

**Hilola Uktamovna Yusupova**  
*Bukhara State University, Uzbekistan*  
hilol79@rambler.ru

#### UZBEK FOLKLORE ABROAD

*This article studies the translation of Uzbek folklore abroad. The chronology of some materials is given. The translations of Uzbek national tales are analyzed and studied by the example of national color expression.*

*Key words and phrases:* nationality; national colour; direct translation; typological analysis; comparative study; literary relations; adequate translation; tales; anecdotes; legends; translator; literary translation.

Folklore has made a major contribution to the world art development. It has inspired masterpieces of literature, music, painting, architecture and sculpture. The English story-teller and poet Geoffrey Chaucer has widely used a number of folk tales in his famous "Canterbury Tales". Shakespeare's "King Lear", "The Merchant of Venice", "The Taming of the Shrew" are examples of literary masterpieces based on folk tales.

Tale is considered to be one of the main genre of folklore is tale. Folk tales are fictional stories about animals or human beings. Most of the tales are not set in particular time or place, but they have some similarities with the same ones of other nations that show the development was in the same way in life.

Interest of western countries to the Oriental literature began in the sixteenth century. The process began with Christopher Marlowe's publication of his tragedy "Tamburlaine the Great". This publication suggested the spread of Orient Literature to the world. Later, with the translations of Arabic tales into French, German, English and other languages of the world established the place of the East in the world literature. The information about East literature increased after the Byron's appearance on the scene of literature. The writer's such creations as "Childe Harold's Pilgrimage", "Sketches of East" show his respect and interest to the culture of eastern people.

Translation is a subject which recreates one work in exact language to another. This is the creative process and it keeps the genre forms, structure and speech expressions of source language. Recreation of literary works plays an important role in literature development. Such works express the specific features of an exact nationality and helps people to gain information about the other countries people.

Uzbekistan is becoming one of the young developing countries in the world. Its history, culture, social and economical life attracts interest of many foreign countries. Notable works have been done in the field of literature also. Several literary works of Uzbeks were translated into English and thanks to these translations foreign readers began to get acquainted with them. The works of translators help the foreign readers to gain much information about Uzbek folklore, history and modern art. These translations show the lifestyle, culture and development of the Uzbek nation.

Uzbek folklore is one of the main sources of information about the nation. It has a rich genre structure, simple and wide composition, an ordinary subject and romantic, social and at the same time patriotic idea. There are many interesting subjects and ideas in tales that give the imagination about Uzbeks history, culture, art and lifestyle to the reader. A great number of scientists of the West were interested in the traditions of Turkic-speaking areas. We have found some chronological data which help the scholars in comparative study of literatures in future. But these investigations concern only Middle Asian folkloric studies and help to establish the first stage of comparison. Many of Uzbek folk genres were translated into several languages as Russian, German, English, French and etc.

We have found about forty sources of Uzbek folk genres translations. Most of them were done in England, the USA, and Germany. But the first source comes from Germany (Vambéry 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; Schoolbraud 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; Reihl K. *Uzbek epic poetry: traditions and poetic diction*. Hainsworth, 1989). Many Uzbek folklore genres like tales, riddles, anecdotes, legends were translated by German scientists and translators.

The first creators of the translations were local philologists who were eager to help their pupils to study English with the help of their own national heritage. In 1989 the translator T. T. Ikramov had translated two Uzbek fairy tales “Husnobod” and “The Craftsman and the Lion” into English. Since that time up to independence period there was a long silence in this genre translation. The first decade of the independence was full of foreigners’ interest to the country and this interest helped the researchers and scientists to spread Uzbek culture all over the world. The American volunteers Marylyn Petersen, Frank Adams also did their best in folklore genres, especially, in tale translations.

