

THE MASTERY OF PRESERVATION OF THE NATIONAL IMAGES AND THE TOOLS OF DESCRIPTION AS PER UZBEK LEGENDS AND MYTHS

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Article history:

Received: 25th December., 2021

Accepted: 26th December., 2021

Published: 27th December., 2021

Abstract: *In the following the mastery of preservation of the national images and the tools of description as per Uzbek legends and myths are discussed from the viewpoint of the literary translation.*

Keywords: *image, mastery, national, translation, languages, stylistic and syntactic.*

Introduction. In the process of translation of legends and myths, there is an opportunity to study one or another of our traditions, national customs from the comparative-typological terms. Because most of them are created about the s of our rituals and customs.

There are abundant signs in our legend and myths expressing our national particularities. Therefore, their translation is common. But the preservation of the national-spiritual, cultural aspects in them is noteworthy with the indication of the effect of the work of the translator, the full preservation of the national spirit of folklore.

Methods. It is gratifying that Uzbek folk tales and myths are translated into recognized world languages on a global scale in large quantities. In this way, it is possible to understand that the peoples of the world have a great interest in the culture, history and way of life of our people. However, English and Uzbek are languages that are far from each other in terms of family. It is natural, therefore, that translating works created in these languages into each other poses certain difficulties. The difficulty of translation is not only limited to the vocabulary, stylistic and syntactic construction of these languages. This difficulty is also associated with the need to know the national values of the people who are the creators of the translated work, aspects, which determines its specific mentality.

After all, every nation has its own history, worldview, civilization, customs, rituals, profession, clothes, national heroes, which it belongs to. Furthermore, only necessary to have a certain knowledge of the climate of the same people's inhabited geographic location, as well as about the world of plants and animals, birds. The content of the selected text for translation, the spirit of which can not be adequately conveyed to a foreign reader. As a result of this, some terms, names can be given a lexical semantic error in translation. This can be illustrated by an example of the translation of the content of the legend "Chashmai Aiyub" (Job's spring). Because in this legend translation, translator expressed the word "chasma" with the word "fountain".

The Fountain of Aiyub (Job)

As told by Dilifruz Kamalova, age 21

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 Job. 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 poured 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 holy place there. To this day, many people visit the well to partake of the refreshing clear, clean, curative waters, and to pray in thankfulness to Allah.

The authentic material of this text is as following:

Chashmayi Aiyub

People around Bukhara, located in the territory of present-day Uzbekistan of ancient Central Asia, suffered a lot from thirst. Sometimes finding a drop of water to satisfy their thirst was also a matter of command.

The people who were thirsty passed by the thirsty soul gathered for a day, begging for the Allah, and asked him to at least pass the rain. Allah Taala sent his messenger named Job to fulfill their wishes without expecting much either. Job stabbed his stick in his hand to the ground, and from there the spring comes out. Soon the same thing will become clear to people—that's when this spring water is useful not only in quenching thirst, but also as a treatment for many diseases.

From this, the head has reached the sky, with the infinite joy the people decided to build a mausoleum there. From that time to nowadays, people continuously visit this holy place. They enjoy the healing water of this ancient and sacred spring and praise the creator.

It turns out that in this legend there is a mention of healing source, and not about the fountain. Fountain is a waterway through which the fountain itself jumps out of the ground, if it is a landscape water spray structure built based on the mind of people, a manual labor evacuation. The fountain water is rich in minerals, it is considered curative as pure drinking water.

From this point of view, it becomes clear that in translation, the use of the word "fountain" instead of the word "spring" will produce a logical error. As a result of this, it also undermines the image of the national image.

In translation, one can not simply literally turn the religious concepts, history of a particular people. In the process, an interpreter is required to be extremely cautious, to respect the religion and history of that people. To do this, the translator must carefully study the history and religious-confessional views of the certain people before starting work.

Legends and myths are among the epic genres, which include important life events and traditions. Their translations should reflect these aspects. Especially in the translation of legends and myths, a lot of information about the history and development of a particular nation will be expressed in a literature-informative character. Their ideological content attracts attention with the ideological Highness, the motivation of the listener towards moral human virtues.

Our researches on the direct translation of legends and myths into English have shown that most of the Uzbek folk tales and myths are translated directly into English, that is, directly. The collection named "Treasury of Uzbek Legends and Lore" («Ўзбек халқ афсоналари ва оғзаки ижоди намуналари») is noteworthy from the viewpoint of the materials for the direct translation.

Observations show that myths are translated more often than legends. Perhaps, this is the basis for the creation of narratives on the basis of a simple language, a living fiction, than legends. Because the reflection in translation of national realities associated with some ancient imagination-concepts, customs, rituals in Legends has its own complexity. In legend, there are a lot of points related to magic. For this, if the translator does not understand it, unless he is closely acquainted with the primitive history, way of life, ancient faiths views of that people and cannot express himself in translation either.

Legends and myths the historicity and style of expression inherent in narratives often hinder the translation on the basis of originality. That's why there are so many cases of adding something or dropping some episodes in some of their performed translations.

Each image in the myth in the (“**Navai and the Shepherd**”) worthy from the viewpoint of its corresponding usage of the images.

Alisher Navai’s father died in his childhood, and Navoi could no longer stay at home, so he moved to Samarkand and studied at the madrassa. Finally, when he finished his studies after many years, he began his journey home.

On his way, as the young scholar was walking to his village, he came to a hill where he met a shepherd. It so happened that it was the shepherd who had been taking care of Navai’s father's sheep, and the same man who had helped to raise Navai.

The old man immediately recognized him, and said, “Oh, am I dreaming, or is it reality,” and he took two loaves of bread and invited the young man to the afternoon repast. As they were dining, Navai asked the shepherd, “Whose sheep are you breeding.”

