

From the history of literary translations from French language into Uzbek language in 40-50s

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Annotation

This article deals with translation practice the French literature in the Uzbek language. The ways of translation some stories in 40-50s are given in it. Several examples of translations in Uzbek, Russian and French are presented in this article.

Key words: transmission of images, collection, change, replace, original, novella, story, translator, model, issue

Beginning of 40s presented a step forward in introducing Uzbek readers with French literature. So, in 1940 the translation of first book by R.Rollan from the cycle “Jan Cristof” appeared as translation of M.Osim. In 1941 M.Hakim translated the fragments from the novel A.Barbus “Fire” and several novelles of Maupassant: “Revenge”, “Two friends”, “Madman”, “Mademoiselle Fifi” and “Adventures of Walter Knafsa” where Maupassant described the terrors of Franco-Prussian wars.

It is necessary to underline that Yu. Pulatov taunted M.Hakim in wrong transmission of title of novella “mademoiselle Fifi” by Maupassant into Uzbek language. Actually, M.Hakim didn't translate the title as “Фифи хоним” he did it as “Хоним Фифи” which stylistically differentiated from the previous one. Firstly, word “mademoiselle” is translational and secondly, it couldn't be comprehensible to majority of Uzbek readers at the end of 30s-in the beginning of 40s. in that 1940 anonymous translator published the translation of story “Siege of mill” by E.Zolya.

Intensive growth of translated publications of French literature had stopped in the period of Great War and recommenced only in 1948 as debut of collection, including 33 novellas of Maupassant translated by Zumrad under the general title

“Selected stories”. New translations of Zumrad, several publications in revised editions were included in it.

Splendidly done translation /anonymous translator/ of two poems of Aragon “Radio-Moscow” and “Poet deals to party” is very important. Original of these poems captures the readers with their simplicity and amenity, dustless ripeness in the best traditions of French revolutionary poetry. These qualities of originals weren’t faded in the translation, translators reproduced them with artistic grace. It can be easily proved in comparison original with Russian and Uzbek translations. Let’s look through the poem “Radio-Moscow”.

Original:

Le soleil de Valmy se leve tantôt
On avait oubilé dans la nuit du naufrage
Ce que c’est n français que le coeur à l’ouvrage
Il est contagieux l’exemple du courage
L’hivor prochain sere coupant comme un couteau

(Aragon, 29)

Russian translation by H.Antokolski:

До рассвета Вальми остаются часы
Просыпайся: кто спит. Не сгибайся, кто тужит
Пусть нас горе не гложет, веселье не кружит
Пусть примером нам русское мужество служит
Слушай, Франция! На зиму нож припаси.

/Арагон.И.С. 11/

Uzbek translation:

Вальми тонги отар яна яқинда,
Қаддингизни ростланг, босмасин ғафлат

Шодлик алдамасин, янгиланмасин ҳасрат

Русларнинг мардлиги бизга зўр ибрат

Франция чиқар қиличинг қиндан!

/Арагон И.С. 99/

Followed the demand of time, anonymous translator translated the poem applying to patriotic conscious of the reader. It reflected in efficient transmission of images, in stressed and turbulent dynamics of style. Success of translated poems of Aragon is that the translator combined them with author's lyric digression, brought in his poetic talent.

In 1955 the collection of nouvelles of Maupassant translated by Zumrad as "Stories". Translations in this collection can be divided in three categories: 1/ new, 2/ revised nouvelles translated by her in 1948, 3/ some old translations of P.Tursunov and M.Hakim. The quality of translations of last collections, in our opinion, essentially wasn't differentiated from previous. Errors and drawbacks in first collections were also repeated in the last collection. The following examples prove it.

Original:

Elle réfléchit quelques instants, puis déclara:-

Puisque va passer, on l'enterrera pas avant samedi,

T'auras ben d'main les cossards

(Maupassant, A.S., 94)

Russian translation:

Подумав немного, она заметила: -Если он нынче помрет, раньше субботы его хоронить не станут, -значит для сурепки у тебя есть завтрашний день.

/Мопассан И.П., 452/

This is "revised" translation of Zumrad in 1955:

Uzbek translation: Бироз ўйлаб тургач:-Агар букун ўлса шанбагача кўмиб бўлмайди,демак эртага баҳузур сурепани чопаберасан,-деди.
/Мопассан И.П., 93/

In last two examples any words hadn't changed, though the word “сурепка” had changed as “сурепа”, it is absolutely wantonly, moreover, there were not any remarks to this word. But as it is given in Russian-Uzbek dictionary the word “сурепка” can be given as “гулисариғ шумғиё”.

Other example is the following.

Original:

Quand il entendit sonner midi, il appelle:

-Hó! la mé, la soupe est-elle cuite?

La vieille cria de sa cuisine:

Ya point de soupe pour té, gros fagniant

(Maupassant N.Ch. 263)

Russian translation:

Когда часы пробили двенадцать, он позвал ее:

-Эй, мамаша! Суп сварился?

Старуха отозвалась из кухни:

-Нет тебе супа, толстый лентяй.

/Мопассан. И.П., 726/

Translation of Zumrad in 1948:

Соат ўн иккига жом урди, буни эшитгач

Туан қичкириб:

-Ҳой онаси! *Шурво* пишдимиз?-деди

Кампир ошхонадан туриб:

-Сенга шурво йўқ, ялқов, семиз!-деди.

/Мопассан. Т.Х., 116/

The same translation in 1955:

Соат ўн иккига жом урганини эшитгач,

Туан қичкириб:

-Ҳой онаси! Шурво пишдими?-деди

Кампир ошхонадан туриб:

-Сенга шурво йўқ, семиз, ялқов!-деди.

