

UZBEK LEGENDS: STUDY AND TRANSLATION OF FOREIGN RESEARCHERS

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Abstract. This article studies the English translations of Uzbek legends made European and local translators and researchers. It gives a vivid description of national identity, expression of national color in their English version and problems of translation in them. The article gives information about English translations of Uzbek folklore, their chronicle and authors of works.

Methods. Investigation of translation problems found their reflection in the article by using comparative, comparative-analytical and analytical methods.

Results. The primary source of restatements are the results of exploration by German Turkologists. Importance of the restatement consists of oral prose sources similar as tales, stories, legends, and folk dramatizations as "lof" (a taradiddle). It's worth noting that the leadership in this area belongs to German translators who have accumulated rich experience. After all, this movement, which began in the alternate half of the 19th century, took stable forms at the morning of the 20th century, and the number of restatements into German increased slightly.

Conclusion. As we know, translation is a bridge between two languages. This process helps researchers to establish the significance of language, to distinguish difference between mentalities and to know well the language itself. Therefore, in the article we tried to connect the two nations' investigations in the field of Uzbek folklore translations.

Key words: folklore, translation, volunteer, tale, legend, riddle.

УЗБЕКСКИЕ ЛЕГЕНДЫ: ИЗУЧЕНИЕ И ПЕРЕВОД ЗАРУБЕЖНЫХ ИССЛЕДОВАТЕЛЕЙ

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Annotatsiya. В данной статье исследуются английские переводы узбекских легенд, сделанные европейскими и местными переводчиками и исследователями. Дается яркое описание национального самосознания, выражения национального колорита в их англоязычной версии и проблемы перевода в них. В статье приведены сведения об английских переводах узбекского фольклора, их летописи и авторах произведений.

Методы. Исследование проблем перевода нашло свое отражение в статье с использованием сопоставительного, сравнительно-аналитического и аналитического методов.

Полученные результаты. Основным источником переформулировок являются результаты исследований немецких тюркологов. Значение пересказа составляют устные прозаические источники, похожие на сказки, рассказы, легенды, и народные инсценировки типа «лоф». Стоит отметить, что лидерство в этой области принадлежит немецким переводчикам, накопившим богатый опыт. Ведь это движение, начавшееся в другой половине XIX века, приняло устойчивые формы к утру XX века, а число переформулировок на немецкий несколько увеличилось.

Ключевые слова: фольклор, перевод, волонтер, сказка, легенда, загадка.

O'ZBEK AFSONALARI: XORIJIY TADQIQOTCHILARNING IZLANISH VA TARJIMALARI

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Annotatsiya. Ushbu maqolada Yevropa va mahalliy tarjimon va tadqiqotchilar tomonidan o'zbek afsonalarining ingliz tiliga tarjimalari ko'rib chiqiladi. Milliy o'zlikni anglash, milliy koloritning inglizcha variantida ifodalaniishi va ulardagi tarjima muammosining yorqin tavsifi berilgan. Maqolada o'zbek xalq og'zaki ijodining ingliz tiliga tarjimalari, ularning yilnomalari va asarlar mualliflari haqida ma'lumotlar berilgan.

Metodlar. Tarjima muammolarini o'rganish qiyosiy, qiyosiy-tahliliy va analitik usullardan foydalangan holda maqolada aks ettirilgan.

Natijalar. Islohotlarning asosiy manbai nemis turkologlarining tadqiqotlari natijalaridir. Qayta hikoya qilishning ma'nosi "lof" tipidagi ertak, hikoya, rivoyat va xalq dramatisatsiyasiga o'xshash og'zaki nasriy manbalardan tashkil topgan. Aytish joizki, bu borada yetakchilik boy tajriba to'plagan nemis tarjimonlariga tegishli. Axir, 19-asrning ikkinchi yarmida boshlangan bu harakat 20-asrning tongiga kelib barqaror shakllarni oldi va nemis tiliga kiritilgan islohotlar soni biroz oshdi.

