

**THE THEMATICAL VARIETIES OF UZBEK FALK LEGENDS AND THEIR EXPRESSION IN THE TRANSLATION**

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**Abstract:** The thematical varieties of Uzbek falk legends and their expression in the translation are analyzed as per interpretation in the literature. Mainly the legends related with the professions and meals are discussed.

**Introduction.** The "Afsona" Persian is an oral prose story, created on the basis of fiction – literature, which is called by the word meaning "magic", there is information that in the past it was referred to as "caw" (sav). As explained in M. Qoshgari's book "Divanu lughat-it turk", the term "sav" is a story that tells of past events, which has expressed the concept of the story<sup>1</sup>.

Legend is one of the oldest, traditional and widespread genres of oral creativity of Uzbek people<sup>2</sup>. It attracts attention with the fact that the ancient religious-mythological views, traditions of our people have found their own artistic interpretation. Even some of the concepts in it are sometimes difficult for our current generations to understand. Therefore, the translation into foreign languages of Legends reflecting the distant history of our people, the cultural way of life is a more difficult task.

**Main part.** It remains to be said that Legends, reflecting the historical past of our people on the basis of specific fictitious falsehoods, always carry the task of conveying one important message to the listener. A special emphasis is placed on the fact that the event described in the legend took place in the past. In them, the image of life reality is subject to Epic interpretation. In its plot, images, motivations carrying primitive religious and mythological views, such as animism, totemism, shamanism, fetishism, magism, occupy an important place. The composition of the leading motifs is characterized by a richness of traditional epic details. Therefore, often it turns out like a fairy tale. But legends differ from them in the fact that they do not have such a strict composition as fairy tales, traditional zachin and endings. The plot structure of the legend is soda and short. With such simplicity and jealousy, he quickly falls into the eyes of translators.

Legend is not based on professional performance. The one who knows him will say in the form he wants. Therefore, their artistry will not be as perfect as the artistry of fairy tales and epics. This is even among the legends that have been translated from Uzbek to English so far, there are more toponymic and translation of historical legends. Because in foreign countries, instead of geography

<sup>1</sup> Qoshgari M. Divan ul-lughatit turk. Volume 3. – T.: Fan, 1963, P. 168.

<sup>2</sup> Imomov K. O'zbek xalq prozasi. – T.: Fan, 1981.P. 66

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of our country, celestial has a special interest in its nature, in the solemnity and insincerity of our brave and brave fathers.

The Legends cited in the book of Marilyn Petersen can be divided into three according to their content:

A) Toponymic legends: “The Fountain of Aiyub” (“Chashmai job”), “The Kizketgan Canal” (“Kizketgan channel”). In these legends, the origin of the name of this or that place is described. It is interesting that although in reality there are these places in Real life, the myths that are told to interpret their origin are a false, fictitious phrase.

Toponymic legends are one of the most common thematic types of Uzbek folk tales. The Legend of “Chashmai Ayub” (“The Fountain of Job”) is considered one of its most beautiful specimens. In it such a story is told:

A long time ago in the Central Asian desert, where the city of Bukhara is situated, the people were dying of thirst. There was not even a single drop of water to be found.

One day, the people were so thirsty, that they all sat down and prayed. They looked to the heavens and asked God for rain. It wasn't 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 wasn't long before they discovered the great cures that could be achieved by drinking this water.

The people were so happy that they built a beautiful shrine there. To this day, many people visit the well to partake of the refreshing clear, clean, healing waters, and to pray in thankfulness to Allah.

In this legend, the image of a Magic Fountain formed from the earth with the support of the Prophet Job’s own magic wand. It is this epic motive that sets the legendary nature of the story.

In the legend “The Kizketgan Canal” (“Qizketgan kanal”) there is a expression of the imaginary legend about the girl who has committed suicide by drowning herself in the river , after a while appearing and floating over the stream of water. “ There is a story about a canal which flows behind the market in Nukus. The name of the canal is “Kizketgan”, which means “The girl who went away”. The people explain this strange name in this way:

In The Legend of “The Kizketgan Canal” (“Qiz ketgan kanal”), it is based on a fictitious assumption that a girl who has thrown herself into the water and killed herself will show her reflection in every neighborhood on the surface of the water, standing under the water and voting: "There is a story about a canal which flowers behind the market in Nukus. The name of the canal is “Kizketgan”, which means “The girl who went away”. The people explore this strange name in this way:

Once there was a girl who, when she grew up, was very beautiful. One day her parents didn't come home from the field where they worked. It was soon discovered that they had fallen into a fast moving canal on their way home.

