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Abstract: *The article offers a comparative study of different prosodic systems and their reproduction in the translation into foreign languages on example of the original text and the translation of the Uzbek epic poem «Nurali».*

Annotatsiya: *Maqolada turli prosodik tizimlarni taqqoslash va ularni chet tillarga tarjima qilishda qanday aks ettirilishi haqida soʻz boradi. Bunga oʻzbek xalq dostonlaridan biri «Nurali»ning asl matni va tarjimasi misolida yondashiladi.*

Аннотация: *В статье предлагается сопоставительное изучение разнотипных просодических систем и воспроизведение их при переводе на иностранные языки. На примере текстов оригинала и перевода узбекской народной поэмы «Нурали».*

Keywords: *folklore, rhythm, rhythm of prose, rhymed prose, syllabic versification, stop, turok, barmak, the alexandrian verse.*

Kalit soʻzlar: *folklor, ritm, nasr ritmi, qofiyali nasr, boʻgʻin versifikatsiyasi, stop, turok, barmoq, aleksandriya sheʼri.*

Ключевые слова: *фольклор, ритм, ритм прозы, рифмованная проза, силлабическое стихосложение, стопа-тuroк, бармак, александрийский стих.*

The artistic translation of Turkic epic monuments into French began in the 19th century. Polish orientalist, poet, and translator Alexander Chodzko, who worked as a translator in Iran within the Russian missionary organization and the Russian embassy in Tabriz, and later in Rasht and Gilan (1832-1834) as an ambassador, managed to acquire the manuscript "Koroglu" and did much to translate the epic into English and have it published. A year later, this edition was published in German translation by O. Wolf (1843). During the same years, French readers received the translation of George Sand's "Adventures and Improvisations of Koroglu." However, these were not poetic translations of the epic. In the translation, all the poetic parts of the dastan were lost and translated in prose.

It should be noted that an epic work, as an artistic monument, requires the most accurate transmission of meaning and form, preserving the artistic texture of the epic text. This means the translation should be adequate to the original. Clearly, losses are inevitable, but the recreation of the artistic structure and aesthetic integrity of the original to the highest possible degree depends on the skill of the translator.

Exactly a century and a half later, in 2005, the second French translation of a Turkic epic appeared – the Uzbek heroic-romantic poem "Nurali." The author of this exquisite work was the French orientalist, ethnographer, linguist, writer, and translator, Professor of the Institute of Oriental Studies in Paris, Remi Dor.

As a specialist in the Turkic world, Remi Dor was well-acquainted with the traditions, customs, culture, and art of the peoples of Central Asia. As a linguist, he felt the specifics of several Turkic languages. The connection with the real reality reflected in the translated work, contact with the people, penetration into their worldview helped the translator to understand and correctly reflect the rhythm of Uzbek dastans in the translation.

In the epics of the peoples of the world, there is much in common, for example, humanistic ideals – invincible heroes, loyalty and camaraderie, magnanimity and brotherhood of peoples, the lexical-stylistic arsenal of description – epithets, metaphors, and other stylistic figures. But each epic has a peculiar composition, specific expressive means, and a distinct poetic structure. Its metric system is national and unique. Thus, the Uzbek metric system "barmak" is not identical to the French Alexandrine, although they often coincide in their common feature – the syllabic principle.

The peculiarity of the rhythm of Uzbek epic poems is the alternation of prose with poetry. Unlike the rhythm of associative prose, the rhythm of epic prose sounds much more musical, and this musicality is manifested with the help of rhyme. At first glance, the translation of rhymed prose may be an unusual phenomenon for the French reader. In fact, it is not quite so. The history of French literature shows that this is a traditional phenomenon in the literary process.

In the history of French literature, rhymed prose first appears in religious texts. Greek philosophers Empedocles and Parmenides used this style (poésie-prose) in their treatises. In the notes of the French literary critic V. E. Elver, it is mentioned that poésie-prose is found in literary works of the 4th-7th centuries [Traité de versification français. Dès origines à nos jours; Paris; 1965, p. 6].

In short, at all stages of the development of French literature, we encounter poetic prose. Especially, it is abundant in the novels of Romain Rolland "Colas Breugnon," "L'âme enchantée."

FOR EXAMPLE:

"En premier lieu j'ai moi. Colas Breugnon, bon garçon, Bourguignon, rond de façons et du béton, plus de la première jeunesse, cinquante ans bien sonnés, mais vigoureux, les dents saines, l'œil frais, et le poil qui tient dru au cuir, quoique gris." [1, Romain Rolland, Colas Breugnon, Moscow 1955, p. 6].

"Elle était assise près de la fenêtre, tournant le dos au jour, recevant sur son cou et sur sa forte nuque les rayons du soleil couchant." [2, Romain Rolland, L'âme enchantée, Moscow 1955, p. 25].

Relying on these foundations, Remi Dor was able to successfully achieve an adequate translation of Uzbek epic prose into French. For example:

Original: "...xonning G'iroti saqresi toshib, yoli quloğidan oshib, yulduzni ko'zlab, taraqqos boylab, o'ynab turibdi."

Translation: "Rendu sur place, Ghirot, le cheval du khan, était en train de se divertir sa croupe se démenant, sa crinière volant par-dessus ses oreilles, dansant sur place et fixant les étoiles." [3, Dor Rémy, Nourali le preux et Marghoumon Péri, 302 pages, Paris: 2005, p. 44-45].

In artistic literature, syntactic actions such as inversion, syntactic parallelism, enhance the melodiousness of prose.

