



## CHILDREN IN FRENCH LITERATURE DURING THE LAST CENTURIES AND THEIR UZBEK TRANSLATIONS

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### Abstract:

*In this article are analyzed the world view of children in French literature during the last centuries and his transmission into Uzbek translations in a comparisons with other works of centuries with allow to establish the differences in the lives of children as well as the imagination of today's children. In particular, for the nineteenth century is chosen "Without family", written in 1878, one of the most famous novels of Hector Malot and "Mondo and other stories" of JMG Le Clézio, published in 1978, exactly a century after "Without family". Also, is analyzed the reproduction of French reality words in Uzbek translations as well as to study other translation problems that translators may encounter during their work. For this purpose is chosen the originals of Ch. Perrault's tales as well as their Russian and Uzbek translations in a comparisons of the Uzbek translations of tales by Ch. Minovarov, M. Kholbekov, T. Alimov, I. nZorov and A. Akbar. During the analyzes are revealed several functions of translation such as communicative, cultural common, knowledge-luminous, educational etc. The translation literature serves not only to spread knowledge about the world and man, but actively promotes the formation of the worldview, morale, taste, orientation of values in person, the creation of accurate reports between people, i.e. promotes the establishment of our political, aesthetic, moral and value to life.*

**Keywords:** The Worldview of Children; Literature; Translation; Transmission; Influence, Psychology.

**Cite This Article:** Rakhimova Gulsanam Ashirbekovna. (2019). "CHILDREN IN FRENCH LITERATURE DURING THE LAST CENTURIES AND THEIR UZBEK TRANSLATIONS." *International Journal of Engineering Technologies and Management Research*, 6(3), 21-26. DOI: <https://doi.org/10.29121/ijetmr.v6.i3.2019.362>.

### 1. Introduction

We study works for children, created in French literature during the XIX-XX and early XXI centuries. For the nineteenth century we chose "Without family", written in 1878, one of the most famous novels of Hector Malot. "Without family", is the story of Rémi, a boy abandoned from birth in the streets of Paris. Remi, sold by peasants who collected it to a traveling comedian named Vitalis, travels France and lives many adventures. The story is written in the first person. But the narrator is Remi and not Hector Malot. Remi and Mattia seek their places in the severe society of adults, fight against the indolence and the violence of the human beings. They are animal friends: dogs, birds, cows and so on. Rémi will end up undertaking a huge quest to find his family and the

encounters he will make on his itineraries will change his life. Remi's encounters with different characters provide the opportunity to look at the ways of life in the nineteenth century.

Comparisons of “Without family” with other works allow to establish the differences in the lives of children for centuries. For the twentieth century take, for example, *Mondo* and other stories of JMG Le Clézio, published in 1978, exactly a century after “Without family”. Unlike Hector Malot, Le Clézio chose a third person narrative. The heroes of her stories are lonely children, they have no parents, do not know or do not go to school. Each story is the story of a "slice of life", the reader knows neither the past nor the future of the characters. The heroes of the news are dreamers and seekers of happiness. They find their balance in the heart of nature in harmony with the sky, the sun, the desert, the forest and the sea. However they also fight, like Remi and Mattia, against the malevolence and aggression of adults. All the stories that make up the collection are rich in teaching, they force us to think. One of the brilliant French modern writers, Bernard Friot is the author of the stories really for kids. He writes for the children, he writes them with them. He lives to write, imagine, dream with children. Bernard Friot, the author of fifty books, seeks to capture “the imagination of today's children” and transcribe it in his texts. One of his best *New Pressed Stories* (Milan, Junior Collection, 1991) is translated into Uzbek by the students of the National University of Uzbekistan and published this year. Today, in a time of globalization, literature is one of the means for the children and adolescents of our time to express their identity, to claim their right to speak, and to be heard in their diversity. The works of French writers for children intervene in reality, change minds and hearts, open a better world for both children and adults.

The works of French writers are translated into several world languages, including Uzbek. There are several functions of translation such as communicative, cultural common, knowledge-luminous, educational etc. The translation literature serves not only to spread knowledge about the world and man, but actively promotes the formation of the worldview, morale, taste, orientation of values in person, the creation of accurate reports between people, i.e. promotes the establishment of our political, aesthetic, moral and value to life.

