

## Expression of national realities in English translations of Uzbek folklore

Yusupova Hilola Uktamovna

Candidate of Philology, Foreign languages department, Bukhara Engineering Technologies Institute, Uzbekistan

**Abstract:** The purpose of this work is to identify the patterns of translating realities, their system, language, and material - in modern times, in modern literary creativity, outside the conditions that existed in the era of pre-logical thinking. Uzbek folklore as a subject of such consideration is especially indicative. Even against the background of special attention to the issues of translation that existed at the turn of the century, translating realities stands out as one of the brightest phenomena, which makes it possible to study some of the features of folklore.

**Keywords:** realities from Uzbek folklore, methods of translation, legend, folk tales, means of expression.

### *Introduction*

The speech expression created using the means of the original language is replaced by such an expression created on the basis of the laws of translation. In this way, content-methodological adequacy of the texts of the original and translation languages is brought to light.

Translation methods take a special place in this. The nature of the translated text determines the unique nature of literary translation. Artistic literary examples differ from other speech expressions in that artistic-aesthetic and poetic aspects dominate. In translation, it is necessary to find alternative means of expression in the translated language in order to perfectly express the unity of form and content, integrity of the original.

Translators who are well-armed with the richness of their native language usually recreate the aesthetic character of the literary text, paying more attention to functional harmony than lexical equivalence. This situation is especially evident in the example of dialogic speech translation. This is more evident in the translation of the speech of the characters, who differ from each other by the level of culture and knowledge.

### *Discussions and analysis.*

From whatever language the translator is translating, first of all, the realities of that language, stable figurative expressions, meaning, or more precisely, the elements specific to the people's beliefs, the national realities specific to the people's life, expressed by this meaning it was necessary to pay attention to deeper reflection and deeper understanding of its essence. This situation requires further improvement of the English translation of this legend. Only then will this legend give the reader a sense of excitement that will create a holistic impression of Uzbek national life and faith.

*“The young man was surprised and asked, “Oh, my Lord, you always greeted me before, when I was not praying – when I was among the people. But now when I am praying from morning to night, and I greeted you, you simply ignore me. What is the reason?” Than Navoi respond him*

*“Oh, my son, when you were among the people, you helped them, but now from morning till night you are only living from the alms of the people. This is the reason I pay no attention to you”.*<sup>1</sup>

As can be seen from the example, each character has his own individual appearance and speech style. Re-creating the character's speech in translation expresses the worldview of the participant, the situation implied in it, the level and level of knowledge and culture, behavior. The reflection of these in the translation caused the story of the work to be "enriched" ideologically, artistically, aesthetically and nationally.

*“Once upon a time there was a very bad king. One day the king put a poor guiltless man, whose name was Kashkir, in a dungeon. The presents 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 weights more than it does today, you will lose your head.” Kashkir had no choice but to agree.*

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

*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 near the sheep. It does not 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 doungeone as he had promised. From that time on this breed of sheep has been known as Kashkir”<sup>2</sup>*

In the legend, the translator was able to describe well that an old man is described as a wise man in our nation, and accordingly, old people are always respected and respected. It is clearly interpreted that the Khan is represented as a person who keeps his promise, no matter how bad he is, and that a person with negative characteristics of our people has a positive side.

It's no secret that the Shah's attitude towards his citizens occupies a large place in the history of nations within the framework of the problems of stratification. These aspects are clearly expressed in the translation, which tells the reader that the history of the peoples of the world is new in this aspect. In the selection of famous names, the author made some misunderstandings. The Uzbek people do not give a name to a person who is ugly, but it can be a nickname.

In Uzbekistan, there is no Kashkir breed of sheep, but in the translation of the story it is said that there is a sheep of this breed. In fact, "Kashqir" means a wolf. In the works of all nations, sheep and goats are interpreted as animals that are hostile to each other. Perhaps, the word "Kashqir" in the title was not given an explanation for this reason. However, the explanation of this word would completely change the content of the above story.

Sometimes, in order not to lose the reader's attention, the translator includes information that is not in the sample, with the intention of making the translated work fully enjoyable and understandable. For example, he translated the legend about "Labi Khovuz" as follows<sup>3</sup>

<sup>1</sup> Peterson Marilyn. Treasury of Uzbek Legends and Lore.- Tashkent: Qatortol-Kamolot, 2000; p.22

<sup>2</sup> Peterson Marilyn. Treasury of Uzbek Legends and Lore.- Tashkent: Qatortol-Kamolot, 2000; p.26  
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*“Lyabi- Hauz complex is associated with a romantic legend. Nadir Divan-Begi, the minister of the Bukhara Emir had decided to get married. He gave his bride only earrings as a wedding present, which obviously offended her. She was fully aware that her husband was born into a wealthy family and could easily afford a more generous present. But the groom kept silent without saying anything.*

*In few years time he had built a mosque, a madrasa and other constructions. His wife has become indignant and told him that it was unfair to spend such huge amounts of money on the construction whilst giving her such a modest wedding present – she obviously had not forgotten her wedding slight. Her husband responded: “My dear, look in your jewelery box”. When she opened the box she could see only one earring and thought that she was robbed, when Nadir Divan-Begi explain to her that all the construction he had built was constructed with the price of this earring. “You have not realized the value of my present; please enjoy something that was built thanks to this earring”, he said to his wife. Her face must have been pictured then...”<sup>4</sup>*

In original text, this legend looks like this:

*“Aytishlaricha amirning eng yaqin suhbatdoshi Nodir Devon-Begi xotiniga bir juft sirg`a sovg`a qilibdi. Xotini sirg`aning qimmatini bilmaganidan, uni mensimay, eriga: “Devonbegi bo`lib turib shu sirg`ani sovg`a qildingizmi?”-debdi. Devonbegi indamay qo`ya qolibdi. Yillar o`tib Labi Xovuz ansambilini qurdirigach, xotini yangi biolarni ko`rsatishga olib chiqibdi. Xotini ko`k toshlardan qurilgan xonaqoh va madrasalarni ko`rarkan, xayratlanib: “Bularga juda ko`p mablag` ketgandir? –deb so`rabdi”. Shunda Devonbegi: “Sizga sovg`a qilingan sirg`aning yarim mablag`iga qurildi”- deb xotiniga sirg`aning qimmatbaho ekanligini anglatibdi. Ana shu sirg`a tufayli Labi xovuz ansambli barpo etilibdi”<sup>5</sup>*

It can be seen that the translator has changed the appearance of the myth to enrich it, to give it a special charm, without losing its original content. Mistakes were made during the translation process. For example, the translator translated Devonbegi's position as "minister" (head of government department), although there was no such position at the time of the legend.

Mistakes were made during the translation process. For example, the translator translated Devonbegi's position as "minister" (head of government department), although there was no such position at the time of the legend. On top of that, Devonbegi, who is described as the emir's closest interlocutor in the original, is embodied as a person familiar to the emir in the translation sample.

This does not show in the picture how great honor the Tajimon Devonbegi received at that time. In addition, the translator left the image of Labi Khovuz and could not convey to the reader's imagination how beautiful and luxurious the building was.

However, it is no secret to the Uzbek people that this building is one of the most beautiful ensembles built in Bukhara Sharif. Based on these considerations, it is understood that the English translation of the legend of "Lyabi Khovuz" was carried out in order to fully convey the meaning of the tale to the reader. Because of the fact that the translator did not understand its artistic essence, it is understood that he did not find the full meaning of nationalism in it.

Let us look at the level of adequacy of the translation in another legend.

For example, *“A long time ago in the Central Asia desert, where the city of Bukhara is situated, and the people were dying of thirst. There was not even a single drop of water to be found. One*

<sup>3</sup> Muzaffarov M., Bukhara, the city and the legends.-Toshkent: Davr, 2012; p. 39

<sup>4</sup> O`sha manba. – 39

<sup>5</sup> Jo`rayev Mamatqul, Saidova Roxatoy.-Toshkent: Abdulla Qodiriy nomidagi xalq merosi nashriyoti, 2002; p. 39

day, the people were so thirsty, that they all set down and preyed. They looked at the heavens and asked God for rain. It was not long before He sent a messenger to rescue them. The messenger's name was Aiyub. He had a stick and with it he struck the earth. At the place where he struck the earth, a hole suddenly appeared and a fountain gushed forth. It was not long before they discovered the great cures they could be achieved by drinking this water. The people were so happy that they built beautiful shrines there. To this day, many people visit the well to partake of the refreshing clean, healing waters and to pray in thankfulness to God".<sup>6</sup>

*“Uzoq o`tmish zamonda shahar uzra qurg`oqchilik bo`libdi. Odamlar suvsizlikdan halok bo`la boshlabdilar. Og`ir ahvolga tushib qolgan xalq xudoga murajaat qilib: - Ey ollox, o`zingiz bizni yaratdingiz, o`zingiz suvsizlikdan qutqaring! – debdilar.*

*Shunda, xudo bu yurtga Ayub payg`ambarni yuboribdi. Xazrati Ayubning qo`llarida uzun xassa bor ekan. Xassani bir yerga urganida, yerdan suv otilib chiqibdi va suv chiqqan joyga hassasini suqib qoyibdi. Bu xassa ko`karib, uzun, katta daraxtga aylanibdi. Ayub esa shu zahoti yoq g`oyib bo`lgan emish. Ayub yoqolgan joy va daraxt ko`kargan joining atrofini devor bilan o`rab olibdilar”.*<sup>7</sup>

In the translation of the legend, Peterson did not translate the prayers of the people literally and omitted this sentence, which led to the fact that he could not show how strong the religious views of our people are. However, since time immemorial, Central Asia has been recognized as the birthplace of Islam, the center of Islam.

The translator translated the word "prophet" as "messenger". Nevertheless, Job did not bring any message, he was only portrayed as a person who proved that the prayers of the people reached God and that God sent him as a help. When "prophet" was given with the word "saint", before the eyes of the reader, he was embodied as a divine being, not only to help, to bring a message, but also as a person sent by God to help.

Another shortcoming of Peterson is that he does not mention the creation of the tree in the legend. Those who go to visit Chashmai Ayub also go to visit the place where this tree grew, the divine place where Prophet Ayub appeared and disappeared after the appearance of the spring. The absence of this fact in Tajima keeps the legend divinely preserved, leaving out the possibility of enriching it with the same proofs and things that can be seen by the eye, and deprives the reader of the opportunity to arouse more interest.

### Conclusion

Thus, the myths and legends created in our distant past and passed down to us over the centuries are wonderful and bright examples of the rich cultural heritage of our people, just like fairy tales, epics and songs. These immortal examples of oral and written works of the people are devoted to the noble hopes, dreams, joys, worries, passions and sorrows of our people, and they live on in every era, they are the source of eternal life as never loses its vitality and relevance.

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<sup>6</sup> Peterson Marilyn. Treasury of Uzbek Legends and Lore.- Toshkent: Qatortol-Kamolot, 2000; p.20

<sup>7</sup> Jo`rayev Mamatqul, Saidova Roxatoy.-Toshkent: Abdulla Qodiriy nomidagi xalq merosi nashriyoti, 2002; p. 91  
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