Kalit so'zlar: xalq og'zaki ijodi, tarjima, ko'ngilli, ertak, afsona, topishmoq.

Introduction. The Uzbek people have a rich historical heritage. Today it is not a secret for any of us that foreign countries are interested in samples of his oral art, reflecting his history. Such works expressing the mentality of our people include legends and narratives. Translations of legends and tales,

which are among the leading genres of folklore, can be found on many websites. This heritage reflects the ideology and spirit of our people. It shows the peculiarities of the national mentality of our people. A number of foreign scholars who were interested in these features devoted their efforts to conveying samples of Uzbek folklore to their students. We managed to identify about forty sources related to the implementation of translations of Uzbek folklore samples in the West.

Materials and methods. Most of them were published in England, America and Germany¹. The primary source of translations are the results of research by German turkologists. Much of the translation consists of examples of oral prose such as fairy tales, anecdotes, legends, and folk dramas such as “lof” (a lie). It is worth noting that the leadership in this area belongs to German translators who have accumulated rich experience. After all, this movement, which began in the second half of the 19th century, took stable forms at the beginning of the 20th century, and the number of translations into German increased slightly.

Herman Vambéry, A. Strong, Chadviglar, S. Baura, Hassan Paksoy, K. Reichl, Jacob Taube and Ilza Sirtautas made a great contribution to the translation and study of Uzbek folklore into European languages by Western Turkic scholars. Among these scientists, Karl Reichl stands out for his ability to translate Uzbek folklore into two languages - English and German, and bring it to the attention of students in Western countries. ²

The work done can be called an important step towards development. The theme of the East aroused great interest among the mature English poets Marlowe, Shakespeare, Byron and the German writer Goethe, and they used various oriental themes as the subject of their works.

The theme of the East has been one of the topics that has attracted the attention of European peoples since ancient times. The work done in this regard can be called an important step towards progress in the exchange of cultural information. Because since ancient times, the interest of the West in the East can be assessed by literary and scientific works created on this earth. The theme of the Orient was of great interest to English poets such as Marlowe, Shakespeare, Byron and the German writer Goethe, and they used various Oriental themes as the theme of their works.

In the literature of European countries, John Dryden continued the theme of the East with the drama *Avrangzeb*. Meanwhile, the tales of the *Thousand and One Nights* were translated into French, English and other languages, and the theme of the East began to find its place in world literature³.

Among the examples of Uzbek folklore, another genre that has attracted the attention of foreign scholars are legends and stories.

Results and discussion. The process of translating samples of Uzbek folklore into English somewhat revived at the beginning of the 21st century. One of the main factors in this is the activity of American volunteers to get acquainted with the way of life of the Uzbek people. Indeed, in order to teach Uzbek children the English language and satisfy their aspirations, volunteers from the United States, in fulfilling their duties, studied the spiritual and everyday life of the people and collected enough information. The result of this volunteer service was the book *Treasury of Uzbek Legends and Traditions*, published by Marilyn Petersen in 2000. According to the author, Uzbek children, who know their traditions and customs, are very fond of reading fairy tales, riddles and poems in English. Therefore, in his book, M. Petersen intended to bring information from Uzbek fairy tales, legends, parables, proverbs and riddles, up to songs and lapars sung during holidays and rituals, cooked food and put on clothes.

The first chapter of the work is called «Legends of Uzbekistan». The legends are connected with the creation of the ancient cities of Uzbekistan, such as Samarkand, Khiva, Andijan, Karshi, and, first of all, they have a toponymic essence that explains their names. For example: “How Samarkand got its name” - The legend “How Samarkand got its name” plays an important role in conveying to the reader why the city of Samarkand was named that way and the meaning of its name.

A long time ago, in a region of Central Asia, there was a great and wicked king who lived in a beautiful castle. One day his wife gave birth to a beautiful daughter and they named her Kand, which means sugar in the Uzbek language.

