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The Influence of Language and Principles of Translation on the Origin of Variation and Invariance in Translation

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Abstract: *Recently, the terms invariance and variability have become widely used in many disciplines. This is often observed in linguistics and literature. In this article, the reasons and bases of the phenomena of variation and invariance in the translation of fairy tales, the common and differential aspects between the types of variants, and the study of the phenomena of direct and indirect translation variants are discussed.*

Keywords: *comparative-historical method, etymological dictionary, mythology, written culture, philological research, invariant, variant, artistry, plot.*

I. Introduction

A certain degree of influence of the principle of redundancy in the language can be observed on the origin of variation in translation. The reason is that the translator often expresses unfamiliar realities in interpretive translation. As a result, the number of lexical units in the text increases compared to the original. Also, some translations, on the contrary, are based on the principle of economy [1]. For example, if the translator is unable to recreate the quoted phraseological unit or figurative expression (paraphrase) in the translation, he may leave it or express the phraseology consisting of several words, defining compounds, metaphorical compounds with a simple word.

No matter what language the fairy tales are translated into, as much as possible, efforts are made to preserve the folklorism, ideological content, artistic features, main role and images of the original. Nevertheless, the possibility of fully preserving its lexical, grammatical and stylistic aspects will be limited. But they are not considered versions.

II. Literature review

The individual characteristics of the translator's skills show their influence in the transformation of the original text into a translated text.

The fairy tale "Bir xumcha shovla" by the Brothers Grimm has been translated into Uzbek several times in different years. They mostly converted to Uzbek through the medium of Russian. These translations are:

1. An instrumental poem made by Uzbek children's poet Adham Rahmat in 1938. It was published in the Uzbek language in the Latin script used in those years [2].
2. 40 years later, this tale was translated into Uzbek by expert translator Surayyo Torakhonova and published in Krill script in 1978 [3].
3. This tale was also published on the website in 2008, but its translator was not specified.
4. This fairy tale was published in 2020 based on the translations of the Brothers Grimm's fairy tales. It is also included in "Mittivoylar sovg'asi. Olmon xalq ertaklari 1-kitob". It was translated by Kh. Rakhimov, G. Rakhimova [4].

As a result of the comparative study of these four translations of the fairy tale, it was found that there are the following differences:



III. Analysis

First of all, Adham Rahmat, being a poet himself, paid great attention to the preservation of fairy tale art. For example, the flow of a sawmill is compared to the flow of a river, while in the translation of S. Torakhonova, it is compared to a stream. In the third and fourth translations, such an expression does not exist.

Second, Adham Rahmat tried to use words clearly. For example, if he says that the heroine of the fairy tale - the little girl - went to the forest to pick monkeys, other translations use the general word "fruit" instead. This situation is preserved in the motif of the old woman asking the little girl for a monkey. In the translation of H. Rakhimov, G. Rakhimova, it is said that "the girl went to the forest hoping to find some fruit."

Thirdly, since Adham Rahmat retold the tale in the old Latin script (1938), the vowels and consonants are given in it according to the laws of the graphics of that time:

a) in the vowel graph:

ў – o (*кўн-kor, тўлди-toldi, бўлиб-bolib, бўлсам-bolsam, кўриб-korib, қўрқди-qorqdi, сўнгра-soйra, ўйлади-oйladi, жўнади-jonadi, гўшт-gosht, ўм-om*);

o – a (*бор-bar, бирон-biran, тегирмончи-tegirmanchi, узоқ-uzaq, ортиб-artib, қолди-qaldi, ортиқ-artiq, бораман-baraman, аломан-alaman, хароб-xarab*) expressed in pronunciation with changed sounds.

Under the influence of the Russian language, the sounds like я, ё, ю which have been assimilated into the Uzbek language, are written by adding one j sound. For example:

я-ja – кифоя / *kfaja*, яшар / *jaşar*, яхши / *jaxşi*, ярамаслигини / *jaramasligini*;

е-je – етгунича / *jetgunica*, елкасида / *jelkasida*;

ю-ju – югурди / *jugurdi*; юмалоқ / *jumalaq*, юз / *juz*, юмдалаб / *jumdalab*;

ё-ja – қаёққа / *qajaqqa*, ётганини / *jatqanini*;

a) in consonant graphics:

з-қ – совза/savqa, озир / *aqir*, қайғули / *qajqili*;

й-ж – тўхтайди / *toxtajdi*, қўйиб / *qojib*, йўл / *jol*; хўжайин / *hojajin*

ч-с – уч / *us*, кўча / *koca*; чироқ-срақ, печка-реска, чалиб-calib;

г-қ – қолган / *qalqan*;

э-и эҳтимол / *ihtimal* in these cases, there is an alternation of sounds.

