

THE SEMIOTIC ANALYSES OF THE TRANSLATION OF THE FAIRY TALE
“FIRE-BIRD”

СЕМИОТИЧЕСКИЙ АНАЛИЗ ПЕРЕВОДА СКАЗКИ “ЖАР-ПТИЦА

Аннотациясы: Бул макалада Алтын куш жомогунун котормосуна жургузулгон семиотикалык анализ каралган жана анализдин мисалдары берилген.

Негизги сөздөр: алтын куш, семиотикалык анализ, сейрек, укмуштуудай, фольклорист.

Аннотация: В этой статье рассматривается семиотический анализ перевода сказки «Жар-птица» и имеются примеры анализа.

Ключевые слова: жар-птица, семиотический анализ, тонченный, великодушие, фольклорист.

Abstract: This paper deals with the semiotic analyses of the translation of the fairy tale “Fire-bird” and here are given examples of analyses.

Key words: fire-bird, semiotic analyses, sophisticated, generosity, folklorist.

The fairy tale has a place in the training of children which common sense and a sympathetic attitude toward childhood will not deny. Some rigid philosophers, who see no more of life than is to be found in logical science, condemn the imaginative tale. They regard the teaching of myths and stories as the telling of pleasant lies, which, if harmless, are wasteful. What the child acquires through them, he must sooner or later forget or unlearn. The fairy tale, like every other literary production, must be judged by the fitness of its emotional effects, Fairyland is the stage-world of childhood, a realm of vicarious living, more elemental and more fancy-free than the perfected dramas of sophisticated adults whose ingrained acceptance of binding realities demands sterner stuff. The tales are classics of a particular kind; they are children’s classics, artful adaptations of life and form which grip the imaginations of little folks. While the fairy tales have no immediate purpose other than to amuse, they leave a substantial by-product which has a moral significance. In every reaction which the child has for distress or humor in the tale, he deposits another layer of vicarious experience which sets his character more firmly in the mould of right or wrong attitude. Every sympathy, every aversion helps to set the impulsive currents of his life, and to give direction to his personality. Because of the important aesthetic and ethical bearings of this form of literary experience, the fairy stories must be rightly chosen and artfully told. In

no other way can their full worth in education be realized. They are tools which require discrimination and skill. Out of the wisdom of one who knows both tales and children, and who holds a thoughtful grasp on educational purpose.

Translation is one of the oldest human practices both in its written and oral forms. Without a doubt, translation is essential for making communication between people of different cultures possible. As far as if it should be centered on formal aspects of the text or on its content, the debate should take into account the purely functional character of translation. Thus the theory of translation is studies the eternal problems of communication.

The translation of Russian and Kyrgyz literary fairy tales into English is connected with both linguistic and cultural difficulties, especially this is relevant for the translation of Literary Fairy Tales in verse. These difficulties can be dealt with through the linguo-cultural adaptation of Russian and Kyrgyz culture-loaded words in their translation into English. Adaptation of the texts of the Russian and Kyrgyz tales also concern other language levels besides lexical one – phonological and structural-semantic, as well as their written form, cultural context. Problems in translation are:

- to define a fairytale as a literary genre;
- to study different classifications of fairytales and show their difference;
- to identify national and cultural features of a

Russian and Kyrgyz literary fairy tales in verse;
 – to analyze the difficulties of translation of Russian and Kyrgyz literary fairytales;
 – to identify the principles of linguo-cultural adaptation

Translation of fairy tales is a complex multidimensional process that begins with recording the words of the narrator. This is followed by an interpretation of the recorded text. It was only after all this begins translation in a typical sense of the term, i.e., reproduction of text in another language tale. In turn, listening and writing the words of the narrator implies the simultaneous interpretation and evaluation of the characteristics of the speech, not only words, but also gestures and pauses. Roman Jakobson calls this type of translation “paraphrasing”, implying that the term “interpretation of verbal signs by means of signs of the same language.” Paraphrasing, the components of which are understandable to the listener, are the kind of Interlingua translation.

And when the tales are usually available in oral form, are recorded or printed, we are talking about inter semiotic translation, even for the same language: after oral reproduction it is a semiotic system. However, the translation can be Interlingua – if strange lexical items or grammatical structures to transfer funds language.

When the interpreter translated fairy tales have to solve a very important issue and the choice of a particular style in the target language. But, fortunately, this natural process, and the decision of the interpreter takes almost unconsciously in the perception of the original. At the same time many of the original dialect often replaced the archaic vocabulary of the target language, which helps to significantly improve the quality of translation in terms of its lexical composition. Semiotic analysis of fairy tales has been done and the most frequently translation methods have been defined.

