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Annotation: *In this article, translation of fairy tales and challenges when translating to one language from another one is given. The translation of folktales is a complex, multifaceted process that begins with writing down the words of the narrator. When translating fairy tales, the translator also has to deal with the very important issue of choosing a particular style in the target language.*

Аннотация: *В этой статье перевод сказок и вызовов при переводе на один язык с другого. Перевод народных сказок - это сложный, многогранный процесс, который начинается с написания слов рассказчика. При переводе сказок переводчика также приходится иметь дело с очень важной проблемой выбора конкретного стиля на целевом языке.*

Anotatsiya: *Ushbu maqolada, ertaklarda biron bir tildan boshqa tilga tarjima qilinganda uchraydigan muommalar haqida ma'lumot berilgan. Folktalesning tarjimasi hikoya qiluvchi so'zlarini yozishdan boshlanadigan murakkab, ko'p qirrali jarayondir. Ertaklarini tarjima qilganda, tarjimon, shuningdek, maqsadli tilda ma'lum uslubni tanlashning muhim masalasini ham hal qilishi kerak.*

A fairy tale (alternative names include fairytale, fairy story, magic tale, or wonder tale) is short story that belongs to the folklore genre. Such stories typically feature magic enchantments, and mythical or fanciful beings. In most cultures, there is no clear line separating myth from folk or fairy tale; all these together form the literature of preliterate societies. Fairy tales may be distinguished from other folk narratives such as legends (which generally involve belief in the veracity of the events described) and explicit moral tales, including beast fables. Prevalent elements include dragons, dwarfs, elves, fairies, giants, gnomes, goblins, griffins, merfolk, monsters, talking animals, trolls, unicorns, witches, wizards, magic, and enchantments.

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Fairy tales are classic stories that have been translated into many languages. When translating the names of fairy tales, it is important to consider cultural nuances and maintain the essence of the original story. Different languages may have different approaches to translating fairy tale names, but the goal is always to capture the magic and appeal of the story.

Translation of the name of the fairy tales refers to the process of converting the titles of these stories from one language to another. It involves finding equivalent words or phrases that not only convey the meaning but also capture the essence of the original title. This can be a challenging task as the cultural and linguistic differences between languages may require creative and nuanced solutions.

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One of the challenges is finding equivalent terms in the target language that convey the same meaning and evoke the same emotions as the original names. Another challenge is ensuring that the translated names align with the cultural context of the target audience, so that they can connect with the stories in a meaningful way. Challenges in translating fairy tale names. Translating the names of fairy tales poses numerous challenges as it involves capturing the essence of the original name in another language while maintaining cultural relevance. One of the challenges is finding equivalent terms in the target language that convey the same meaning and evoke the same emotions as the original names.

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Folk and literary

The fairy tale, told orally, is a sub-class of the folktale. Many writers have written in the form of the fairy tale. These are the literary fairy tales, or *Kunstmärchen*. The oldest forms, from Panchatantra to the Pentomere, show considerable reworking from the oral form. The Grimm brothers were among the first to try to preserve the features of oral tales. Yet the stories printed under the Grimm name have been considerably reworked to fit the written form.

Literary fairy tales and oral fairy tales freely exchanged plots, motifs, and elements with one another and with the tales of foreign lands. The literary fairy tale came into fashion during the 17th century, developed by aristocratic women as a parlour game. This, in turn, helped to maintain the oral tradition. According to Jack Zipes, "The subject matter of the conversations consisted of literature, mores, taste, and etiquette, whereby the speakers all endeavoured to portray ideal situations in the most effective oratorical style that would gradually have a major effect on literary forms." Many 18th-century folklorists attempted to recover the "pure" folktale, uncontaminated by literary versions. Yet while oral fairy tales likely existed for thousands of years before the literary forms, there is no pure folktale, and each literary fairy tale draws on folk traditions, if only in parody. This makes it impossible to trace forms of transmission of a fairy tale. Oral story-tellers have been known to read literary fairy tales to increase their own stock of stories and treatments.

Literary



John Bauer's illustration of trolls and a princess from a collection of Swedish fairy tales. In contemporary literature, many authors have used the form of fairy tales for various reasons, such as examining the human condition from the simple framework a fairytale provides.^[95] Some authors seek to recreate a sense of the fantastic in a contemporary discourse.^[96] Some writers use fairy tale forms for modern issues;^[97] this can include using the psychological dramas implicit in the story, as when Robin McKinley retold *Donkeyskin* as the novel *Deerskin*, with emphasis on the abusive treatment the father of the tale dealt to his daughter. Sometimes, especially in children's literature, fairy tales are retold with a twist simply for comic effect, such as *The Stinky Cheese Man* by Jon Scieszka and *The ASBO Fairy Tales* by Chris Pilbeam. A common comic motif is a world where all the fairy tales take place, and the characters are aware of their role in the story,^[99] such as in the film series *Shrek*.

Translation is a mean of interlingual communication. The translator makes possible an exchange of information between users of different languages by producing in the target language a text which has an identical communicative value with the source text. This target text is not fully identical with the source text as to its form originality content due to the limitations imposed by the formal and semantic differences between the source language and target text. Translation is the interpreting of the meaning of a text and the subsequent production of an equivalent text, likewise called a «translation», that communicates the same message in another language. The text to be translated is called the source text, and the language that it is to be translated into is called the target language; the final product is sometimes called the target text. Translation must take into account constraints that include context, the rules of grammar of the two languages, their writing conventions, and their idioms.

A common misconception is that there exists a simple word for word correspondence between any two languages, and that translation is a straightforward mechanical process; such a word for word translation, however, cannot take into account context, grammar, conventions, and idioms. Translation of art texts is one of the most complicated problems of translation. Prominent feature of fiction is display in each case of an individual art manner of the writer. Thus the manner of the writer is caused by its outlook, influence of aesthetics of an epoch and literary school, lexical and grammatical (in particular, syntactic) means of language and their parities with each other. Style of the writer includes use of the certain speech styles of public

language. Its unity gives in to a partition on elements already by way of the stylistic analysis (both the original, and translation in its parity with the original). The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behaviour, product and ecology. The “ideas” includes belief, values, and institution; “behaviour” includes customs or habits, “products” includes art, music, and artifacts, and “ecology” includes flora, fauna, plains, winds and weather. In translating culturally-bound expressions, like in other expressions, a translator may apply one or some of the procedures: literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation.

Moreover, a translator sometimes adds some information, whether he puts it in a bracket or in other clause. The differences between the translations of fairy tales from one language into another were examined. The translation of the fairy tale “How the Leopard Spots” (“Just So Stories” by Rudyard Kipling) was made into German, Russian and Ukrainian by two senior students and one professional translator. The first is written by Rudyard Kipling (English).

We can conclude, that the translations of the same fairy tale can be similar in rare situations. Basically, the fairy tales can be viewed as a number of different products. The translation depends on the nationality, traditions, moods, mentality and culture of the author, grammar peculiarities, and a profound knowledge of idioms and phrases. Translation can play a number of different roles such as a ‘unifying’ or constructing new words but also, most crucially, as a source of knowledge about foreign, lesser known cultures. Thus, translation is not merely a linguistic process, but can also make a political and social impact.

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