The translation of a literary work is more difficult process and the problem is solved in another plan. There are too many words and meanings in the literary work because it is the creation of images. It is made by different language devices and all the treasure of language used for it. That’s why the translator should take all the details, impressions into consideration in order not to lose the literary features of the text and style of author. But with it he shouldn’t copy all the details but keep stylistic features. In urgent cases translator can replace one word with another not spoiling the meaning and effect of work. As great Russian poet and translator of the XVIII century V.V. Kapnist said:

«One, who begins translation, takes a responsibility which should be paid not with the money, but with the same sum» [1, c. 16].

The specific feature of translation is to keep the originality of a text. By originality we understand the nation’s cultural and peculiar features. The translations should show the author’s talent of recreating the literary work. The study of Uzbek folklore genres and their translations began to develop at the end of the twentieth century and at the beginning of the new millennium. By that time Uzbekistan became independent and established social, economical and cultural relationship with the many developing countries of the world. Many Uzbek national tales were translated into English by local and American translators.

The folk creations of different times are somehow difficult not only for listeners, but for translators also. The translator of folk genres must be aware of the nation’s ancient, mythological understandings, religious beliefs, ceremonies and customs, life and culture. Translations must express the nationality which helps differ the above mentioned specific features of a nation.

At the end of the XX century and at the beginning of the new millennium American Volunteers made a great contribution in a spread of Uzbek folklore genres in the world. In 2000 Marylyn Petersen published her first collection of translations under the title “Treasury of Uzbek Legends and Lore”. As the author mentioned, the book helps local pupils to study language and the foreign pupils to study connection and difference between cultures. That’s why M.Petersen gave the translations of Uzbek legends, tales, sayings, riddles, games and even festivities, traditions and customs [3].

It is important to mention that the translations were done by Americans and some of the local students, that’s why they forfeited some mistakes which brought the mixture of cultures. We are going to analyze the translations and to give the ways of right translation. The limitations in the expression of nationality appear in the translating process and in most cases bring the misunderstanding or confusion of two cultures. They are:

1. Translators are not always able to express the words of national coloring. For example, a tale “The Craftswoman” tells a story of a woman who made her rich husband and assured him that women could also be wealthy thanks to their labor. The translation of some words leads reader to a confusion of two cultures. As we know many Uzbek words have their translation into English which are accepted in philology. This concerns the skullcap which considered Uzbeks most famous headwear. In this tale translation this word is translated as “cap”; the word “patir” is some kind of bread which contains flour, butter and oil, this word is given as “pie” which never can mean bread, pie is a pastry. These researches show that the translation in such a way leads reader to misunderstanding of a difference between nations.

2. The limitations which appear because of the confusions in religious thoughts, terms and beliefs. For example, we, Uzbeks, have such word “kalandar” which describes a person who leaves everything because of divine love. In the tale “Husnobod” this word is translated as “beggar”. Beggar means a person who lives by asking people for money or food. This is not an adequate translation of word. It means insult to the personage of a tale. Being a king, he leaves everything because falls in love. In English we can find the more close translation of “kalandar” with the word “hermit” and can easily say that this is the most suitable expression of the word. The translator could use this word in his work.

3. The translations cannot give the whole meaning of phrasal units and idioms at all. This also may bring to the confusion. For example, we have a tale about a boy who goes to the market and instead of buying some goods buys three advice. And following these advice he reaches everything he wants. The title of the tale is “Hunarli yigit” which means “Handicrafts boy”. But the translators give it as “Jack of all trades”. The original title means that the boy has trades useful for him and for surrounding people. But according to Oxford dictionary the English translations means “a person who can do many different types of work, but who perhaps does not do them very well”. One may conclude that these two definitions are concretely differ from one another. While reading the tale reader can be sure on the contrary of the English title.

4. In the translation of a tale “The crow and The Snake” we come across the same problems. It is known that every country and every place has its own flora and fauna. The South eastern countries have the bird which is translated into English as stork. In the translation the stork is replaced by flamingo. These two birds are differ from each other even in colour. Stork lives in the East, but flamingo in the West. Stork is a bird with long legs, long beak and long neck with white and black feathers, but flamingo is wading - bird with long legs, a long neck and pink feathers [2, p. 158].

