

Tradition, Imitation and Creative Succession in Turkish Literary Translation

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Abstract. In the article, the concepts of "tradition", "imitation" and "creative succession" in Turkish literary translation are scientifically and theoretically analyzed. "Tradition" in the sense of a complex of principles, methods and styles used by translators to translate literary works into another language, and "imitation" and "repeatability" in literary translation, which are interpreted as "re-creating the features of a work that already existed, following this or that artist in creative practice" the territory and boundaries of succession events are defined.

Key words: turkish literary translation, tradition, imitation, creative succession, period, translator, principle, method of artistic translation.

INTRODUCTION.

Usually, when it comes to common aspects of literary heritage and the factors affecting the creation of works similar in terms of content, this phenomenon is described as a product of "following tradition", "imitation", "succession". First of all, it is necessary to determine the territory and boundaries of these terms. If we consider the "tradition" in the first place, we should determine its genesis and if it was transferred by one creator from one literature to another, we should determine its genetic connection, evaluate its further transformation. Because the concept of literary tradition is used in relation to examples of fictional literature reworked by different authors, repeatedly developed styles and forms in the literature of different periods, the influence of literary schools, and finally, priority and repeated elements passed from generation to generation. It should be noted that the emergence of tradition is caused by historical events or conditions, social factors, literary connections and the personal initiative of the creator.

Today, literary translation traditions mean a set of principles, methods and techniques used by translators to translate literary works into another language. These traditions vary with time, cultural context, and genre of work.

ANALYSIS OF RESEARCH AND PUBLICATIONS.

Before we talk about the dominant or established traditions, we need to find an answer to the question of whether the translators who lived in the Middle Ages were as strict with the requirements of translation as the people of today. Because N.Kamilov's rejection of Yu. Polatov's opinion that "...most translators are sometimes ignorant of the art of literary translation" and V.Rakhmanov's conclusions regarding the translation of Saadi Shirozi's work "Gulistan" indicate that there are also erroneous opinions in this regard. For this reason, N. Kamilov mentioned in the translation chapter that "views have changed according to the conditions of the new era, have acquired their own characteristics"[1].

G. Salamov also pointed out that "the specific characteristics of each era are reflected in the translations" and noted that "although the rich factual material collected during the translation process was not specially studied from the scientific point of view in its time, this does not deny that the translators worked based on certain principles". 2]. Muslim translators inherited the tradition of translation from the Gundishapur Translation Center[3]. In this regard, attention-grabbing historical information is presented in the works of researchers such as A.Azarang[4], V. Bartold[5].

N. Kamilov, who studied the translation traditions of the Middle Ages, said that conflicting situations that arose between translators and clients, according to the requirements of time and space, "clear expression", "matbui tabi hosu om", "translation in the form of ijmal (abbreviation)" were ordered. In the translation of Jami's work "Nafahatu-l-uns", Navai set himself the task of translating with "clearer alfoz and more open ado", as an example of the fact that in India in the past there was a demand to simplify translations and to remove Arabisms and translate them into Persian, showing that not only translators, but also those who spend it shows that they are very familiar with the subtleties of translation.

ANALYSIS AND RESULTS.

Muslim translators, together with "interlingual translation" (interlingual translation), "editing", "tahzib" (cleaning, correcting), "talkhis" (shortening, making more understandable), "commentary" (explanation) of the translation "within one language"), widely used such methods as "tafsir" (uncovering hidden meanings) in accordance with tradition, and the translator's individuality is clearly visible in the translations made in this style. Among the translations inherited from translators who lived in different periods, we can find examples of these methods. In fact, "translation has in the past expressed the meanings of explanation, explanation, interpretation of the text, interpretation, extracting the meaning, and simple expression"[6].

Judging by the existing literary samples, the works that are the product of the "translator-mediator" work are very rare. In most cases, "personal translators" tried to leave their "traces" by "interfering with" in their translations.

Another common concept is "imitation". In many cases, this word is accompanied by the adjective "blind". In the "Dictionary of Literary Studies", the Arabic term "taqlid" means "following, simulating" after the comment that it is a phenomenon manifested in the form of recreating the features of a work already existing in literature, following this or that artist in creative practice, "in literary studies, it is more negative towards imitation and imitation." although the relationship is observed, these are naturally existing phenomena in the literary process, and arise as a result of various factors (the law of inheritance, the commonality of literary-aesthetic views, creative learning)"[7]. In addition to this, in literary studies there are also the terms tatabbu' (ar. - to follow), payravy (f. - to follow) and nazira (ar. - similar, something similar, example). Z.Safa considered the poems written in the genres of ghazals, qasidas, and epics to be imitations, similar to the weight and rhyme of the works of the predecessors [8].

