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GENERAL PROBLEMS OF TRANSLATING ENGLISH FAIRY TALES INTO RUSSIAN LANGUAGE

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ABOUT ARTICLE

Abstract: Fairy tales represent the culture of peoples as they illustrate the imagination about the culture, people and national activities of a country. Since stories and fairy tales are fun to read, they can surely attract everyone's attention. Moreover, children are a major part of a country's future and fairy tales can influence the younger generation. Therefore, many people choose to raise their children with the help of fairies. Fairy tales are not only interesting, but also have educational value, because when reading fairy tales and stories, each reader makes his own conclusions and judgments. A fairy tale is one of the greatest works of art, familiar to every person from infancy. There are many interpretations of the tale. Some scientists argue that a fairy tale is an absolute fiction, not connected with reality, while others strive to understand how the attitude of folk storytellers to the surrounding reality was embodied in fairy-tale fiction. One of the most common fairy tales is fairy tales. Its roots go back to the distant past. These tales, telling about the characteristics of the people, are considered the ideal of folk art. The research is devoted to the problems of translating English fairy tales into Russian. There are no stable translation traditions in this area yet. The main feature of a fairy tale is that it is not a separate work, but one of the components of folklore works. This is why characters often move from one fairy tale to another.

INTRODUCTION

A fairy tale is a narrative, usually folk-poetic work about fictional characters and events, mainly involving magical, fantastic forces.

A fairy tale is one of the main genres of oral folk art. A fairy tale differs from other types of artistic epic in that the narrator tells it, and the listeners perceive it, first of all, as a poetic fiction, a game of fantasy. This, however, does not deprive the fairy tale of its connection with reality, which determines the ideological content, language, and the nature of plots and images.

A fairy tale is a predominantly prosaic story of a magical, adventurous or everyday nature with a fictional attitude. Fairy tales, unlike ritual poetry, are not associated with rituals, i.e. fairy tales could be told at any time. Fairy tales perform aesthetic functions. Scientists associate the origin of fairy tales with the period of the collapse of myths; they are genetically connected with myths. Typical fairy tale characters and plots arose 1000 years ago in the myths of different peoples, then they turned into fairy tales. Fairy tales are in the repertoire of all peoples of the world.

MATERIALS AND METHODS

A.N. Afanasyev in the collection "Russian Folk Tales" divided fairy tales into three groups: tales about animals, fairy tales, and everyday tales. V.Ya. Propp in the mid-20th century proposed a different approach to the classification of fairy tales: tales about animals; fairy tales about people (magical, novelistic). [3, page 12]

A fairy tale is distinguished by its strict form, the obligatory nature of certain moments and the stability of its components. It has almost constant compositional features: beginnings and endings, repetition of episodes, a three-stage plot structure, the introduction of characters, animals and objects, usually miraculous, that help the hero achieve his goal.

The content of the fairy tale is not inscribed in real space and time, but it retained its life-like verisimilitude and was filled with truthful everyday details. The fairy tale reflects the historical and natural conditions of life of each people; at the same time, the plot types of most fairy tales are international. The basis of the fairy tale is the antithesis between dream and reality, which receives a complete but utopian resolution. The characters of the fairy tale are contrastingly distributed along the poles of good and evil.

A fairy tale can attribute the same actions to people, objects and animals. This rule is characteristic of fairy tales, but can also be found in other fairy tales.

A fairy tale is one of the types of literary text. We know that a text "is a product of the speech-creative process, which has completeness, is objectified in the form of a written document, and is literary processed in accordance with the type of this document. A work consisting of a title (title) and a number of other units, united by various types of lexical, grammatical, stylistic connections, having a certain purpose and attitude."

The main distinctive feature of a fairy tale is its metaphorical nature, that is, a reflection of people's life experience using the techniques of symbolic analogy. As a rule, a fairy tale is based on some life rule (or several rules). This determines the theme of the tale.

In order for the reader or listener to understand the topic and accept these life rules, their carriers are introduced. These are heroes, their actions, actions in a certain place and time. A distinctive feature of the media is a certain fantastic nature. These can be magical objects or heroes with unusual properties.

Violation of the objective laws of nature, on the one hand, is a motive that allows you to interest and retain the attention of the listener or reader. On the other hand, the fantastic properties of objects make it possible not directly, but indirectly to generalize and derive certain concepts as part of general morality. Therefore, in a fairy tale, the rules of life, edifications, and wisdom accumulated by humanity can be put into the mouth of the hero. And this edification looks quite natural, unobtrusive.

The unusualness and abstractness of such features as time and place influences the listener's imagination and at the same time shows a certain universality of the life rule, which was, is and will be valid for quite a long time. Therefore, in fairy tales there are often words such as "Somewhere in the thirtieth kingdom", "In one village" (no one knows which one), "Far from here", "Far away lands", and the time "In ancient times", "In the distant past" or "Once Upon a Time", which allow you not to be tied to a specific time and place.