In some cases, the possessive suffix "i" is often used: *shahriga - shahar+i+si+ga, biri - bir+i+si*

Surayyo Torakhonova's version of the fairy tale is in Cyrillic script (1978), Kh. Rakhimov, G. Rakhimova's version is in Uzbek alphabet based on modern Latin script (2020).

Fourthly, in accordance with the principle of economy in the language, short vowels are dropped in the pronunciation: *shirin-shrin, shikoyatlanmadi-shkoyatlanmadi*. It is often observed that the vowel "i" is written down due to the short pronunciation: *nima - nma, bilan - blan*.

Fifth, the name of the fairy tale is "Bir xurmacha shavla" in the first version, "Bir xumcha shovla" in the next two versions, and "Shirin bo'tqa" in the translation of Kh. Rakhimov and G. Rakhimova. Also, the words shavla and shovla are spelled differently. If you look at the "Annotated dictionary of the Uzbek language", then the word shavla is given, not the word "shovla". "Shavla" is a Persian word, which is among the words adopted in the Uzbek language.



Shavla refers to a soft soup made from rice or a kind of porridge made with meat, carrot-onion and rice [5].

Porridge is a thick porridge made from grains such as rice and wheat [6].

IV. Discussion

In our opinion, it is correct that Kh. Rakhimov and G. Rakhimova used the word "porridge" in the translation of the fairy tale. Because this type of food is common among Europeans. Giving it with the word "shavla" takes away from the nationality.

Xurmacha is formed by adding the diminutive suffix *-cha*, which is added to nouns, to the word persimmon, which usually means a double earthenware container used to freeze yogurt and put milk. The word *xurma+cha=xurmacha* means a small date.

The word "*xumcha*" was also formed in this way. It is related to the Persian-Tajik word *xum+cha=xumcha*, which means a big jug. *Xum* is a ceramic vessel of different sizes, with a narrower mouth, for storing liquids, grains, etc.

So, based on these comments, there is a slight difference in the structure, method of making, and appearance of *xumcha* and persimmon.

In the first versions of the fairy tale, the words *xurmacha* and *xumcha* were used to indicate the measure (calculation) of food, while in the last version the word "*dekcha*" was used. *Dekcha* means small pot. This word is Persian-Tajik and consists of *dek* - *qozon* and diminutive suffix *-cha*.

Sixth, there is a difference in the provision of a poetic passage in the fairy tale as a condition for the *khumcha* to boil the slaw:

A. Rahmat's translation:

Bir, ikki, uch

– *Xurmachada shavla pish.*

Boshqa ikkala tarjimada:

Men uchgacha sanasam,

Qayna, sehrli xumcham!

Only in the first of the two later translations, the poetic lines end with a period, and in the second with an exclamation mark. This serves to show that there is a difference in the tone of their speech.

It can be seen that in the first option, the sewage overflowed from the house to the roof, from the roof to the street, in the second option, it overflowed from the room to the hallway, then to the porch, and in the third option, it reached the room, hallway, porch, roof, yard, streets, etc. in the fourth version, it is exaggeratedly stated that it filled the kitchen and entered the neighboring houses. So, in the third option, this exaggeration is strongly given.

So, many fairy tales of the Grimm brothers, who became famous as German fairy tales, were translated into Uzbek not once, but several times, sometimes by poets and writers, sometimes by professional translators and scientists, so that these translations lived without denying each other; is coming The fact that one of these translation copies lives side by side without denying the other can make it possible to show them as "variant translations".



V. Conclusion

Translation variants of Grimm brothers' fairy tales should be determined depending on the period of creation and the conditions of distribution. Because this gives an opportunity to reveal the general and private aspects of maintaining a single plot, which of them is close to the original and has a high level of artistry. Here, it is important to look at these translation options from a comparative-historical, comparative-typological point of view. When solving the problem of variation in translation, it is necessary to take into account when, how, and for what purpose a text was translated.

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