“Oh, my son,” replied the shepherd, "they are your sheep. When you were in Samarkand, they were all dispersed about, and when your father was alive, he gave me 200 sheep in your name to keep for you, so now there are 700, and I am glad that I was able to grant your father's wish. Now, I am giving them all to you."

Navoi stayed for one night as a guest in the shepherd's house. In the morning he gave 200 sheep to the old man and said, “These are the sheep that you have earned. You have a family that you must care for, and this is a reward for you for being such a faithful servant.”

The shepherd was very happy, and Navai took the 500 sheep and started on his way to bring them to market in the city of Herat. On the way he learned that his best childhood friend, Hussain Bayqarq, had become king.

When he arrived at the market, he was soon surrounded by many customers, because his sheep were so fat and healthy. "How much do you want for them?" they asked, as they examined the animals.

Navai thought for a moment, and said, “I will sell them to all of you on one condition, and that is that you will pay me for them after the death of your king. Whoever agrees to this condition can take one”. The people were very happy, and the sheep were divided among them.

But it wasn't long before the king's messengers heard about this, and hurried away to inform him about the event and the condition.

“Oh, my king,” they cried, "in the town there is a young pilgrim who is selling his sheep to the people on the condition that they not pay for them until you die. Isn't it true that, by saying this, he has wished your death?”

The king was filled with rage, “Go and find him, and bring him to me!” he bellowed. So the ministers quickly returned to the market, arrested Navai, and brought him to the palace.

When the king saw that it was his old friend from his childhood, he asked with deep sorrow, “Why have you sold so many sheep to the people on such a condition. Are you so eager to have my death?”

“Oh, no, my ruler” exclaimed Navai, “I wish nothing of the kind. When I heard that you had become king, I decided to sell the sheep to the people. I could have given them away without selling, but I knew that if I told them they could pay for the sheep after your death, that they would always pray for you to live.”

This made the king very happy, and he realized that his childhood friend was very wise and a true and trustworthy friend, and he immediately made Navai his new counselor.

The Uzbek content of this narration is as follows: “Alisher Navai’s father had died when Alisher Navai was in childhood. Therefore, he moved to Samarkand, where he continued his studies in madrasa. When they finally finish their studies, he returns to his native city.

On the way, a young scientist faces a shepherd. It turned out that this was the shepherd, who helped Alisher Navai greatly in his early years, growing up and graising his father’s sheep.

The old Shepherd immediately recognized Navoi and said, “Is it my dream or reality? The shepherd invites Navoi to a cup of tea.

During the meal, Navai asked the Shepherd: “whose sheep are you graising”- he asks. Ah, my son,” said the shepherd, “they are your sheep. In Samarkand, your father gave two hundred sheep by Your Name, now their number has reached seven hundred. And now I will hand them over to you. I was much relieved that I fulfilled your father’s will.”

Navai spent overnight in shepherds house. Early in the morning, he left two hundred sheep to the shepherd as a service charge for his labor and loyalty to himself and his family, and took the remaining five hundred sheep and continued on the road. Along the way, he heard from people that his childhood friend Hussein Bayqara became rRuler.

When he arrived at Herat market, customers surrounded Navai and his sheep. Because his sheep were very healthy and fat. “How much does your sheep cost?” he was asked by the crowd to look at the sheep with a careful glance. In response, Alisher Navai, after thinking a little bit, replied: “I will take the money of the sheep after your ruler dies. Anyone who agrees to this condition can take it from the sheep.” After this sentence, the crowd, whose head was blue, distributed the sheep in a moment.

Soon, the Ruler’s spies conveyed the story, which was happened, to Hussein Boyqara. Riding on a horse of anger, Husayn Boyqara who was already furious assigned his officials to quickly get hold of the same man.

Seeing his childhood friend, Husayn Bayqara fell into a little bit of anger and asked him: “Why did you sell your sheep to people on this condition? Do you really want my death so much?”.

Seeing his childhood friend, Husayn Bayqara fell into a little bit of anger and asked him: “Why did you sell your sheep to people on this condition? Do you want my death so much?”

“My Ruler,” said his friend Navai, and I have no wish for you except goodness . Hearing that you were ruler over the Homeland, my head was blue, and so I decided to sell my sheep on this condition. Because people will wish you a long life, if you die, as Navai will come to ask for money for sheep”.

Discussion. Husayn Bayqara, who once again recognized the wisdom of his friend, made Navai counselor for him with increasing confidence in his fidelity.

This historical legend, which is aimed at praising the friendship of Navai and Husayn Bayqara, is described in the center of events, which is a real person with two historical figures.

Through the translation of this narration, it can be understood that as long as historical narratives turn to a foreign language, they are tried to preserve their historical meaning exactly. And also the name of historical figures in them is given exactly. Because nouns, proper nouns are not translated. It remains only to say that the national character of historical figures is also preserved in translation. Because the national character, like everything else in life, is created on a certain material basis and manifests itself in the way of reflection of a certain life situation.

Well, the task of preserving the originality, painting, national features of the translated work, bringing it to the reader, in addition to fully revealing to the translator the ideological content and artistic power of the work, also puts the issue of preserving the national spirit of the work, the National originality of the character of the images and bringing it to the reader.

In the translations of folk tales, it is better to replace the word with an image, and not with a word, than with an image. Because in this way it is achieved to show their aesthetic function at the level of the image.

Conclusion. In a word, in the process of translating folk tales and tales into English, it is necessary to fully reflect the spirituality, charm and artistic aspects inherent in their originality. Otherwise, the details that demonstrate the history, spirituality and culture of the nation, the actions that should be introduced to the representative of the other nation can be buried with the fault of translator and the translated work will be subject to the laws of the translated language.

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