And G.Salamov added "abbreviation, vision, tatabbu'" etc. to the line of "adaptations" in the line of imitation [9]. Therefore, the quality of "blind" imitation is not applied everywhere. The most interesting thing is that "taqlid" and not "anana" is accepted as the equivalent of the term "tradition" in Arabic literary studies. Even the translation itself does not lack thoughts of "imitation". Because in translation "the translator imitates the strategies of the author of the original text" [10].

Even in ancient times, translation was recognized as "imitation of the best authors" and "a part of the sciences within the teaching of the education of great preachers, poets, and writers" [11].

We can see this situation in literary translation as well.

In other words, if imitation is limited to literary influence, if the individuality of the impersonator is manifested, this creative approach becomes "tatabbu'" or "nazira". Artists who want to look at the examples of the work of their predecessors knew very well that they should be creative so that their work does not become an imitation. In these aspects, the creator, who wants to connect with Tatabbu,

strives to achieve his own originality. As a result of this, translation-stories and translation-tatabbu were also born, which are also special forms of free translation.

In Europe during the Middle Ages and the Renaissance, "imitations created in the desire to compete with the original" (usually a new version of a famous work) were expressed by the special term "varia tractatio" ("different tractate"). Also, the translation of "relatively more complex" ancient texts into the literary environment of the new era in a simpler form is a product of this era's translation. We can list a number of examples of literary translations that were translated from the Pahlavi language into Arabic and then into New Persian and transferred to the modern era, and the translators had this goal in mind.

The term "mimesis", which was used in ancient Greece to express imitation, was translated into European languages as "imitation", and it is necessary to dwell on this term. It is noteworthy that John Dryden, who lived in the 17th century, defined "imitation" or "taqlid" in artistic translation as "the translator departs from the original without any restrictions and creates his own variants on its themes" [11]. In his opinion, imitation is the third type of translation after word-by-word, (tathullafz), line-by-line – metaphor, paraphrase, which means to describe the text with the words of the translator, and for the translation to be successful, it is necessary to accept only paraphrase as an acceptable type of translation, and to stay away from the other two types of translation. Because literal translation makes it difficult for the reader to understand the text, imitation is when the translator tries to write on the same subject as the author who lived before him and uses the original text to write his own work.

The translation traditions formed in the Middle Ages were mentioned above. So, at first glance, there are a lot of imitation translations in the Middle Ages. But in the process of classifying examples of literary translation, different terms are used.

Along with imitation, the terms "free translation", "manipulation", or "rewriting" are often used in contemporary translation studies. There are many supporters and opponents of these methods. Even in some dictionaries of translation studies, free translation is defined as "a translation that conveys the general meaning of a work written in another language as understood by the translator, without taking into account the subtleties of thought expressed by linguistic means and the source language" [12]. Of course, there are also free translations that have gained fame at the level of the original. "Condensation" or "abbreviation", "additions", "clarification", "transfer" or "exchange of sentences and phrases", "quotation", turning into another and simpler form of the original content are considered forms of free translation.

"Manipulation" in translation means the work done by the translator in order to adapt the original text to the target audience. Speaking about the "rewriting" method, A. Lefebvre came to the conclusion that such a translation "serves a certain ideology regardless of the translator's intentions" [13].

G. Salamov used the term "restoration" and according to his opinion, "the difference between a writer, a poet or a dramatist who is engaged in the work of translating works of these genres into his own language is that he (the translator) re-expresses the author's content in another language, restores his work." [14].

If traditionally translators learn from the experiences of their predecessors, and imitation occurs as a result of the law of succession, then it is natural to ask the question of what is succession in literary translation. Although this phenomenon has been observed a lot in literature, especially in literary translation, it has not been perfectly defined. Only translators such as G. Salamov, S. Alimov "paid attention to it on the way" [15].

According to G. Salamov, "master-apprentice relations between translators are not alien" and "the creativity of the first generation of Uzbek translators is an inexhaustible treasure for the next generation, and the experience of the middle generation is an inexhaustible legacy for the young creative and professional translators." [16].

In fact, in the process of translation from one language to another, representatives of the next generation learn from them, depending on how this or that word, phrase, special words, etc. were

translated by their predecessors. He himself uses new methods and adds his share to the enrichment of the treasure that will be left as an inheritance to the heirs.