/Мопассан. Т.Х., 106/

In both translations the French word “soupe” replaced the word which denotes Uzbek national meal “шўрва”. As examples mentioned above, we don’t observe any amendments in the following translation, except for changing consistency of peripheral elements of the sentence –“ялқов”- “семиз” in the first example and “семиз”- “ялқов” in the second one. Besides, this publication had some drawback done by translators of 30s.

The last edition of translated works of Maupassant was reasonably revised variant. But this revision had a formal character, and drawbacks of last editions connected with transmission of words which denote French realia left out of sight of translator Zumrad.

Compare:

Original: Elle dit la figure contractee par l’angoisse.-Faudra tout de même l’cuire quatre dousaines de boules

(Maupassant A.S.,103)

Russian translation: Жена сказала, озабоченно морща лоб:-Опять придется печь четыре дюжены *пышек* /Мопассан А.С., 103/

Translation of P.Tursun: Аёл юзида ҳаяжонли аломатлар кўрсатиб деди:-Яна тўрт дюжна олма *сомса* пиширишга тўғри келади (In English: “A woman in excitement in her face, said: “I have to cook four dozens of doughnuts”)

(Mopassan Q.N., 23)

Translation of Zumrad in 1948: Эр-хотин ёлғиз қолганларида хотини диққат бўлиб, пешонасини тириштириб,- Яна қирқ саккизта *нон* пишириш керак!-деди. /Мопассан Х., 109/

Let's compare how Zumrad had translated this fragment in 1955:

Эр-хотин ёлғиз қолганларида хотини диққат бўлиб, пешонасини тириштириб,- Яна қирқ саккизта *булкача* пишириш керак!-деди (In English, "When the couple left alone, a wife wrinkled up and said, I have to cook forty eight loaves of bread again")

/Мопассан Х., 100/

All Uzbek translations had the same drawbacks: in transmission of words "четыре дюжины" and "пышка" translators hadn't any unified principle. If the word "пышка" was translated as "олма сомса" by P.Tursun, he "nationalized" the original as "сомса" /пирожок с мясом, испеченный в тандыре/ specific Uzbek notion, but "дюжина" transmitted by the word "дужна" which is fully meaningless.

In the second and third examples "четыре дюжины" transmitted descriptively /қирқ саккизта-сорок восемь/, it can't be considered as wrong translation. But it would be given by transliteration and it was explained in footnotes that one dozen is equal two twenty four, the apprehension of readers will be enriched with one more unfamiliar notion.

In the second example the word "пышка" changed into "нон"/хлеб/, in the third example the translator solved by calcing from Russian "булкача"/i.e. small doggy/. All meanings of this word wasn't given even in the Russian-Uzbek dictionary under editorship of R.Abdurahmanov.

Compare: пышка ж.1.булочка, кулча, булкача, ширмойнон; перен. разг. лўппи,дўндиқ,дўмбоқ. Meanwhile, there are words "чалпак" and "бўғирсоқ" in the Uzbek language which could be replaced "пышка". Besides it, Zumrad enriched two last examples with the following time clause –эр-хотин ёлғиз қолганларида.

In 1957 S. Mukhamadjanov had translated the novel "Children of Captain Grant" of Jules Verne from Russian translation done in 1951 in the publication of Detgiz. In a year, the translation of trilogy "First hit" of A.Stil appeared done by

Russian edition of “Foreign literature” in 1952 and 1954 by two translators: the first part translated by G.Shadi, second and third parts by A.Sharapov.

The level of these translations is high enough. The reason is in different circumstances, the main one is that national diversity of specific names as objects, notions and events of physical and cultural life wasn't signified brightly.

So, translations of works of French literature done in 40-50s had presented doubtless step forward in attitude of semantic accuracy and artistic-aesthetic reliability. Analysis of translations showed that the aspiration of translators in transmitting the original as organic unit, not as a combination of detached details is observed in that time. It is interesting to compare the following example.

Original:

Pauvres semblables, peuvres inconnus, c'est votre tour de donner!; Une autre fois, ce sera le nôtre. A nous demain peut-être, de sentir les cieuch éclater sur nos têtes, la terre s'ouvrir sous nos piede, d'être assaillis par l'armee prodigieuse des projectiles, et d'être balayés par des soufflés d'ouragan cent mille fois plus fort que l'ouragen (Barbusse. F., 289)

Russian translation:

Бедные ближние, бедные незнакомцы, теперь ваш черед принести себя в жертву! Потом наступит наш! Может быть, завтра и нам придется почувствовать, как над нами раскалывается небо и под ногами разверзается земля, нас сметет дыхание ураган, в тысячу раз более мощного, чем обычный ураган /Барбюс.О., 206/

Uzbek translation:

Бечора кишилар, бечора номаълум жонлар, курбон беришга энди сизларга навбат келди. Бугун бўлмаса эртага бизнинг ҳам навбатимиз келажак. Балки яқин кунларда биз ҳам тепамиздаги кўкнинг ёришиб кетганини ёки оёғимиз остидаги ернинг ўпирилиб кетганини пайқаймиз; балки бундан минг марта кучли бўрон бизни ҳам учириб юборар /Барбюс.Ут.,20/

There weren't any words which remind about national diversity of original, so translation was more successful. When translators touched down the words-realia, they began to stumble in every step /суп, пышка, дюжина и т.д./.

Though the translations greatly differed from early translations according to the quality, but they suffered from the tendency of translators to literalism, formalism, blind imitation to the negotiator language and replacing the words which reflected national peculiarities of original with specific Uzbek words. All of these prove the absence of unified principle in transmitting the words which denote realia from one language to another.

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