



FOLKLORE SAMPLES OF UZBEK AND ENGLISH SPEAKING COUNTRIES LITERATURE

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ABSTRACT

This article is about folktales in Uzbek, English and in other languages as well as their colorful history, origination, significant role in literature. Folk tales are the basic information about the antique and extraordinary traditions, myths, legends of the past which remains till this century, chaining the past to the future.

Stories, folk eposes, myths and legends as well as history are the cultural heritage of every nation. The world of myths and legends of Uzbekistan is very colorful and rich. It is the world, where the folk stories mix with history and the legends become the source of truth. In the history of Uzbekistan there were a lot of events, when people glorified their heroes and composed legends about them. For centuries, people kept stories about great deeds and legendary heroes, magnificent buildings and beautiful women; everything was embodied in myths and legends of Uzbekistan. Many people, living on the territory of modern Uzbekistan, composed legends about courage, bravery and valor of national heroes. Shirak, Tomiris, Jaloliddin Manguberdi were historical personalities, whose great feats became the legends. Life of such great people as Tamerlane also is covered with many myths, which both frighten and fascinate us ever since. Each historical monument in Uzbekistan cloaked in myths and legends of the past. They represent the world outlook of Uzbek ancestors. Often myths and legends are the only source that can tell us about the particular epoch.

Legends and myths of Uzbekistan is a unique and mysterious world of folk tales and stories, which were carefully collected and passed on from generation to generation by the people of Uzbekistan. The ancient cities of Samarkand, Bukhara, Khiva are shrouded with mysteries and superstitions, which were eventually embodied in myths and legends. Ancient Samarkand and the secret of the tomb of Tamerlane, hidden in its heart, still fascinate people.

Bukhara where even the air is saturated with the spirit of antiquity and narrow streets of the old city remember bygones seems like living in the world of folk tales and legends. Khiva is the center of Khorezm where remains of thousand ancient fortresses as myriad scattered stars maintain many ancient mysteries.

Religions of Central Asia, both pre-Islamic teachings and Islam, had a great influence on myths and legends of Uzbekistan. The myth of Mashad of Kussama in Shakhi Zinda, the legend of Chashma Ayub Mausoleum in Bukhara, legend of the Khoja Danier in Samarkand are just few examples of religious myths and legends about saints. Legends of prophets are a part of



Muslim traditions and myths, related with the worship of saints, who were able to resurrect from the dead, to assume various aspects, instantly transport from one place to remote one, to prevent dangers, to treat illnesses. Uzbekistan has very rich history full of folk stories and legends. Stories about wonderful cities, great rulers, immortal love were maintained and passed on from generation to generation by our ancestors. [11]

English folklore has its roots in the folklore and mythology of the peoples that formed the English nation, in the Celtic mythology of the tribes inhabiting England in pre-Roman times (Britons and others) and in the German mythology of the tribes inhabiting the island during the great migration of peoples (Angles, Saxons, Utahs). Later, the great influence on the formation of English folklore had the legends and beliefs of Celtic peoples, with whom historically the English were constantly in contact, primarily the Welsh. A certain influence was rendered both by the Scandinavian and French folklore, brought after the Norman conquest of England.

Thus, the legend of the valiant King Arthur, who for some time was a symbol of resistance to the Anglo-Saxon invasion, about his knights of the Round Table and the wise man of the wizard Merlin moved from Welsh folklore to English tradition, becoming the basis of the Arturian cycle; Together with this cycle, the story of Tristan and Isolde was translated into English folklore [3]. Germanic roots have the Anglo-Saxon legend of Beowulf. In English fairy tales (stories about Wild Hunt, Herne-Hunter, etc.) and songs one can find traces of pagan beliefs, rituals and conspiracies, although under the influence of Christianization in the Middle Ages most of the "ancient songs of grandfathering pagan times" were forgotten, and many The genres of poetry and Anglo-Saxon songs are known only for brief references. Some folk dances had ritual significance in the pre-Christian times, but although they lost it, they reached us, changing little. The custom of the May pole for the May holiday of spring is also preserved.[3]

English folklore is characterized by a large number of various bizarre and mysterious mythical creatures, spirits and demons. The richness of English folklore served as the basis for the popularity of the literary fairy tale genre in England of the XIX-XX centuries. Along with writers who created their own world, starting from the folklore tradition, it was often the direct use by the authors of the characters of English folklore, for example, Robin Hood in Walter Scott, the devil Pak at Rudyard Kipling [4].