The third feature of a fairy-tale text is such expressive means as repetitions in actions and the presence of spells. Expressive means include exaggeration of any characteristic. If the Princess is beautiful, then she is beautiful in every way. And if the hero is a villain, then this property is also taken to the extreme. Poetic texts and jokes act as expressive means, which play not only the role of the emotional coloring of the fairy-tale text, but also act as a feature in speech inherent only in such texts.

RESULTS AND DISCUSSION

The traditions of the beginning and ending of a fairy tale, expressed in figurative phrases, are quite clearly defined. These are words that allow you to collapse time (long - short) or distance (not far - not close).

If we consider how these features appear in a fairy tale, we can draw the following conclusions. The title plays a significant role in the organization of the tale. By titling a fairy tale, the author makes the reader think about the content of the fairy tale and interpret it in his own way. [15, p. 120]

Speaking about the articulation of the text, we can state that there are two types of it: the first is object-pragmatic and the second is context-variant.

In the first case, the division follows a descending line: the text is divided into parts, chapters, paragraphs - here the volume of the part and the focus on the reader's attention are taken into account.

By breaking a fairy tale into chapters, the author forces readers to stop, break away from the sequential perception of facts, and concentrate on what comes next. After all, a new chapter or paragraph involves a transition from one narrative line to another, the connection between chapters is not broken. The division of any kind of text has a twofold basis: to present segments separately to the reader in order to facilitate the perception of the message and draw attention to individual plots.

In the second case, the text is divided compositionally. Compositionally, the following compositional and speech forms are distinguished in the fairy tale:

- ➢ Narration
- ➢ Description
- ➢ Author's reasoning
- ➢ Dialogue
- ➢ Monologue

Fairy tales always contain these compositional and speech forms: certain events are narrated, the scene of action and the appearance of the characters are described, the author talks about his heroes, and highlights some of them. Dialogue plays a big role in a fairy tale, because... characters must be active participants in everything that happens. Often the heroes of fairy tales express their thoughts in the form of a monologue.

Both types of division are mutually conditioned.

The next parameter of the text is a very characteristic modality for a fairy tale. Very often it is used to express reality/unreality in fairy tales. If a fairy tale tells about the miraculous abilities of the heroes, then we are talking about unreality. Indeed, in fairy tales, the character is depicted in such a way as to instill in the reader a certain assessment, to induce in him a certain attitude towards the events taking place, i.e. see and feel the text modality. But the modality of a literary text changes depending on a number of reasons - the individual manner of the author, the pragmatic attitude.

Any speech work, formatted as text, goes through the "programming" stage. This term refers to a predetermined sequence of presentation of the facts of the author's thoughts, the alternation of various forms of author's messages. A literary text is formed by connecting parts using a variety of means of communication that combine compositions and text passages of different sizes. United by one storyline, they can combine several different plans. The objective possibility of such a unification lies in the way we perceive reality and its diverse manifestations by switching attention from one side from the object being studied to others with the goal of fully studying it. The inevitability of such a switch is caused by the need to perceive the world in fragments. This does not exclude the sequence of perception, but its linearity is violated. In a work of art, this phenomenon can become a means of stylistic interpretation of what is being described. The independence of an individual unit in the text is a consequence of the manifestation of natural patterns in the construction of a statement, which

reflects the characteristics of our perception and makes it possible to describe the object of reality in a multifaceted way.

A fairy tale is a text, simple, ordered, that is, it has a high degree of text coherence.

Above, we dwelled on such a category of text as cohesion, which is a special type of connection that provides a continuum, i.e. logical sequence. The category of continuum is associated with the concept of time and space. The term itself means an indivisible flow of movement in time and space. As a category of text, it means a certain sequence of facts and events unfolding over time.

From all that has been said, we can conclude that a fairy tale is one of the types of literary text, since it has all the criteria that define the text.

The problem of translating fairy tales will always be relevant. Fairy tale translation is a particularly complex area of translation that is still insufficiently studied.

It is indisputable that the translation of a work of art is based on linguistic material, that without the translation of words and phrases, literary translation cannot exist, and the translation process itself must also be based on knowledge of the laws of both languages and on an understanding of the laws of their relationship.

Artistic style is perhaps the most fully described of the functional styles. At the same time, it is hardly possible to conclude from this that it is the most studied. This is explained by the fact that the artistic style is the most dynamic and creatively developed of all styles. The artistic style knows no obstacles on the way of its movement towards something new, previously unknown. Moreover, novelty and unusualness of expression becomes a condition for successful communication within the framework of this functional style.

The main function of fiction texts is not information that unites all functional and stylistic varieties of literary language texts, but an aesthetic impact on readers. It is for the texts of works of art that what is more important is not what is communicated, but how it is communicated. The text of a literary fairy tale also performs this function.

