

ANALYSIS OF FOREIGN RESEARCHERS' TRANSLATIONS OF UZBEK LEGENDS

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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 tarradiddle). 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.

АНАЛИЗ УЗБЕКСКИХ ЛЕГЕНД ПЕРЕВЕДЕННЫХ ЗАРУБЕЖНЫМИ ИССЛЕДОВАТЕЛЯМИ

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 AFSONALARINING XORIJIY TADQIQOTCHILAR TARJIMALARI TAHLILI

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 ifodalanishi 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 possess a rich historical heritage, and it is no secret that foreign countries show significant interest in their oral traditions, which reflect the nation's history.

Among the works that capture the essence of the Uzbek mentality are legends and narratives. These genres, which are central to folklore, are widely accessible in translated forms on numerous websites. This cultural legacy embodies the ideology and spirit of the Uzbek people, showcasing the unique traits of their national identity. Many foreign scholars, intrigued by these characteristics, have dedicated their efforts to introducing Uzbek folklore to their students. In our research, we identified around forty sources focused on the translation and dissemination of Uzbek folklore in Western countries.

Materials and methods. Most of them were published in England, America and Germany¹. The primary contributors to the translation of Uzbek folklore have been German Turkologists. Their work predominantly includes examples of oral prose, such as fairy tales, anecdotes, legends, and folk dramas like *lof* (a form of exaggerated storytelling or "lies"). Notably, German translators have taken a leading role in this field, accumulating extensive experience over time. This movement, which started in the latter half of the 19th century, gained momentum and solidified its foundations by the early 20th century, leading to a gradual increase in the number of translations into German.

Herman Vambery, A. Strong, Chadvig, 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

¹ Vambery A. "Scenes From the East" (Through the Eyes of a European traveler in 1860), Corvina, Kiads, Budapest, 1979; Bowra C. "Heroic Poetry", London, 1961; Lamont C. The Peoples of the Soviet Union. New York, 1946; Shah I. "The Exploits of Incomparable Mulla Nasrutdin", London, 1974; Schoolbraid G. M. "The Oral Epic of Siberia and Central Asia", Indiana, 1975; Paksoy H.B. "Alpamysh" Central Asian Identity under Russian Rule. USA, AACAR, 1989; Reichl K. "Uzbek Epic Poetry: Traditions and Poetic Diction" - Hainsworth, 1989.

for his ability to translate Uzbek folklore into two languages - English and German, and bring it to the attention of students in Western countries.¹²

The efforts made in this field can be regarded as a significant step forward in fostering cultural development and exchange. The theme of the East has long captivated the attention of European intellectuals and artists. This fascination is evident in the works of renowned English poets such as Marlowe, Shakespeare, and Byron, as well as the German writer Goethe, who incorporated various Oriental themes into their creations. Since ancient times, the West's interest in the East has been reflected in the literary and scientific works produced in this context, underscoring the enduring appeal and influence of Eastern culture in shaping European thought and creativity.

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 translation of Uzbek folklore into English experienced a revival in the early 21st century, largely driven by the efforts of American volunteers interested in learning about the Uzbek way of life. These volunteers, while teaching English to Uzbek children and engaging with their communities, immersed themselves in the spiritual and daily lives of the people, gathering substantial cultural knowledge. This initiative culminated in the publication of the book *Treasury of Uzbek Legends and Traditions* by Marilyn Petersen in 2000.

According to Petersen, Uzbek children, deeply connected to their traditions and customs, enjoy reading fairy tales, riddles, and poems in English. Her book aims to share a wide range of Uzbek folklore, including fairy tales, legends, parables, proverbs, riddles, songs, and *lapars* performed during holidays and rituals, as well as insights into traditional foods and clothing.

The book's first chapter, titled *Legends of Uzbekistan*, focuses on the origins of Uzbekistan's ancient cities, such as Samarkand, Khiva, Andijan, and Karshi. These legends, often toponymic in nature, explain the etymology of the cities' names. For example, the legend *How Samarkand Got Its Name* plays a significant role in illustrating the history and meaning behind the name of Samarkand, providing readers with a deeper cultural and historical understanding.

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.

² Uzbekische Maerchen. Herausgegeben und uebersetzt von Karl Reichl. Bochum, 1978; Maerchen der Usbeken: Samarkand, Buhara, Taschkent. Herausgegeben und uebersetzt von I.L.Cirtautas. Koeln, 1984.

³ Юсупова, Х. У. (2016). Expression of national features in English translations of Uzbek tales. *На пересечении языков и культур. Актуальные вопросы гуманитарного знания*, (1), 213-216.

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.²¹

According to legend, the name "Samarkand" stems from the union of two lovers' names.

This story, as rendered in translation, introduces English readers to the notion of spiritual and cultural similarities across diverse societies, underscoring the shared human experiences and values that unite them. It also brings attention to universal themes like social stratification, reflected in the relationships between rulers and their subjects or the wealthy and the poor—dynamics that have profoundly influenced the histories of various civilizations. Such themes often find expression in oral traditions and folklore, serving as a repository of collective wisdom and the lived experiences of people over generations.

Folk wisdom is vividly expressed in legends like *The Sheep and the Shrew* and *The Snake and the Swallow*. These tales, rich in moral lessons, resonate across cultures. For instance, the translated legend *Sheep and Kashkirs* stands out as a noteworthy example, illustrating timeless themes of cooperation, resilience, and justice through engaging storytelling.

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 terms within the story, the author appears to have made a slight misunderstanding. Among the Uzbek people, the term "Kashkir" is not used as a personal name

¹ Petersen Marilyn. Treasury of Uzbek Legends and Lore.- Tashkent: Qatortol-Kamolot, 2000; p. 17.

¹ Petersen Marilyn. Treasury of Uzbek Legends and Lore.- Tashkent: Qatortol-Kamolot, 2000; p. 26.

but rather as a nickname. Furthermore, Uzbekistan does not have a specific breed of sheep called "Kashkir," despite the translation suggesting otherwise. In reality, "Kashkir" refers to a wolf.

Across cultures, sheep and goats are often portrayed as natural adversaries, and this context may have contributed to the ambiguity in the title's translation. However, a proper explanation of the term "Kashkir" would significantly alter the interpretation of the story's content.

Such discrepancies point to broader challenges in the translation process. Addressing and analyzing these inconsistencies would not only enhance the accuracy of the translation but also provide deeper insights into the myths and their underlying meanings. This highlights the importance of cultural and linguistic precision when interpreting folklore for a global audience.

Conclusion. In conclusion, the study and translation of Uzbek legends by foreign researchers represent a significant effort in preserving and disseminating Uzbekistan's rich cultural heritage. These works serve as a bridge between cultures, offering insights into the traditions, values, and historical narratives of the Uzbek people. Through translations, such as Marilyn Petersen's *Treasury of Uzbek Legends and Traditions* and the contributions of German Turkologists, Uzbek folklore has gained international recognition, emphasizing shared human experiences and universal themes.

However, the translation process is not without challenges. Misunderstandings and inaccuracies, such as misinterpreted terms or cultural nuances, underscore the need for meticulous research and contextual understanding. Addressing these shortcomings would not only improve the accuracy of translations but also ensure that the essence of Uzbek folklore is authentically conveyed to a global audience.

Ultimately, these translations contribute to the global appreciation of Uzbekistan's cultural legacy, fostering intercultural dialogue and ensuring that the wisdom embedded in its legends continues to inspire generations worldwide.

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