

FROM THE HISTORY OF RUSSIAN TRANSLATIONS OF THE KARAKALPAK EPIC POEM "KYRYK KYZ"

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Karakalpaks are one of the Turkic peoples of Central Asia living in Republic of Uzbekistan. Early Middle Age ancestors of Karakalpaks were pechenegs, oguzes, polovtsians, black hoods who lived in the southern borders of Ancient Russia. The historical fate of the Karakalpaks was connected with the banks of the rivers Edil (Volga), Zhayik (Don), Jeyhun (Amudarya) until Karakalpaks inhabited on the shores of the Aral Sea.

In the twentieth century, when it started to report masterpieces of Karakalpak literature, by founders there were collected amount of rich folk epic poems, ritual poetry and songs performed among the people - zhyrau and bakhsy, who reflected historical process in their performances. The public characters of Karakalpaks revealed their completely original creations to the world as "Kyryk kyz" (Forty girls), "Maspasha" and "Sharyar".

The deep roots of the epic poem "Kyryk kyz" deals with ancient sayings about Karakalpak tribe, muyten. There were reflected archaic social customs and traditions of the ancient ancestors of Karakalpaks.

"Kyryk kyz" is an epic poem about the heroes, girls-fighters, headed by Gulaim, who fought against external enemies - invaders.

The original performance of this dastan (epic poem) was associated with the name of Zhien-Jhyrau (18th century), one of ancient famous Karakalpak narrators from Muyten Tribe. It was written in 1940 according to the facts given by famous narrator Kurbanbay Tazhibayev from Karamangyt or Mangyt tribe.

The plot of the dastan is rich in matriarchal and Amazonian motives. Translation activity, as well as the interpretation of the original text is one of the

actual issues of modern science. In developing literary relationship and cooperation between peoples of related languages (Uzbeks, Kazakhs, Karakalpaks, Kirghiz, Turkmens, Tatars, Bashkirs), languages of different system (Russian), the role of literary translation is significant and important.

According to A.V. Fedorov, a founder of Russian translation studies, mutual enrichment of literature by new creative achievement, development of aesthetic taste of people and satisfaction of their educational needs are the basic requirements and tasks for valuable translation [A.V. Fedorov 1983. p.73].

The monumentality and content of the epic poem "Kyrykkyz" drew the attention of translators of other languages. They created their own versions of this work in closely related languages as Uzbek, Kazakh, Kyrgyz, Turkmen, Turkish, and also in unrelated languages as Russian and Lithuanian.

Poetess Svetlana Somova was one of the translators who translated this dastan first. In her translation "Kyryk kyz" was published in Russian in Tashkent, 1949 [Kyrkkyz, 1949. p.290.]. In her translation, the poem was consisted of twenty songs, based on a version of the narrator Kurbanbay Tazhibaev.

In general, S. Somova's translation preserved the tone of rhythm, intonation and act of performance which were characterized in the original version. Having compared the original text and translation by S. Somova, we can see translator's aspiration to follow the original variant. Her translation is poetic and rhythmic enough, the translator tried to describe original figurative world. S.Somovapreservedliterary structure of the poem, its key ideas, ethnographic picture typical for central-asian and Karakalpak, achieved to concrete characters.

The translation of the poem by a well-known poet-translator A.Tarkovsky was published in 1965, Moscow, in an excellent format and immediately attracted the attention of the Russian-speaking readers. A.Tarkovsky's translation was awarded a State Republican Prize named after Berdakh in 1968.

Although A. Tarkovsky's translation of the dastan "Kyryk kyz" aroused an enthusiastic response from the Karakalpak folklorist K. Maksetov, later he also expressed critical remarks to the address of A. Tarkovsky's translation.

The translation was also criticized by Azerbaijan researcher of the Karakalpak folklore and literature N. Mamedov, who compared the versions of the translations by S. Somova and A. Tarkovsky with the text of the original. He pointed out that Tarkovsky distorted the structural and compositional integrity, this version is not a translation, not an arrangement, not an interpretation, and even not an adaptive text. Dastan in his translation is completely distorted.

According to N. Mamedov, A. Tarkovsky's translation of "Kyryk kyz" in the future did a disservice to translators into other languages, because they relied on A. Tarkovsky's Russian version when they were translating this poem.

First of all, it should be noted that both translations fulfilled their historical mission at that time: they introduced the Russian-speaking world with the original, unique, literary creation of Karakalpak people. The differences between two Russian translations of the poem "Kyryk kyz" were caused by the ideological demands of that time, by what was on the agenda. In addition, each of the translators proceeded from their own artistic experience, translation skills, and most importantly, from the level of development of translation issues, due to their lack of development in the all-union scale.

Used Literature

1. "Kyryk kyz" // Karakalpak dastan. Publishing house "Karakalpakstan". Nukus, 2007.
2. Kyrk kyz. Translated by S. Somova. Tashkent, 1949, 290 p.
3. Mamedov N. Some notes on the translations of the dastan "Kyryk kyz" into other languages // Oral native creativity in the system of national and universal values. Materials of the international conference of the Karakalpak branch. ANRUz. November 26-27, 2015 Nukus, 2015, pp. 34-35.
4. Karakalpak folk poem "Forty girls" arranged by A. Tarkovsky. Foreword by L. Klimovich. "Karakalpakstan", Nukus, 1983, 358 p.