Semiotics is the science of communication and sign systems, in short, of the ways people understand phenomena and organize them mentally, and of the ways in which they devise means for transmitting that understanding and for sharing it with others. Although natural and artificial languages are therefore central to semiotics, its field covers all non-verbal signaling and extends to domains whose communicative dimension is perceived only unconsciously or subliminally. Knowledge, meaning, intention and action are thus fundamental concepts in

the semiotic investigation of phenomena. Research into sign systems began with the ancient Greeks and in the course of Western history many writers and scholars have studied the various processes by means of which signification is produced. In the modern world the major areas which have been the object of semiotic study are literature, environmental and social structures, visual arts, ritual, myth, and gesture. Consequently, semiotics is very much an interdisciplinary science as germane to Anthropology as it is to English, to Philosophy as it is to Art History, to sport as it is to media studies. Semiotics is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more specifically. In this paper we have found semiotics in the fairy tale Firebird

The Firebird is described as a large bird with majestic plumage that glows brightly emitting red, orange, and yellow light, like a bonfire that is just past the turbulent flame. The feathers do not cease glowing if removed, and one feather can light a large room if not concealed. In later iconography, the form of the Firebird is usually that of a smallish fire-colored peacock, complete with a crest on its head and tail feathers with glowing “eyes”.

The story of the firebird comes in many forms and it is translated in many languages. Some folk tales say that the Firebird is a mystical bird that flies around a king’s castle and at night swoops down and eats all the king’s golden apples. Others say that the firebird is just a bird that flies around giving hope to those who need it. Some additions to that legend say that when the firebird flies around, his eyes sparkle and pearls fall from his beak. The pearls would then fall to the peasants, giving them something to trade for goods or services. So, here firebird is a semiotic sign of everything such as health, wealth and food. Also, Russian folklorist Alexander Afanasev explained the Fire-bird as a fire, light and shining. Fire-bird ate golden apples, giving youth, beauty and immortality and when it sung pearls fall from his beak.

As it said that, Fire-bird may exist in several versions. In Russian version of the fairy-tale, a Tsar commands his three sons to capture the firebird that keeps flying down from above and eating his apples. The golden apples are in the Tsar’s orchard and give youth and strength to all who eat them. The sons end up barely missing the bird, but they catch one of his feathers that glows in the night. They take it to a dark room and it lights the room completely.

There is no English version; it has only translation form from Russian variant, because there was given the same meaning in both fairy tales. A king's apple tree bore **golden apples**, but every night, one was stolen. Guards reported that the Firebird stole them. The king told his two oldest sons that the one who caught the bird would receive half his kingdom and his heir. They drew lots to see who would be first, but both fell asleep: they tried to claim it had not come, but it had stolen an apple. Finally Ivan Tsarevich, the youngest son, asked to try: his father was reluctant because of his youth but consented.

In Kyrgyz version a firebird flies to the poor old man's yard at night who had a son and an apple tree, which gave only **one fruit** and firebird ate that apple from there. And next year old man stored it and slept in the middle of the night. So, again somebody had stolen an apple. Third year, he ordered his wife to look after it, but she also slept and again somebody had stolen. Fourth year, his son stored it and suddenly he saw a firebird had eaten an apple on tree. He couldn't catch the firebird but caught only one feather, and he said to his father he would find it.

So, there is difference between **king and poor man**, king's sons and poor man's only son, golden apples and only apple, and shooting the firebird and catching it by the tail.

Example:

English: Ivan Tsarevich remained awake the entire time, and upon seeing the **Firebird**, tried to catch it by the tail, unfortunately Ivan only managed to grasp **one feather**.

Kyrgyz: Баласы уктабай карап жатса, кандайдыр **алтын куш** учуп келип, **алмага** конуп жей баштады. Бала жаа менен атып, бир **тал канатын** тушуруп калды.

Russian: Видит Иван царевич: летит **Жар-**

птица, он притаился под деревом, птица подлетела и села на сук, только хотела **яблочко** склевать, как Иван царевич подкрался и ухватил ее за **хвост**.

The word "**apple**" is to be said semiotic fact, because it explains the youth and strength and wealth in Russian version. In Kyrgyz version apple means also youth, health and long life. And **feather** may also be semiotic; it means light and life, because it gives warm and further life. In Kyrgyz version, here, apple is a symbol of youth, because every year his father ate an apple, and became younger and stronger. At the end of the story while finding the firebird poor old man's son found his happiness and married to princess, king's daughter. "Firebird" is said to be semiotic too, because through it he found his happiness.

Translation of fairy tales is a complex procedure and interpreters have to give definite and original translation to the foreign readers. The tale is sufficiently fantastic to make no demands on belief, nor to constitute a promise. But it is a truth, dare one say, that disinterested kindness and generosity are often rewarded, if only by internal satisfaction, and communities, like individuals, do well to foster goodness and kindness. One feels not only amused but the better for reading or hearing this story.

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