The literary translation and especially its psychology influences at the same time on the spiritual and emotional world of the reader. There are several ways to disfigure psychology in literary works. The character speech is also a better way among others. The writer takes the opportunity to make known to the reader the psychology, the feelings, the conduct and the spirit, even the whole psychological world of his character. To achieve his goal he speaks in the name of the character, expresses his opinion on an event or object. The character's speech is also used to individualize his character. This means of psychology exists, of course, in folklore, especially in the popular and literary tales of all peoples.

The role of French writers in the development of storytelling is invaluable. Among them we must mention Charles Perrault. Charles Perrault took care of the collection of French folk tales and the composition of literary tales himself. His stories were published in the years 1696-1697 and spread quickly in all countries. His stories were published several times in almost every language in the world and are still published. The merit of Charles Perrault in the field of tales "... is particularly emphasized by folklorists who have done several research on his work." [1,335]

Since the 1950s, Uzbek readers have been able to read French tales in their native language. The tales of Charles Perrault began to be translated first from Russian and, towards the independence of the Republic, from the original. During the 50s and 70s of the 20th century the best Uzbek poets Aziz Abdourazzoq and Choukroullo were also the best translators of Ch.Perrault's tales from their Russian versions.

In 1989 the translator Muhammad Kholbekov published the Uzbek version of the French literary tales under the name "Janob Segenning echkisi" (The goat of Mr. Seguin). The tales of Ch.Perrault "The Little Thumb", "The Booted Cat", "The Sleeping Beauty", "Cinderella or the Little Glass Slipper", "The Fairies", "Blue Beard" and "Riquet to the Tuft" have also found their place. [2]

By the translation of the tales of Ch.Perrault after the proclamation of independence took care of Ch. Minovarov (French in Uzbek), T. Alimov and Ilhom Zoer (Russian). A few tales by Ch.Perrault were translated into Uzbek several times, some of which are translated from French and Russian. We can cite some examples, such as "The Sleeping Beauty" and "Cinderella" (translations by M.Kholbekov and Ch.Minovarov - French, T.Alimov - Russian) and "Little Red Riding Hood" (Ch. Minovarov - French, I.Zorov - Russian) while some tales are translated from French by two translators like M.Kholbekov and Ch.Minovarov. Those are "The Sleeping Beauty", "Cinderella", "The Little Thumb", "The Booted Shat", "The Fairies", "Blue Beard", and "Riquet à la Houppes". It is very interesting and useful because the multitude of translations of the best copies of world literature or the retranslation of the same world works in one language is one of the factors used to improve the quality of translations and to create adequate translations.

The desire to achieve the best quality in translation continues unabated, "Faust" for example, knows in Russian 30 translations, while "Hamlet" is translated many times. "The last times in the translations we read simplimus written" made of English, German, French, we recognize in the translation the necessity of knowledge not only of the language of which one translates, but also of customs and traditions, lifestyles, characters and psychologies of people who speak this language. [3,5]

The strict observance of the nationality rules is one of the greatest demands of the literary translation of the masterpieces of literatures of foreign peoples. In recent years our translators have created adequate and unforgettable translations. Even the best translations, however, may have some inconveniences which may lead to disorientation of the nationality of the work.

We will try to analyze the reproduction of French reality words in Uzbek translations as well as to study other translation problems that translators may encounter during their work. For this purpose we chose the originals of Ch.Perrault's tales as well as their Russian and Uzbek translations. We have analyzed the Uzbek translations of tales by Ch.Minovarov, M.Kholbekov, T.Alimov, I.Zorov and A.Akbar. At first sight all the translations appear to be adequate and clear, but to their comparison with the originals some erraters appear. We will confirm our opinion in the example of analysis of the originals and translations of the tales "Little Red Riding Hood" and "Cinderella". "Little Red Riding Hood" is the most translated in Uzbek among the tales of Ch.Perrault. It is translated 7 (seven) times by translators such as Aziz Abdourazzoq, Choukroullo, T.Alimov, I.Zoirov and A.Akbar of its Russian versions, by Ch.Minovarov and M.Kholbekov of French. For example, "Little Red Riding Hood", in French: "One day his mother made pancakes and said to

