Recreation of Fantastic Elements in the Translation of the Fairy Tale Novel about "Dunno"

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Abstract: The article analyzes the Uzbek translation of fantastic elements in fairy tale novels dedicated to "Dunno" and his friends, as well as the embodiment of the author's fantasy in the modern era.

Keywords: N. Nosov, Pulat Mumin, author, translator, translation, fiction, fantasy.

Children's literature contributes to the formation of the personality and worldview of the child, moral and aesthetic education. For an audience under 16 years of age, children's literature is intended, in which works are created taking into account the psychological and physiological characteristics of each age group, worldview, and the interests of understanding. Children's literature according to these criteria: literature for preschool children; literature for elementary school students; literature for middle school students; divided into categories of literature for high school students or teenagers, which differ from each other¹. The works written for them introduce education, emotions, imagination, foreign culture, and are also reflected in translated literature.

A special place in the translation of children's literature in the upbringing of the spiritual maturity of the younger generation is occupied by mature examples of world and Uzbek children's literature. After all, it is a fact proven by many examples that by translating the highest examples of world literature, national literature turns these works into the spiritual heritage of its people, enriches them with new types and genres through creative development, and rises to new levels of creative perfection. Among these translated works, as an example, one can cite the works - "Mowgli" by D. R. Kipling (M. Zokirov), "Children of Captain Grant" by Jules Verne (S. Mukhammadzhonov), "Treasure Island" by R. L. Stevenson (A. Yakubov), "Don Quixote" by M. Cervantes and "Gulliver's Travels" by J. Swift (S. Yuldoshev).

The heroes of the novels "The Adventures of Dunno and His Friends" and "Dunno in the City of the Sun" are little boys and girls, and it is well known that they are found in various forms in the oral and written literature of the peoples of the world. For example, they are popular in the folklore of northern European countries as dwarf forest people called elves and zwelfs, and they first appeared in written literature as dwarfs called midgets in "Gulliver's Travels".

Dunno's adventures are based on a magic wand given to him by an old wizard, and sometimes funny and sometimes sad situations caused by his misuse of the wand in many situations confirm the literal correspondence of Dunno's name, which, although he knows nothing, but considers himself smarter than everyone, interesting for the young reader on the one hand, and instructive on the other hand.

In the article, we will discuss some of the fantastic elements invented by the author in the fairy tale novel and how they are reflected in the translation.

"History links the present with the past, while fiction links the present with the future. This is a story that has not yet happened, but it is written. In 50 years, if we recall the books read in childhood, the fantastic ideas and fantastic inventions invented in the 70s of the last XX century lie on the pages of history, not woven, but lived"². Jules Verne wrote that "what is imagined, what is not written, everything happens in reality, and in time scientific achievements will prevail over the world of imagination"³.

N. Nosov also used many elements of science fiction in his fairy tale novels about Dunno. Many of these fantastic elements were unimaginable innovations for their time. However, science fiction is also notable for the fact that some ideas put forward in various fields of science or industry, and which could only be imagined for their time, are realized over time.

When translating literary works intended for children, in addition to the original images, the event system, the author's style and methods of aesthetic influence, it is necessary to take into account the age of the intended reader; in the process of reading a work to a small child who cannot read, an important factor is to attract his attention, and a child who can read, you should not force him to read, because the work should bring pleasure to the child.

The work of N. Nosov about Dunno belongs to the genre of fiction, and a special approach is required to fully reflect its features in translation. Indeed, when translating such works of art, special attention should be paid to the author's intention, style, original words and speech, as well as the creation of the fairy tale world invented by him and its interpretation. From this point of view, the author's fantasies described in the fairy tale novel were translated into Uzbek by Pulat Mumin at the maximum level of their time. Let's look at a few examples to support our opinion.

One of the main requirements of translation studies is that the translator in the process of literary translation can correctly convey the content and idea of the work, and it is very important to ensure that the image of the characters and their reaction to events appear before the eyes of the reader. Pulat Mumin adopted the idea of N. Nosov and described the inventions in the room and the images of small children in translation as follows:

"The room was empty, unfurnished except for a hammock mounted on the wall. On the hammock lay a little boy cross-legged, hands in his pockets, dressed in frayed trousers.

Vintik and Shpuntik looked around in surprise, finding nothing in the room to sit on. But Donut reached out and pressed a button on the wall where the hammock hung. Immediately, three folding chairs popped out of the opposite wall. They were like theater chairs. Donut walked around the room and began to press different buttons. There is a new table, chairs and shelves; the doors of cupboards and pantries were thrown open". (71-72) ²

It is known that the main goal of the translator is to correctly convey the meaning, and the events described by the author should be reflected in the translation as fully as possible. In the image of the original, the state of Shurupchik "with his legs folded like a pretzel and his hands deep in his pockets" at the time of the arrival of the guests is translated as "cross-legged in a hammock and putting his hands in his pockets". Actually, a “pretzel” is a kind of twisted bread made from yeast dough, and this moment is used metaphorically in Russian. The image of Screwer twisting his leg is translated in the style of "crossing the legs" while maintaining naturalness.