Despite the limited range of topics covered in literary texts (a person's life, his inner world), the means used to reveal them are unlimitedly diverse. At the same time, every true artist of words strives not to merge with his colleagues in the pen, but, on the contrary, to stand out, say something in a new way, and attract attention to the readership. Perhaps the most striking distinctive feature of a literary text is the extremely active use of tropes and figures of speech. This property of texts of artistic functional style was noticed in ancient times. Until now, we use the terminology of the aestheticians of Antiquity when we call one or another of these artistic techniques.

Speaking about the representativeness of the translation of a literary text, it should be noted that the number of its criteria here is noticeably increasing. The translator must satisfy a greater number of requirements in order to create a text that represents the original in a foreign language culture as

fully as possible. Among such criteria, of course, one should mention the preservation of as many tropes and figures of speech as possible as an important component of the artistic style of a particular work. The translation should signal the era of the original.

The peculiarities of translating fairy tales lie in the transfer of their imagery. This is the first difficulty in translating a fairy tale. If the translator failed to convey a living, emotional image of the original, or if he replaced a specific image with a more complex, more abstract one, the translation will be incomplete and will not correspond to the original.

When translating a fairy tale, the translator faces big problems and, in particular, problems of preserving and transmitting national and cultural information expressed in the text by various lexical means (archaisms, realia).

The requirements for the adequacy of translation, as is known, presuppose an accurate transmission of the content of the original while maintaining its expressive and stylistic features. The last point is usually stipulated and clarified as follows: the preservation of the stylistic originality of the original should be carried out taking into account the functional or pragmatic factor. In other words, the translator's goal is not to strive for a mechanical transfer of all the stylistic features of the original, but to recreate an equivalent effect, or "identity of perception."

The translation technique does not recognize text modernizations, based on the simple logic of equality of impressions: the perception of the work by a modern reader of the original should be similar to a modern reader of the translation. We are not talking about a philologically accurate copy of the target language at the time when the original was written. A modern translation informs the reader that the text is not modern and, using special techniques, tries to show how ancient it is.

The specificity of syntactic structures, the features of tropes - all this has a specific connection to the era. But these features convey time only indirectly, because, first of all, they are associated with the features of the literary traditions of that time, literary direction and genre.

For his ideas, the writer draws linguistic material from various speech styles of the language. At the same time, the above-mentioned non-normative elements of language, i.e., words, expressions, grammatical and phonetic phenomena that violate the literary norm to one degree or another, can penetrate into the linguistic fabric of a fairy tale. This creates problems for achieving adequacy in translation; the translator needs to take into account both the genre features of the literary fairy tale and the individual style of the author of the fairy tale.

Literary translation has its own special laws of equivalence to the original. A translation can only be infinitely closer to the original, but nothing more. Because a literary translation has its own author, its own linguistic material and its own life in a linguistic, literary and social environment that differs from the environment of the original. Literary translation is generated by the original, depends on it, but at the same time has relative independence, since it becomes a fact of the translating

language. Therefore, the mastery of the same work in different cultures has its own specifics, its own differences, its own history. Thus, not only the original and the translation differ in the nature of comprehension, social meaning and reputation, but also multilingual translations of the same literary source. But there are other reasons for the relative equivalence of a literary translation to the original. They are caused by the uniqueness of the translator's perception of the original - different language systems, differences in the sociocultural environment. The individuality of the translator is also revealed, determined by his artistic perception, talent, and the originality of the selection of linguistic means.

The problems of translating literary fairy tales will be revealed by a comparative analysis of methods for translating the typological features of German literary fairy tales into Russian.

CONCLUSION

In conclusion, in the realm of linguistic nuances, the challenge lies in capturing the subtleties, tone, and style of the original English fairy tale. Translators face dilemmas when dealing with wordplay, puns, and cultural references deeply embedded in the source language. Maintaining the rhythm and flow of the narrative while transposing it into Russian requires careful consideration to avoid losing the magical quality that makes fairy tales enchanting.

Cultural differences play a pivotal role in the translation process. Certain concepts, symbols, or social customs may not have direct equivalents in Russian culture. Translators must navigate these disparities to ensure that the story resonates with a Russian audience. Sometimes, adaptation becomes necessary to convey the intended meaning while staying true to the essence of the fairy tale.

Preserving the magical essence of the story is a delicate balancing act. Translators must evoke the same sense of wonder and fantasy in Russian readers as the original did for English readers. This involves not only linguistic precision but also a deep understanding of the cultural context in which the fairy tale will be experienced.

Furthermore, considerations of folklore and mythological differences between English and Russian traditions add complexity. Ensuring that magical creatures, fantastical elements, and moral lessons seamlessly integrate into the rich tapestry of Russian folklore requires a nuanced approach. The translator becomes a cultural mediator, bridging the gap between two distinct storytelling traditions.

Translating English fairy tales into Russian demands more than linguistic proficiency; it requires a deep appreciation for the cultural nuances and a keen sense of storytelling. Successful translations achieve a harmonious blend, capturing the magic of the original while making it accessible and captivating for a Russian audience.

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