The systematic collection of monuments of folklore began only in the XVIII century, when England has already largely become an industrial, urban country. Therefore, English folklore as a whole is worse preserved and less studied than folklore of other peoples of the British Isles (with the partial exception of the folklore of northern England). Nevertheless, it was the study of English folklore that gave rise to the term "folklore" (from English folk-lore - "folk wisdom"): the English folklorist (as we would now call it) William Tomsruen suggested it in 1846 as "a good Saxon word "[3].

American folklore has three main sources: folklore of Indians, Negroes and folklore of white settlers. The question of the folklore of the indigenous population of North America - the American Indians - has always been considered acute. Discussions on this issue usually went beyond narrow scientific disputes, invariably had a public interest. And this is not accidental. As you know, the Indians reached relatively high levels of culture by the time of the



discovery of the New World. Of course, they were inferior to Europeans in the culture of processing metals or earth, in the culture of construction, etc. But if, by analogy, one could speak of a "culture of freedom", they were always on top, they did not become slaves of the Whites, even when the White deprived them, the main means of existence, having exterminated all bison - the main source of life for North American Indians. This need of the Indians to feel always free is also the key to understanding their folklore. Fairy tales of the Indians revive the beauty of the virgin forests and boundless prairies before us, they sing the courageous and harmonious character of the Hunter Indian, Indian warrior, Indian leader. They tell of tender love and a devoted heart, about brave deeds in the name of love; their heroes are struggling with evil, and cunning, defending honesty, frankness, nobility. In their tales, the Indians simply talk with trees and animals, with the stars, with the Moon and the Sun, with the mountains and the wind. Fantastic and real for them is inseparable. Through this fantastic, magical reveals a poeticized real life, figuratively perceived by the Indians. Many legends are composed of them about a wise teacher, a "prophet", which in each tribe is called in its own way: some have Hiawatha, others have Hluskop, some call it Michaibu or simply Chaba. This he taught the Indians to live in peace and friendship, he invented for them a kind of money-shells - vampum. He taught them various works and crafts. He always came to the Indians for help or in the difficult moment of the war, or in the year of unsuccessful hunting. But he stands always on the side of Justice and Freedom.

In America, there are many collections of North Indian folklore: ethnographic, scientific publications and collections in literary processing and retelling for children. In Russian, except for publications in periodicals and in collections of fairy tales "How the Brother Rabbit defeated Leo", "Over the seas, beyond the mountains", "The Magic Brush", "Cheerful tales of different peoples", fairy tales of North American Indians in the selection for children's reading Are presented in the book "The Son of the Morning Star". This edition includes tales of the Indians of the New World, ie, North, Central and South America. The fairy tales of North American Indians, included in this collection, are taken from the most famous American and Canadian publications, as well as German ones. This section of the collection opens with tales of a wise teacher-magician, Hluske, who descended in a white canoe from the sky to teach the minds of the Vabanak tribe. Vabanaki in translation means "those who-live-near-with-the rising sun." Here we are faced with another quality of Indian folklore - the originality and capaciousness of the language, which is distinguished by its great poetry and unexpected accuracy. About this speak at least the names of various phenomena of nature, objects of use, as well as the formation of their own names, for example the name of the hero of the tale Uticaro - Son of the Morning Star.[1].

Many fairy tales of this collection tell about the friendship of a man with a beast, about his closeness to nature: "Muuin is the son of a bear", "White water-lily", "Duck with red paws". They reflect the way of life, the views of the Indians, their ethics and moral requirements. Surprising in this respect is the fairy tale "The Son of the Morning Star," where we meet a kind of confrontation between Star World and Earth. Apparently, the theme of life on other planets in its own way excited the Indians. The last tale of the collection - "How the Tomahawk was buried" - is devoted to the most urgent and eternal problem: how to end wars and establish



peace. The solution to the fairy-tale simple and popular wisdom is to bury the tomahawk, that is, destroy the weapons of war.

The relevance of the topic. The role of folklore pearls, created on the basis of folk wisdom, is remarkable in the formation and decoration of the spirit and culture of the nation. As the First President of the Republic of Uzbekistan Islam Karimov put it, "In recent years, great opportunities have been created to translate the best samples of our national literature into foreign languages, and on this basis to broadly reflect the lifestyle and human qualities of our people."