Also, the emotional experiences of the characters should be reflected in the translation in the same way as in the original. In the above sentence, the translator recreates the situation in the sentence “looked around in confusion”, referring to the author’s admiration of the characters in the style of “surprised by the environment” and gives the young reader the feeling that he becomes a participant in the ongoing process taking place in this room. If the translator has managed to convey this feeling, then in this case the translation can be considered exactly the

² Брандис Е. Дмитриевский В. Мир будущего в научной фантастике. – М.: Знание, 1965. (таржима И.Д.)
³ Брандис Е. Жюль Верн и вопросы развития научно-фантастического романа. – Л., 1955. – С. 9. (таржима И.Д.)
same as the original.

Next example:

“Opening his eyes, Dunno saw on the floor, not far from the bed, a strange little car that crawled across the room from one wall to another and buzzed continuously. In appearance, it resembled a turtle: the same semicircular at the top and flat at the bottom. Dunno jumped out of bed and, bending over in three deaths, followed the car, trying to see it.

At this time, the car crawled up to Pyostrenkoy's bed, near which there were a lot of candy papers. She crawled right over these pieces of paper back and forth - and all the pieces of paper disappeared, as if they had never happened.” (69)

In translation:

“Dunno opened his eyes and saw a small strange machine on the floor next to the bed. The car hummed along the room from one end of the wall to the other. The car looked like a turtle, the top was semi-circular like a turtle, and the bottom was smooth. Dunno jumped off the seat, leaned over and began to carefully inspect the car...

The car crawled to the place where the papers lay. The car crawled two or three times where the papers lay, and the papers disappeared as if they had never been there before.” (183)

This example shows a mini vacuum cleaner, which is now applied in our lives and removes dust and paper on its own without human control. In this example, the author described a device that self-manages without electricity or human intervention, and after completing its work, goes to its corner, which is now called a robot vacuum cleaner.

In fact, the vacuum cleaner went up to the bed where Pyostrenko was lying, and in this example, N. Nosov described another aspect of the disorder, characteristic of the image of Pyostrenko. However, the translator, trying to convey the text correctly, lost sight of its meaning. That is, when serious attention would be paid to the content during the translation process, the image of a boy who does not pay attention not only to his appearance, but also to purity would be more clearly visible, and the satire emphasized by the author would be fully reflected. And Pulat Mumin left this accuracy without translation. If translated as "The car crawled to the place where there were papers next to the bed of the dirty Pestrenki", the original content would have been recreated relatively completely and clearly.

One more example:

- “The car cannot run into anyone because it has an ultrasonic locating device that prevents any kind of run over or collision,” said Kubik.

- Pay attention to the two large horns that are installed in front. One horn sends ultrasonic signals forward all the time. As soon as some obstacle appears ahead, ultrasonic signals begin to be reflected, that is, as if bouncing back from it, and fall into the second horn. Here, ultrasonic energy is converted into electrical energy. Electric energy, on the other hand, turns on the brake or turning mechanism. If the obstacle is small, the car will go around it, as the turning mechanism will turn on; if it is large, it will stop because the brake will turn on. The machine has the same horns at the back and sides, so that ultrasonic signals can be sent in all directions…” (96-97) 2

In translation:

- “The car won’t hit anyone because it has an ultrasonic speaker that prevents any collision, Kubik said, pay attention to the two loudspeakers mounted in front of the car. One speaker always sends an ultrasonic signal in advance. When an obstacle appears in front of it, the ultrasonic signals return, that is, they return from the obstacle to the second speaker. Here the ultrasonic energy is converted into electrical energy. Electricity actuates the braking or reversing mechanism.” (208) 2
This information provided by the writer has been converted and discarded during the translation process. It should be noted that "transformations occur for specific reasons and are designed to achieve the adequacy of the translation". The image in the original evokes a vivid imagination in the reader, which should also be reflected in the translation. In the Russian example, there is a detailed explanation that the car will not knock anyone down. The translation abbreviated the explanation of the process of its occurrence and "if the obstacle is small, the car will go around it, since the turning mechanism will turn on; if it is large, it will stop because the brake will turn on. The car has the same horns at the back and sides so that ultrasonic signals can send in all directions" sentences remained without translation. Although the translation has a general meaning, we should not forget that every little bit of information given in the original also serves to develop the worldview and thinking.

The main goal of the translator is to correctly convey the meaning, the available information, to skillfully implement translation standards and techniques. The situation described above can also be seen in the following example:

✓ "Is this a magical machine? - Pestrenky asked.
✓ No, this is an ordinary taxi. You saw, I drew a route on the map, that is, the path along which you need to go. The car has an electronic device that automatically guides the car along the drawn path. Therefore, the car itself will return back when it takes you. " (194) 2.

In translation:

✓ "Is this a magical machine? - Pestrenky asked.
✓ No, this is an ordinary taxi. You see, I drew the route of the road on the cardboard that you will drive on. The car has an electronic device that automatically guides the car along the drawn path. After you are taken, the car will return under its own power." (299)

The translation of this part is also a little unclear: the sentence "I have drawn on the map the route, that is, the path you have to take" is given in the form "I have drawn on the cardboard the route of the road you will take". The original word “map” is translated into Uzbek as “cardboard”, while when it is given in the form “map”, the translation is carried out correctly, the meaning and idea that should be conveyed through this word become more clear”, “equivalence” is the maximum possible linguistic proximity of the translated text to the original text.

“Regardless of such mistakes, if the most important thing is the artistic individuality of the translated author, the originality of his style, the translation can be recognized as worthy of all praise". True, as above, this translation has some shortcomings, such as omission, ignoring puns, incorrect translation of the word, but the author's idea, style and translated text are conveyed simply and clearly for children, and the reader gets the feeling that he is reading the original.