For example:

"Qaysi bog'ning guli ekan, qaysi chamanning bulbuli ekan. Xon G'or'oğlining davlatida hech ko'rmagan-miz, qaysi bekning o'gli ekan."

Translation: "De quel jardin est -ce la rose, de quelle prairie le rossignol? Jamais nous ne le vimes au royaume du khan Goroghli: de quel bek est le fils?" [4, Dor Rémy, Nourali le preux et Marghoumon Péri, 302 pages, Paris: 2005, p. 56-57].

We find this in the prose of Romain Rolland:

"Quand il pleut, je laisse pleuvoir. Quand il tonne, je barytonne. Et quand elle crie, je rie." [5, Romain Rolland, Colas Breugnon, Moscow 1955, p. 8].

The second aspect of an adequate translation of an epic monument is the reproduction of the rhythm of the verse. The Uzbek metric system "barmak" is based on the division of the verse into stops – "turok." "Turok" as a conditional unit resembles a syntagma or syntagmatic division of a speech segment, the boundaries of which can pass through different numbers of syllables. The number of syllables in a stop can vary.

Remi Dor made a poetic analysis of each verse of the poem "Nurali." He developed a scheme for dividing the 11-syllable verse into stops – "turok."

TABLEAU I.
FORMES MÉTRIQUES

	STROPHE	VERS	RIME	CÉSURE
P1	1	4	aaaa	4 + 4 + 3/6 + 5/6 + 5/4 + 4 + 3
	2	4	bccd	6 + 5/6 + 5/6 + 5/4 + 4 + 3
	3	4	eeffe	6 + 5/6 + 5/4 + 4 + 3/4 + 5 + 2
	4	6	gggggg	4 + 4 + 3/4 + 3 + 4/4 + 4 + 3/6 + 5/6 + 5/6 + 5
	5	5	hhhhh	4 + 4 + 3/4 + 4 + 3/6 + 5/6 + 5/6 + 5
	6	4	iiii	4 + 4 + 3/4 + 4 + 3/4 + 4 + 3/6 + 5
	7	4	jjjj	6 + 5/6 + 5/6 + 5/6 + 5
	8	3	kkh	6 + 5/6 + 5/6 + 5
P81	1	20	aabcc	4 + 4 + 3/6 + 5/4 + 4 + 3/6 + 5/6 + 5
			cdcc	4 + 4 + 3/6 + 5/6 + 5/4 + 5 + 2/6 + 5
			ddcd	4 + 4 + 3/4 + 4 + 3/4 + 4 + 3/6 + 5/6 + 5/6 + 5
	2	11	eeffag	3 + 5/4 + 4/4 + 4/3 + 5/4 + 4
			aabcd	6 + 5/6 + 5/6 + 5/6 + 5/4 + 4 + 3/6 + 5
			aabee	4 + 4 + 3/6 + 5/6 + 5/6 + 5

Рисунок 1. Схема узбекской метрической системы, 11-сложник бармака, встречающийся в узбекской эпической поэме «Нурали» [6, *Ecrire l'oral, traduire l'écrit: quelques remarques centrées sur des matériaux özbek. Rémy Dor. Revue du monde musulman et de la Méditerranée, 1995, Volume 75 Numéro 1, pp. 29-51, fait partie d'un numéro thématique: Oral et écrit dans le monde turco-ottoman c. 47*].

The first task of the translator was to accurately transfer the structure of the work from Uzbek (the original language) to French (the language of translation). Fazil, the singer (bakshi) of the epic "Nurali," used three types of verse: 7, 8, and 11-syllable. Statistically, the latter is the most frequent. Therefore, the translator took the 11-syllable verse as the basis. For the translation, he chose the Alexandrine verse. Firstly, this meter was used in French folk poetry. Secondly, it is closer to the Uzbek 11-syllable meter. Thus, Remy Dor added one syllable to each meter: the 8-syllable verse became a 9-syllable verse, and the 7-syllable verse became an 8-syllable verse. It should be noted that the octosyllable (8-syllable verse) was as excellent a verse in medieval French literature as the 7-syllable verse was in medieval Uzbek literature. Below we provide Remy Dor's translation scheme.

TABLEAU 2.
TRADUCTION DES DIFFÉRENTS MÈTRES

ÖZBEK 11 = 6 + 5 FRANÇAIS 12 = 6 + 6	<i>Sozima qulq sol jonim bobojon Qizlarning sarasi pari Marghumon Tends l'oreille à mes mots, mon grand-père chéri ! Exquise parmi toutes est Marghoumân Péri.</i>
ÖZBEK 8 = 5 + 3 FRANÇAIS 9 = 4 + 5	<i>Qaramay baland pastiga, Tušdi dušmanning qasdiga Sans distinguer ni grand ni petit, Il fonce tout droit sus à l'ennemi</i>
ÖZBEK 7 = 3 + 4 FRANÇAIS 8 = 4 + 4	<i>Or kelsa omganlatdi, Qir kelsa qirpillatdi Dans les descentes le fait baisser Dans les montées le fait cabrer</i>

Рисунок 2. Формы метрики, употреблённые Рэми Дором при переводе поэмы [7, *Ecrire l'oral, traduire l'écrit: quelques remarques centrées sur des matériaux özbek. Rémy Dor. Revue du monde musulman et de la Méditerranée, 1995, Volume 75, Numéro 1, pp. 29-51, fait partie d'un numéro thématique: Oral et écrit dans le monde turco-ottoman, c. 48*].

Thus, Remy Dor was able to reproduce the most approximate rhythm of the Uzbek epic poem "Nurali," breathing new life into it in the French language.

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