It is known from the definition given above that these two birds are concretely differ from each other. We can say that translator followed the direction more known and close to him, but did not pay attention to the brought results. One may say that the birds have the same function, but it is not let to make such mix in translation.

The same problem can be seen in the Uzbek fairy tale “Mukbil - the Slinger”. As we know the world fauna has an animal known as a deer. English children also know this word although because of Santa’s presents. But in the tale this word is transliterated like kiik and also the explanation is given as mountain goat. One should know that there is a great difference between deer and mountain goat. It should be better for the translator to use the word deer instead of kiik or mountain goat.

But we cannot say that everything is wrong in these translations. There can be seen such features of expressing national peculiarities:

Transliteration is widely used in the translations and expresses the definitions of personal names. For example in the tale “Kylych batir” the following definitions are given: “Once upon a time there lived a batyr. He was very strong, powerful and courageous, so people called him Kylych batyr. Once Kylych batyr heard that in a faraway land there lived a heavenly beauty, whose name was Akbilak”. “Kylych - a sword, batir - a hero, an athlete, Akbilak - “white wrists”, i.e. of noble ancestry, Kara shah - black, here it means bad, evil”. The same feature can be seen in the expression of words of national colouring «kishlak - a village in Central Asia; khorjin - a travel bag» [4, p. 7].

The world tales have similar subjects or themes also. This can be seen in Uzbek tales “Zumrad and Kimmat”. The subject of a tale is like “Cinderella”. Zumrad suffers of her stepmother’s cruelty, even she is hard-working, well-bred, beautiful girl. Kimmat is her stepsister. Stepmother demands father to leave Zumrad in the forest. Father losses there and wood “pari” - fairy helps her to return home and revenges the stepmother and her daughter. There are two versions of the tale translation. The first was published in “Uzbek Folk Tales” (Soros Foundation - Kyrgyzstan, 1997), the second was done by M. Petersen. In Petersen’s translation of the tale we can not find the whole description of these two personages and it builds a wrong thought about Zumrad. Petersen misses the description of natural features of the girls’ behaviour and leads reader to the confusion.

But in “Uzbek Folk Tales” we can read the whole description of nature and girl’s beauty. “The truth is that there was no one in the whole neighbourhood who could compete with Zumrad in beauty, wits and good breeding. She was raised a wonderful girl. Everyone who happened to see her once wanted to see her again” [Ibidem, p. 145].

Now we can see that translation helps us to get acquainted with the lifestyle of other countries. But one should understand that the wrong translation can lead a reader to wrong understanding of a situation. That’s why a great attention should be paid to words of national coloring, religious origin, nation’s history and principles of translation.

#### References

1. Капнист В. В. Предисловие к переводам Горациевых од // Веселовский А. А. Капнист и Гораций. СПб., 1910. С. 16.
2. Oxford learner’s dictionary: new addition. P. 158.
3. Petersen M. Treasury of Uzbek legends and lore. Tashkent: Qatortol-Kamolot, 2000.
4. Uzbek folk tales. Soros Foundation - Kyrgyzstan, 1997. P. 7.

### УЗБЕКСКИЙ ФОЛЬКЛОР ЗА РУБЕЖОМ

Хилола Уктамовна Юсупова

*Бухарский государственный университет, Узбекистан  
hilol79@rambler.ru*

Данная статья посвящена изучению зарубежных переводов узбекского фольклора в хронологическом аспекте. Переводы узбекских народных сказок анализируются и изучаются на примере отражения национального колорита.

*Ключевые слова и фразы:* национальность; национальный колорит; прямой перевод; типологический анализ; компаративное исследование; литературная взаимосвязь; адекватный перевод; сказки; анекдоты; легенды; переводчик; литературный перевод.