his daughter: - Go see how your grandmother is sick and bring her a cake and this little pot of butter”. [4,8] The translation of Ch.Minovarov: “O'zing balance sheet birga mana koulchalardan bou goes khourmatchadagi sarighmoydan olvolgin”. [5,18] Russian translation: «Как-то раз испекла мама пирожок и сказала дочке: - Сходи-ка ты Красная шапочка and пошла к бабушке, снеси ей этот пирожок и горшочек масла, да узнай, здорова ли она». [6,83] The translation of Ihom Zorov: “Bir kouni onasi bo'rhirsoq pichirib, qiziga dedi: Qizil qalpoqcha, sen mana bou bo'ghirsoq va khourmatchadagi moyni olib bor-da, bouvingning soghlighini bilib kel. [7,10] The following Uzbek translation of the same proposal made by A.Akbar: "Bir kouni qiztchanning onasi bo'ghirsoq pichiribdi-da: - Qizil qalpoqcha, mana bou ko'zatchadagi yogh balance bo'ghirsoqlarni olib, bouvingni ko'rib kel, - debdi.” [8.3].

As we said above, if Ch.Minovarov translated his original, I.Zorov and A.Akbar realized it from his Russian version quoted above. In the translation of Ch.Minovarov a French “galette” becomes “small patties”, while in I.Zoïrov and A.Akbar it is “a small pastry rolled” as in Russian version. All the more at Ch.Minovarov the mother tells her daughter to take a little bit of the “butter” of pot, the mothers of I.Zoyrov and A.Akbar say to take “the whole pot of butter” as in Russian version. There, in that a French “galette” is transformed into Uzbek in “a small rolled cake” we will not be able to accuse I.Zoïrov and A.Akbar because they remained faithful to the Russian version of the story that served as a basis for them. Unlike Ch.Minovarov, I.Zorov and A.Akbar do not speak French, but they are really literary translators. The latter have worked and still work as professional copywriters in publishing houses. This confirms that a good knowledge of French is not enough for an adequate translation of the French literature in Uzbek but that one must have a good literary knowledge and that one must be a man of letters for a better translation. The psychology of the girl, her simplicity is seen in her meeting with the Wolf: "He asked her where she was going; the poor child, who did not know that it was dangerous to stop listening to a wolf, said to him: - I'm going to see my Mother-grand, and bring her a cake with a little pot of butter that my Mother sends her. [4,23] Here, in the conversation of Little Red Riding Hood with the Wolf the writer shows the ignorance by the children of the misfortune that threatens them and their belief in others. The author even worries: “the poor child, who did not know that it is dangerous to stop listening to a wolf”. In Abdurahman Akbar's translation, even if one feels the threat, one does not feel the anxiety of the writer: “Qiizil Salpoqcha bo'rilar balance sheet gaplachich xavfli ekanini xayoliga keltirmas ekan” [8,5] The reverse translation in French: “Little Red Riding Hood did not know that it is dangerous to talk to wolves”.

To reach his goal the wily Wolf lies to the girl. And Little Red Riding Hood believes it, sincerely believes. In French: “Well”, said the wolf, “I want to go see him too; I'm going down this road here, and you're going that way, and we'll see who will be there sooner.” [5,23] The Uzbek translation corresponds completely to the original. The children have several childish games. And the Wolf benefits, takes advantage of his psychology. The Wolf takes the shortest route and is of course the first on the spot: “The wolf ran with all his strength through the shortest path”. [5,23] In the French original Little Red Riding Hood is in no hurry, he walks very slowly, stops several times to pick nuts and flowers: “The little girl went the longest way, having fun picking nuts, chasing butterflies, and making bouquets of the little flowers she met”. [5,23-24] The version of this proposal is quite short: “Qizil Qalpoqcha ouzoghidan ketibdi, yo'l-yo'lakay to'khtab, gullar teribdi” – “Little Red Riding Hood took the long way, stopped several times to pick flowers”. [8,5] The Wolf who arrived first at the grandmother's, enters the house taking advantage of its simplicity,

“throws herself on her and swallows it immediately”. [8,8] In original: “He threw himself upon the good woman, and devoured her in less than nothing; for it was more than three days since he had eaten.”. [5,24] Little Red Riding Hood who arrives second at her grandmother's house chats with the Wolf behind the door. Here too we observe the simplicity of the girl. Although she is astonished by Wolf's crude voice, she still believes her grandmother. In original: “Little Red Riding Hood, who heard the big voice of the Wolf, was afraid at first, but believing that his Great Mother had a cold, answered ...” His translation: “Uning qo'pol, bo'g'hiq ovozini echitgan Qizil Qalpoqtcha avvaliga qo'rqib ketibdi, keyin bouvisining chamollagani yodiga touchib ...” [8,11] There in the original Little Red Riding Hood after listening to the crude voice of Wolf believes that his “grandmother may be a cold” – believing that his Mother- great was a cold.

