ABSTRACT

This article discusses the successes and failures of translating the works of the great Tajik and Uzbek poet-writer Sadriddin Aini through French into Russian, and how the Russian translator S. Borodin turned proverbs, parables, and realities, that the French translator V. Vuano also translated some articles in the original text, used by the author to represent some portraits of heroes. The methods of simulation and comparison, based on the "art of interpretation", have not been translated into French because of the lack of translation. As a result, it is stated that the author's style has been compromised and that the artistic and national color are not fully reflected.

Keywords:

Translation, style, French Oriental scholars, real words, field, originality, text, proverbs, word by word.

It is well-known that the important source of world literary criticism is the links between the East and the West, so the strength of these links is important. Determining the evolution of the history of human literature at different times is a challenge. Literary relations of the East and the West are mainly supported by the emergence of romantic style in the beginning of the 19th century by typological comparisons and comparisons in the study of folk literature. The literary relationship between East and West is as much as possible in this study. This is due to the fact that the Western scientists M. Posnet, J. Amper, N. Conrad. At the same time, along with these literary critics, Persian-Tajik comparisons play an important role in the literary relationship between the East and the West. Realizing the urgency of the matter, Persian-literary scholars in the late 50's began a series of studies. It is permissible to divide the Persian-Tajik comparative studies into 3 groups.

The first group includes such scientists as A. Sayfullaev, V. Belan, H. Shodiqulov, Y. Akbarov. The second group includes scholars

who have thoroughly studied the relationship between Tajik literature and the literature of the former Soviet Union, and have written meaningful pamphlets.

The third group includes scholars dealing with the East and the West. A. Sayfullaev, V. Samad, G. Shahidi, Sh. Mukhtar, L. Malkina, R. Dehoti, Sh. Muhammadambarovs in general. Most of the studies by Tajik Comparators are based on the works of great Tajik poets and writers, such as Firdavsi, Khayyam, Saadi, Khafiz, Jomi.

Tajik writers have written many works throughout the century. Of these, noteworthy is the translation into Russian of the world. That is why the task of literary scholars in recent years has been a difficult and honorable task of creating a history of literary relations in the study of international relations of Tajik literature. But we understand that the work of great figures and their connection with literature of other worlds cannot make important research without studying the works of great Orientalists. Therefore, we consider this article to be a piece of great research. The works

of Tajik and Uzbek poet and writer Sadriddin Aini are also multi-volume. We consider it desirable to include pages from the Second World Literature Book. Certainly, the fact that a number of his works have been translated into French by Russian (indirectly) is also a good deed to strengthen their literary links. It is important to study the links between Eastern and Western literature, and to determine how many scientific works have been created, including the share of literary scholars. First of all, it is important to note the influence of French revival literature on S. Aini's works. In particular, it is known that Aini's revolutionary style was created under the influence of revolutionary songs such as "Marcel" and "International." A thorough examination of all the works of French orientalist about the Aini art is an important issue from the point of view of the aesthetic principles of French contemporary literature.

The work of the writer "Death of the Moneylender" "Смерть ростовщика" has been translated into Russian through many languages of the world. Given the French translation of this work, S.A. "Смерть ростовщика" translation from Tajik S. Borodin 1957 y. S.Aini La mort de l'usurier traduit du tadjik et russe par S.Borodine et V.Voinot. We see the successes and failures of the French translator B.Biono Russian translator S.Borodina. Just as the Russian interpreter provided authenticity in the original text, Biono sometimes appeared to fail to reflect the fullness of the national color.

One of the important parts of the linguistic field is translation studies. In the course of translating one language into another language, the words and phrases inherent in the originals of literary words, ie torisima, are given in the form of a link under the translation of real words in translation studies, given that the names of the objects do not exist in another language.

If we look at the real words in the works of the great Tajik and Uzbek writer and poet Sadriddin, the author's own style (popular style) reflects the traditions of the 19th century modern history and events of the literary environment of the time. It is well-known that

almost all of the original works of S.Aini have been translated in a number of languages. Among them are "Death of the Moneylender", "The executioners of Bukhara", "Memories", "Slaves", "Old School". However, all translators made it through Russian. The French translator V.Vuano translated the work of the writer "The Death of a Judge" by a Russian translator, S. Borodin. As is well known, the interpreter has his own style. The French interpreter also repeated some of the mistakes made by the Russian translator. We see that some articles and proverbs that reflect nationality and originality are translated as follows.

In fact:

... афсус ва надомат суд надой, чунки тир аз камон часта ва мурғи матлаб аз дом раста буд. С.Айни марғи судхӯр. Д. 1954 сах 22.

Russian translator S. Borodin: раскаиваться было поздно, вздохнуть и сожалеть, бесполезно, стрела вылетела из лука, птица вырвалась из силков (С.Айни Смерть ростовщика. Пер с таджикского. С.Бородин стр. 50). In fact, we have noticed that an interpreter gives the article in the text as an interpreter.

The word "Мурғи матлаб" is replaced by the word "птица" in Russian.

The word "Мурғи матлаб" means "bird" or "bird of happiness." In fact, it would be appropriate to translate "птица" in Russian into "счастья" French translator B.Vuano, who translated the Russian translation, turned the above passage as follows.