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One day a very ugly old man decided to make her his wife. She had no choice because she was alone and had no other way to provide for herself, so she agreed to marry him. But he didn't love her, he only wanted her to serve him.

One day she came to the canal to fetch water. Suddenly she saw a motion in the water, and saw the image of her parents. They were looking at her with eyes full of tears, and seemed to be calling to her. She was very sorrowful. She hated the whole world and all the people. She hated the land master, and she hated her husband and his parents. Suddenly she fell into the river and joined her parents in her grief.

Now this canal is very dangerous. It runs very fast and it is so dirty that the bottom cannot be seen. When the water moves faster with winter storms, it becomes even dirtier. When this happens the people say that the girl is angry. When she is angry it is not safe to go there. They say she is calling the people to her.

B) Historical legends: "The Legend of Alexander of Macedonia), "The Serpent and the Swallow". In these legends the epical biography of historical personalia suc as Alexander the Great, Prophet Noah.

The plot of the legend of "The Legend of Alexander of Macedonia" is as following:

The People of Central Asia called Alexander of Macedonia, Iskandar Zulkarnayen. It was believed by them that the people of his land had **horns** on their heads. It was, also, known by them, that when his hair was cut, he would always kill the barber, because he didn't want anybody to know that he had a horn. In fact, because of this, all the barbers in the land lost their lives.

Finally, there was only one barber left, and Iskandar Zulkarnayen didn't want to kill him, because then he would have no one to cut his hair. So he told the barber that he must promise to tell no one about the horn. The barber understood this and, even though it was difficult, he kept his promise..

Day after day and year after year the barber would cut the hair of Iskandar Zulkarnayen. Then one day the barber became ill. He new that keeping such a secret was destroying his health, and he knew that if he were to tell the secret, that he would regain his health. He also knew that if he told the secret, Iskandar would kill him.

To solve the problem the barber went to a well, and with all his might cried down into it, "Iskandar has a horn! Iskandar has a horn!".

About ten years later, a piper came to the well, and as he sat down, he began to make a new pipe in order to play his beautiful tunes. When the pipe was finished, it suddenly began to sing, "Iskandar has a horn, Iskandar has a horn!" It wasn't long before the news spread far and wide throughout the land and soon everyone knew that Iskandar had a horn.

The Uzbek interpretation of this legend is as follows: the peoples of Central Asia called "Iskandar Zulqarnayen - Alexander The Great". They believed that the people of this land have horns on their heads. Again, it was known that Alexander The Great would not have killed a hairdresser every time he got a haircut. Because he did not want anyone to know that there was a horn in the head. Thanks to this, all the hairdressers would say goodbye to this light one by one.

In the end, only one hairdresser remained in the whole headed country. Alexander the Great did not want him to kill him. Because if this hairdresser was also killed, then there would be no one left to take his hair. Therefore, he taught the hairdresser to keep a secret that he had a horn on his head. No matter how hard it was, the hairdresser promised to keep it a secret.

Days after days, years after days, years after years. One day the hairdresser fell ill from the fullness. The secret was still gnawing at the insides of the hairdresser, the heart was already restless. But he could not hide his heart from grief, telling this secret to someone. Because it was the appointment that would end with his death. The hairdresser found a different way to solve this problem. He went to a well and got "Alexander's has horn hornibor by force!, Alexander has a horn!" he shouts.

Years passed by, a shepherd comes to the well and prepares a flute from the reeds that grow from within it. From the ready-made tube quot; "Alexander has a horn!, Alexander has a horn!" the melody crawled. Soon this news will spread to far distant places and everyone will know that Alexander had a horn."

This legend about Alexander the Great is a historical legend. Because Alexander the Great, described in it, that is, Alexander The Great is a historical figure. Only in this legend is depicted a tissue biography, and not his real biography. In fact, in life, Alexander the Great has never had any horns. And the message about his horticulture is fiction. After all, by depicting the hero in this way, his epic embrace-power is becoming legendary.

C) Household legends: "Hawl ("Boy ugly"), "The legend of Sumalak", "The Legend of Sumalak" ("Sumalak haqida afsona"), "The Legend of Mother's Milk" (Ona suti haqida afsona"), legends about musical instruments. In these legends, the appearance of the owl, our dear and sacred, favorite national dish of Navruz – the origin of sumalak, was told on the basis of a fictitious tale about the creation of sibizgas, Rubab, trumpet, chang, dutor, trumpet, doira from national musical instruments.

**Conclusion.** All these indicate the importance of the the thematical varieties of uzbek falk legends and their expression in the translation

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