About the same time, there was a baby boy born to a very poor family. They named him Samar, because he was handsome and strong. As he grew up, he became very famous for his bravery, and he competed in all the athletic events.

One day the princess met the young man in the garden of the castle. They were so attracted to each other that they agreed to meet everyday in the garden. As they got to know each other their love grew stronger and stronger. One day Kand’s father learned of their secret meetings and he became very angry. He didn’t like Samar because he was very poor, and beneath his daughter.

When Kand told her father that she wanted to wed Samar, the king decided to kill him. When the broken-hearted Kand learned of his death, she threw herself from the top of the castle. All of the people of the city were sorrowful, and they renamed their city Samarkand after the two lovers. ¹

According to legend, the city of Samarkand arose from the union of the names of two lovers. The translation informs the English reader that there is a similarity in the spiritual and cultural life of peoples, that the end and the point can be the same. It is no secret that the relationship of the king to his citizen and of the rich to the poor occupies a large place in the history of peoples within the framework of the problems of stratification. These aspects find their vivid expression in translation, and we testify that

the history of the peoples of the world is close to this aspect, and under the influence of such situations, samples of oral creativity are created.

Folk advice is expressed in such legends as «The Sheep and the Shrew», «The Snake and the Swallow». For example, the translation of the legend “Sheep and Kashkirs” deserves attention:

Once upon a time there was a bad king. One day the king put a poor guiltless man, whose name was Kashkir, in a dungeon. The parents of this man were related to the king, and only for this reason did they find any favor from him.

The king said to him, “I will set you free only on one condition. I will give you one sheep and hay, with which you can feed him, for one month. After one month we will put the sheep on a scale, and if the sheep weighs more than it does today, you will lose your head.” Kashkir had no choice, but to agree.

So the king ordered his servants to give the sheep and the hay to the young man, and a place in the palace to stay. Of course, the young man understood that he would not be able to do what the king wanted, and was desperate to find a solution. Suddenly he saw an old man passing by. He greeted him, and told him his troubles.

The old man thought for a few minutes and said, “Hey, my son, we can solve this problem. You have to go and find a wolf and put the wolf near the sheep. It doesn't matter how much the sheep will eat, because of his fear he will not fatten.” The young man did as the old man suggested.

At the end of the month, when the king put the sheep on the scale, he noticed that the weight of the sheep had not changed, and freed the young man from the dungeon as he had promised. From that time on this breed of sheep has been known as Kashkir.1

In the selection of well-known names, the author made a slight misunderstanding. In the Uzbek people, a person is not called «Kashkir», but such a nickname can be given. There is no Kashkir type of sheep in Uzbekistan, but the translation of the story says that there is a sheep of this breed. In fact, «Kashkir» means wolf. In all nations, sheep and goats are treated as animals hostile to each other. Perhaps the word «Kashkir» in the title was not explained precisely for this reason. However, an explanation of this word would completely change the content of the story. There are many such shortcomings in the book, listing them one by one and finding out the reason would serve to understand better the idea of myth.

Conclusion. Each character in the original has its own individual appearance and style of speech, the speech of the characters was not fully expressed, which, in turn, undermined their meaning. Recreation of the speech of the characters in translation represents the worldview of the participant of the work, the situation provided for in the work, the level and level of knowledge and culture of the hero, his behavior. The fact that they are not reflected in the translation, the simple narration of the history of the work, made it «wretched» from an ideological and artistic point of view.

Each artistic heritage reflects the image of a certain period and characteristics, albeit partially. The translator must take responsibility for fully reflecting this spirit in the original form. Failure to comply with this requirement in the translation process deprives the original of its national basis. The translator should not recreate the work at the level of the reader or his own desire, but should raise his abilities to the level of the reader's understanding of the work. Translation is not a means of transport that mechanically moves literature from one people to another, but a factor that brings people together and harmonizes their national concepts, establishes relationships.

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