East and West literary and artistic relations, including literary collaboration, literary influence and influence, translation and its role in the literary collaboration have long been the subject of many scientific studies. These relationships promote the development of intercultural communication between nations. It was the result of interest of N.Konrad's books "Vostok i Zapad", F.Sulaymonova's "East and West", N.Komilov's "Tafakkur caravanserai". These studies have examined issues of religious, literary, cultural, spirituality. The main reason for the development of the literary process as a result of the East's influence on the West, the West, the influence of Oriental poetry on Western poetry and the love of the European readers of various adventure works in the last years of the last century, the oral arts of the Turkic peoples attracted the attention of European scholars. The traditions, traditions and literary works of the Turkic people have been widely studied by Western scholars. In this way, the study of literary relations between East and West has become one of the most important tasks of modern literatures. The development of cultural relations between western and eastern countries has also enhanced the interest in translations of English translations of samples of epic genres such as fairy tales and latifas, which, as a source of our research, have become a source of research for the Uzbek folklore.

The study of the aesthetic level of translation of Uzbek folklore poetry into one of the world languages - English and its scientifically-theoretical justification of the expression of the Uzbek nationality in it has become the norm. Herman Vamberi, Idris Shah, Hasan Paksoy, Marilyn Petersen, Frank Adams have contributed to this field. However, these translations are still far from the point of view of researchers. The study of English translations of the Uzbek folklore samples and the role of scientific, artistic process in the Uzbek-English literary relations is one of the most important tasks of Uzbek translation. Therefore, the fact that many samples have been translated into the English language from the Uzbek folklore, but their ideological-aesthetic level is not analyzed and summarized as yet, it determines the relevance of our research. Among the epic genres of Uzbek folklore are the fairy tales and fairy tales. It is necessary to study the comparative-typological analysis of these translations, to learn the content of native and indirect translations, the preservation of national identity. After all, the Uzbek folklore has been attracting the attention of the world for a long time, with a rich genre composition, ancient and traditional, the way of complex evolution. In particular, it is possible to justify the fact that the study of Uzbek folklore abroad has been carried out by foreign researchers. The folklore samples, which reflect the national ideology and spirit of our people, are deeply rooted in their profound ideology and artistry. Their long-standing dreams, aspirations, struggle for freedom and freedom, their suffering and suffering, their character, their unique traditions, creativity and creativity, are the key symbols of our national



mentality, Tossed. It is one of the most important tasks of today: to collect, publish, study, and embed the folklore samples, which play a leading role in the development of our society and the enlightenment world. It is not only general, but also a comparative-typological study of the oral folklore of Uzbek folklore, which is recognized as part of the world folklore, similarity between them and To examine and interpret the differences and to analyze the literary and artistic features of translations, and to have the scientific significance of evaluating the skill of translators in this regard.

Overviewed problem of the research: Uzbek scholars on studying the translation of samples of Uzbek folklore into foreign languages have created a number of scientific researches. K.Rafikov's "Uzbek Literature in Foreign Literature", Y. Nurmuradov's "History and Problems of Studying of Scientific Interpretations of Uzbek Folklore in German", B.Shamsieva's "Issues of Uzbek Folklore in Foreign Literature" These are just the same things. In the case of K.Rafikov, it was spoken about the spread of Uzbek literature abroad. It should be noted that only B.Shamsieva's research is directly related to translations of Uzbek folklore into English. His work analyzes the study of the Uzbek folklore by western Turkologists on a scientific basis and partly reflects the national, national spirit and idea of translation in the translations. All of these studies have been studied mainly by the art of amateurs, their role in national cultural life. Other genres of oral poetry are left out of focus and are merely superficially studied. Turkic scholars from foreign countries have widely used the works of Uzbek folklore scholars in their works. The work of Karl Rayhl and Hasan Paksoy, as well as scientific and substantive studies of the 20th century, have a special significance in this regard. Hasan Paksoy has been working in collaboration with Uzbek folklore scholars in the following years. These works can be found on the Folklore file www.folklore.com. In the post-independence period, he learned a number of articles about the study of Alpomysh epos, and in collaboration with their authors worked on scientific translations and published an article titled "Birth of Alpomysh". This article examines the history of the relationship to the epic "Alpomish" before and after independence. The above-mentioned arguments show that significant progress has been achieved in the field of translation and study of Uzbek folklore. Therefore, it is necessary to clarify and summarize the successes and failures of these results. In view of this necessity, it is necessary to reveal the evolutionary evolutionary features of this process. In this work the history of English translations of fairy tales and anecdotes in Uzbek folklore was studied. The truth is that, of course, the problems of Uzbek folklore transformation into western languages are of great interest to western researchers as well as the people of our country. There are not many studies in this area, though, anyway. In this regard, only the works of S. Baura and H. Paksoy can be counted. S. Baura is limited to the fact that Turkish scholars V.M.Jirmunsky and H.Zarifov were included in the study of the epos "The epos of the Uzbek people's heroism" in his work "Heroic Poetry" published in London in 1961. [7] Thus, he primarily intended to compare epic works of different peoples and used the evidence as a practical material. Another American scientist, Hasan Paksoy, is a doctoral student on Alpomysh, his study, Bachelor's Centers in Central Asia, and his doctoral dissertation on "Alpamysh: Central Asian Identity under the Russian Rule" dedicated to the relationship between religion and oral tradition. Wrote his dissertation. Studying the history of our oral translation into English and their aesthetic qualities has been started mainly in the