Sultanmurad Alim mentioned that there is also the issue of "literary theft" in this process. Therefore, it is difficult to answer the above question in one word. In response to the opinion that "traditions are also inherited", he said that "heritage is a property inherited from one translation to another, although there are similarities between them, these two concepts are not exactly the same thing", "tradition is quite broad, and inheritance is somewhat specific" stated that it is an event" [17]. According to his opinion, "tradition can be transmitted indirectly, succession - directly from one translation to another. So, when we say succession, we mean the aspects of a work that have been inherited from the previous translation into a certain language to the next one" [17]. The word "aspects" describes such issues as "some methods found to restore the spirit of originality", "inheriting the solution of the problem itself" in the translation.

In fact, Jami, Navai, and Kashifi made good use of the "solution" found by their predecessors in their translations. So, "tradition" in the sense of "a set of principles, methods and methods used by translators to translate literary works into another language" and "imitation" and "repetition" which are interpreted as "re-creating the features of an existing work, following one or another artist in creative practice" line, the phenomenon of succession is also observed in literary translation.

Some studies show a slightly different attitude towards succession. In particular, Yu. Tinyanov commented on the concepts of "literary evolution", "genesis", "the emergence of a certain phenomenon from another phenomenon", "the work can be genetically traced back to a local, national sample", and he called literary influence, school and teaching "congeniality" (congeniality (lat. con - together and genius - soul) - talent, way of thinking, ideological direction, similarity in literary style) and succession "epigony" (Greek:– born after) - non-aspiration for innovation in fiction and art, a direction that appeared in the form of tradition, style, genre, and blind repetition of methods, copying) terms[18].

Although "congeniality" is positively evaluated in literary translation, the application of the concept of "epigony" to our literature is somewhat controversial. Because this succession is creative; while mastering the heritage, the main attention was paid to its development, and new philosophical and literary schools were founded. We can see this in the philosophy of Ishraq, examples of philosophical prose, translations of Jami and Navai, and other examples. At the time when the Islamic culture was being formed, as a result of translators like Ibn Muqaffa "moving" the heritage of ancestors to another environment, the "period of renewal of Arabic literature" began[19].

D. Blagoi believes that succession is "not only appropriation, but denial, not only continuation and development, but also critical revision, reevaluation by "children" of the legacy of their literary "fathers"..."[20].The definition given by V. Rubanov is similar: "succession is going back and repeating the past in a better form" and at the same time "succession includes repetition, removal, deepening, development, distance"[21].

Interpreters who lived in different eras served to ensure that the spiritual values of the ancestors were passed on to the next generations and applied in the time they lived in. Of course, in such translations, "aspects inherited from the previous translation to the next" and efforts aimed at cleaning the "stains" of the spiritual heritage and presenting it to the next generation in "new clothes" can be seen. This is one of the unique phenomena in literary translation.

By the 10th century, the relay of the inheritance of "fathers" to "children" was continued by representatives of the next generation, along with "Kalila and Dimna", "Sindbadnama", "Khudaynama" ("Shahnama") and other works from the Arabic language, along with historical works. we can see in the example of the translation of prose and poetry into the new Persian language. Another feature that attracts attention in the translation of this period is that some works, including "Sindbadnama" by Zahiri Samarkandi, were translated directly from the Pahlavi language by Abulfavaris Fanarozi in the 10th century. Or "Zafarnama" ("Piruzinama") written by Buzurgmehr was translated from Pahlavi by Ibn Sina [22].

Translated works created in certain historical periods are also a reflection of intellectual and literary processes. For this, first of all, we need to pay attention to the concepts of "initiator" and "skopos" in translation studies. Because "initiative" in the translation is also focused on "achieving a certain goal (skopos).

CONCLUSIONS AND SUGGESTIONS.

Thus, "tradition" in the sense of "a complex of principles, methods and methods used by translators to translate literary works into another language" and "imitation" and "repetition" which are interpreted as "re-creating the features of an existing work, following one or another artist in creative practice" line, the phenomenon of succession is also observed in literary translation.

The difference between succession and tradition is that tradition is a trait that can be passed down indirectly, while succession is passed down directly from one translation to another. By succession, we mean the aspects of a work that are inherited from the previous translation into a particular language.

When determining the scope of succession, it is necessary to take into account the geographical area and period, that is, the factors of time and space, where the literary "fathers" and "children" lived. Abdurrahman Jami, Alisher Navai and Husayn Vaiz Kashifi, the great representatives of Herat's literary environment, took up the work of translation as spiritual heirs and translated famous works into one language and into two languages. It is through translations that spiritual ties between generations that have weakened as a result of political and social events have been re-established.

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