...les consolation semblables ne faisaient qu'augmenter sa douleur. Agissant comme l'eau sale sur une brulure. Il injourait consalatiur et continuait son chemin pour s'adresser à un autre. (S.Aini La most de l'usurier. B.Vyano Paris/ 1957 p/ 146). Just as Russian translator S.Borodin has translated a number of proverbs and sayings, we can see that B.Vuano did the same. Another example: the original "чи зарар дорад шавад лалмуий гӯён аз вай хучра мепурсам." С.Айни. "Марғи сутхур" сах. 8.

In other words, it was inevitable. Russian translator "я спрошу его о колье как говорят в пословице" "либо вийте либо нет либо дождик либо снег" (С.Айни. Смерт рос. Пер. Таджик. С.Бородин стр 40.)

In French: Je lui demanderai pour la chambre comme dit le proverbe: "peut-être bien que oui, peut-être bien que non" (S.Aini. *La mort de l'usurier*. Nouvelles traduit du tadjik et russe pas S.Borodine et V.Voinot Paris, 1957. P.51.)

The French translator literally quoted an article in the text. A number of articles expressing national spirit, national coloring, in fact, express the writer's style, full understanding of the people's spirit and way of life, but we have found that in some cases translators have not translated them:

"Рох зану эхсон кун" (С.Айни М.с.с. 107)

"Дузд бошу беинсоф (С.Айни. Марги Судхур. Д 1951. С 126)"

"Аз борон гурухта ба новадан афтодан" (С.А. М.С. С. 126)

"Одамро одам вайрон мекунад, оламро об" (С.А. М.С.Д. 1951 С 108.)

Literary scholars have noted in their research that indirect translations made before us cannot fully convey to the French reader the original style of the writer, the national lifestyle of the people.

There are many translators who translated Sadriddin Aini's works into Russian, some of them trying to preserve the writer's original style and nationality, and in general, we have seen that the reader is able to reach the maximum, but in some translators it is possible to use non-authoritative command, intonation, and word-formation:

Originality: -Ий одам судхур аст – гуфт бойбача (IV 49)

In Russian: - Ба, ты не знаешь! Да ведь он ростовщик (смерть ростовщика, 1965; Собр.соз т. III, 214).

In French: Ah, tu ne sais pas?! Mais il est un prêteur! La mort de l'usurier (V.Voinot, M., 1972.)

Originality: -Натарсед, Қори амак (IV 52)

In Russian: -Да пугайтесь, же, дядюшка Кори ...! (Смерть ростовишка. Собр.соч. 1957, 49).

In French: Donc, n'avez pas peur, oncle! (La mort de l'usurier traduit du tadjik russe par Voinot. M.,1969)

As we have seen, joining in the text of consonants turns the writer away from his style

and into artistic style, and does not correspond to the language of the Tajik people. In the translation of the famous Russian translator S. Borodin Sadriddin Aini, it is sometimes understood that the writer's style, in his capacity as an artist, was kept away from the original in order to preserve the spirit, nationality and image of the work as much as possible.

S. Borodin: ... in Tajik, given the fact that the sentences are based on Iranian language for a long time, the length of sentences in Russian literary is not the writer's success, but in order to be considered defective, to maintain rhythm in the system, to expose the writer to the Russian reader, that he did not know the customs of the Tajik people, his experience, it did not diminish the artistic level and maturity of his works. (From a letter from S. Borodin to the author of these lines - IYALAN. Taj. SSR. Department of Tajik Soviet literature).

In the book "Death of a Moneylender," S. Aini was so skillful in portraying a portrait of heroes, especially (Portrait of Kari Ishkamba). He was also able to express his attitude towards this hero, by which he never pressed the reader on his own terms. In the Tajik literary language there is a method of simulation and comparison, called "art of the word".

At the Death of a Moneylender, Ishkamba actually graduated from a special school to memorize the Qur'an, so we can see that the writers, who achieved the title "Qari" (ie the Quran), skillfully demonstrate that the "religious scholars" have masked religion and served it for their own benefit.

Kari Ishkamba always repeated the following verses of Jalaluddin Rumi:

Дех марав, дех мардро ахмоққунад.

Originality: Ақдро бенуру беравнақ кунад (IV. 103)

D.B. Translations in French:

ne vas pas au village,
le village avale s'épuise,
son esprit s'estompe.

With this, the writer's wish is to gain comfort through the Bytes of Jalaluddin Rumi's by Ishkamba, constantly trying to make a lot of money in the eyes of the people, pretending to be religious and educated, and their true aim is

to find a way to make more money, proves to be a deceiver, a usurper, a hypocrite, however, it should be noted that the Russian translation of S. Aini's works was left in the six-volume collection of selected works, as above, as well as its contents and its completeness. The importance of this passage is also noted by I.S. Braginsky (The life and work of Sadriddin Aini. M. 1959.P. 162.).

Studies show that translators who translated Sadriddin Aini's works into Russian (O. Sukharova, A.Z. Rosenfeld, and S. Borodin), were close to the author's style and were able to convey his artistic skills more deeply.

Thus, young Uzbek literary scholars have the opportunity to study the works of well-known theorists of world literature in the field of literary translation and to directly translate the works of great poets and to further strengthen and develop the literary relations of the East and the West.

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