90's of the 20th century thanks to the national independence. [7]. In the series of preliminary research in this field, B.Shamsieva and H. Ruzimboev are also interested in the research. B.Shamsieva was interested in studying the Uzbek folklore in English literature, while R. Ruzimbayev focused on the history of Khorezm folklore study abroad. Not only do the candidate dissertations focus on the closeness of the purpose, but also summarize the history of Uzbek folklore study abroad.

D. Rakhimbayeva and G.Karimova's research projects, which focus on translating Uzbek folklore into English, and studying comparative-typological features of Uzbek and English proverbs in folklore, are also invaluable. For the first time, the most popular and independent genre of folklore in Uzbek was the translation of folklore into English, and the standardization of the article was generalized. The role of the life experience of the people in the formation of articles has been analyzed on a comparative basis on the basis of comparisons of articles in Uzbek and English, and on the basis of the common realities of these peoples' life styles, their typological features have been clarified and reached significant conclusions. Nevertheless, such research has not been carried out on 60 Uzbek folk tales and about 150 Uzbek lamentations translated into English. The history of translation of the folk tales and laughter in English, and their nationalization on the basis of their comparative-typological and aesthetic analysis, is aimed at filling this tendency with the present international relations, more precisely, Uzbek-English cultural-educational ties are necessary.

Connection of dissertation work with research plans. This dissertation was executed within the framework of the research program at the Department of English Language and Literature at Namangan State University.

Purpose of the research: to look at the history of translation of epic genres into folklore, including fairy tales and laments, in the literature of the Uzbek and English languages, to determine the level of their authenticity to the original and to clarify and generalize the features of the preservation of nationalism.

Research Tasks.

To achieve this goal, the following tasks are to be undertaken:

- Follow-up of historical and evolutionary processes of folklore samples in Uzbek literature;
- to analyze theoretical and practical problems of identifying the level of Uzbek folk tales and their anecdotes to English as a matter of origin, in which: a) translational translations; B) scientifically-targeted translations; C) identification of tasks assigned to artistic translations;
- interpretation of the folklore works and the aesthetic nature of the rendering of the genre nature of a particular work;
- Studying the interpretation of the versatility of interpreting the aesthetic analysis of problems and their solutions that arise from the translation process from English into English;
- Studying and summarizing the specific features of national color reproduction in the translation of samples of Uzbek folklore into English;
- to reveal the features of the artistic means in the English translation of Uzbek fairy tales;
- to define the position of Uzbek tales and their anecdotes in the English-language collaboration of English translations.



Object of research: direct and indirect translations of Uzbek folk tales into English.