In the Uzbek translation she recalls that her “grandmother had a cold”. The Uzbek translation is still nationalized. Pay attention. In original: “The Wolf shouted at him, softening his voice a little: - Put the cake and the little pot of butter on the crib, and come and sleep with me”. In Uzbek translation: “Qiztcha ouyga kirganida ko'rpaga bourkanib olgan bo'ri: - Bo'ghirsoqni xontaxta oushiga, ko'zatchani toktchaga qo'ygin-da, o'zing yonimga kelaqol. Hoynahoy tchartchab kelgandirsan, - debdi”. [\_, 11] The French crib is turned into a translation into a Uzbek “coffee table” and in the French wall one sees an Uzbek “closet” installed inside a wall. Little Red Riding Hood approached her grandmother is surprised to see her “lying undressed”: “Little Red Riding Hood is disintegrating, and going to bed, where she was astonished to see how her grandmother was made in her disheveled”. In the Uzbek translation this situation is absent. It does not exist not only in the translation of Abdurahmon Akbar made from the Russian version of the tale, but also in the translation of CH.Minovarov, made from the French original. In the following conversation between Little Red Riding Hood and “the Great Mother - the Wolf” we witness the clear simplicity of the little girl. In original: “She tells him: - My grandmother, how big are you? - It's better to kiss you my daughter. - My grandmother, you have big legs? “It's better to run, my child. - My grandmother, how big are you?

- It's to listen better, my child. - My grandmother, how big are you? - The better to eat you with, my dear”. [5,24] His Uzbek translation: “- Bouvijon, qo'llaringiz muntcha katta? - deb so'rabdi u. - Bou seni mahkam quchoqlachim utchun, bolajonim! - Bouvijon, oyoqlaringiz muntcha katta? - Tez yugurich utchun, bolajonim! - Bouvijon, quloqlaringiz muntcha katta? - Yaxshi eshitish utchun, bolajonim! - Bouvijon, ko'zlaringiz muntcha katta? - Yaxshiroq ko'richim utchun, bolajonim! - Bouvijon, tichlaringiz muntcha katta? - Tezroq seni yeyishim utchun, bolajonim!” [8,12] The conversation of the Wolf and Little Red Riding Hood is very well translated. All shades of the original are well preserved in Uzbek. The simplicity of the girl is the cause of her misfortune - the Wolf eats it: “And saying these words, that wicked wolf flung himself upon Little Red Riding Hood, and ate it.”[5,24] His Uzbek translation: “Little Red Riding Hood could not understand what it was. The wicked wolf threw himself on her and swallowed it with her little shoes and her amazing little red hat.” [8,12] Here, if the translator even added “his little shoes and his little red hat amazing” absent in the original results in keeping the psychology of the girl: “Little Red Riding Hood could not understand what it was”. The tale ends on a sad note: the girl's life ends tragically. As in all the tales of Ch.Perrault, “Little Red Riding Hood” also has a morality. The morality of “Little Red Riding Hood” is not as translated as in all other Uzbek translations of tales of Ch.Perrault.



It must also be emphasized that the title of each work has a certain meaning and in its translation its title is also important. “The title is an inverted graphic sign of text expressed by the means of the natural language which presents an autonomous semantics, initial and unique element for all the text, enunciates and / or characterizes the text by predicting and integrating its content as well as informs Complimentary senses.” [9,90] Let's look at the translations of the tales. Three translations of a single title: “Cinderella or the Little Glass Pentoufle” – “Kouloyim yoki billour bochmoqtchalar” (“Cinderella or glass slippers”, Ch.Minovarov) – “Mazluma” (“The Prisoner”, M. Kholbekov) – “Shumshuk qiz” (“The girl easy”, T.Alimov); Two translations of a single title: “The Master Cat or the Puss in Boots” – “Oustasi farang yoki etik kiygan muchuk” (“The master of his profession or the booted cat” Ch.Minovarov) – “Etik kiygan muchuk” (“Puss in Boots”, Mr.Kholbekov) etc. From this point of view no Uzbek translation corresponds to the originals. The literary tales of Ch.Perrault do not offer a simple entertainment.

They are rich in teaching, because the adventures experienced by the characters are of example, suggest, are so many lessons that sharpen the eyes and intelligence of the young reader. They must therefore be translated into another language in such a way that the young language readers to whom the tales are translated can also share the joy of the readers of the original.

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