Subject of the study: Detailed study of folklore samples of Uzbek and English folk literature

The study materials include folklore motifs used in classical and modern Uzbek literature, "Uzbek folk tales" published in Bishkek in 1997 in Uzbek, Russian, English and Kyrgyz languages; The collection of Uzbek-English fairy tales published by UNESCO in 1999 by Tales From The Silk Road (translated by Peace Corps Volunteers) was published in 2000 by the US Treasury of Uzbek Legends and Lore A collection of folk tales, stories, traditions and customs, collected by Marilyn Petersen and translated into English directly; "Uzbek Fairy Tales", published in "Sharq" publishing house in 2007 (in Uzbek, Russian and English); "The Exploits of the Incomparable Mulla Nasriddin" by Mulla Nasriddin, published in London by Idris King in 1974 and published in London by Khodja Nasriddin, published in 2007 by San'at Publishing House "Collection of anecdotes and their original copies.

Methodological basis of research. The works of the first President of the Republic of Uzbekistan Islam Karimov on national ideology, spirituality and cultural values, as well as scientific works on the Uzbek national and world folklore and translation, especially V. Jirmunsky, J.Konrad, H.Zarifov, A.Fyodorov, T.Mirzaev, G.Salomov, F.Sulaymonova, N.Komilov, G.Gachechiladze, S.Baura, H.Paxoy, H.Razzoqov, K.Imomov, B.Sarimsokov, O.Safarov, The methodological basis of folklore and translation studies of M.Juraev, M.Bagayeva, F.Juldasheva, Q.Musaev and others.

Research Methods. For the purpose of the research, comparative-typological and historical analysis methods were used in the study.

The main points are:

1. Comparative-typological analysis of use of folklore genres in Uzbek classical literature.
2. Comparative-typological analysis of the works of folk-lore scientists in the XIX-XX centuries and the history of translations of folklore epic genres translated into English and examples of Uzbek folklore samples.
3. Socio-creative factors that lead to the distribution and distribution of Uzbek folk samples abroad.
4. Disclosure and scientific disclosure, as far as possible, on the basis of the national coloration of the shortcomings and achievements made in the translation of translations directly and intermediate.
5. To analyze the alternative level of English translations of fairy tales and anecdotes in Uzbek folklore.
6. Ability to approach translation of text of the folk fairy tales and their lamentations into the original, to explore ways, to show the folklore translators' artistic skills.

Scientific novelty of the case. In the scientific work, the folklore samples of Uzbek and English literature in the literature are written in both languages, including the history, general and specific aspects, the possibility of bringing the translated text into reality, the accomplishments made and the shortcomings, The first time that the effects of the research are investigated, it defines its unique scientific novelty. For the first time in the dissertation the scientific methodology for the preservation of national consciousness and image and



artistic elements in the process of translating the folk tales into English has been scientifically defined. During the translation of Latifes into English, they explored the ways and means of preserving their humor and satire.

Theoretical and practical significance of the research results. The research and its results include:

A) further deepening of scientific history of Uzbek-British folklore cooperation and relationships;

B) in the philological faculties of the higher educational institutions to teach books, folklore, translators of folklore, to create textbooks, manuals and programs on these subjects;

C) Literary relations can be used to read specific courses from the history of literary-folklore relations. The Uzbek people are part of the Turkmen literary creation of the Turkic peoples, which existed since ancient times. The history of these samples is understood from written sources created 3-4 thousand years ago. Among these written sources are the books of the Zoroastrian saint Avesto, such as Bexistun, Bundahishn, Denkart in the ancient pagan language, Orkhun-Enasoy monuments, Abu Rayhon Beruni's "Ancient Monuments of the Ancient Lands" and "India" , And Mahmud Koshgari's "Devonu lugâotit Türk" book. Among these are the historical books of Ancient Greek historian Herodotus, "History", ancient Roman historian Polen's "Military Tricks". Over the years, Avesto has been the subject of a book and the book has been a source of controversy over the decades. In recent years, as a result of profound scientific researches of our historian and ancient scientists, the history of this sacred book has been proven to be the native land of Uzbekistan. Historical truth has been settled. According to Abu Rayhon Beruniy, when a Macedonian Alexander came to the besieged city of Bukhara, a unique copy of Avesto's 12,000 black scalps was made of gold. Aleksandr sent this part of the book to the Greek part of the book which he considered necessary and he needed, and burned the rest. The struggle between good and evil forces in.

Discussion: Avesta is reflected in the image of the world of Ahura Mazda - Hurmuz, and Angra Manyu - Ahriman (evil world). This struggle will last forever, and in the end, it is predicted that good forces will win. At Avesto, water, air, fire, and soil were conquered. These four elements are thought to be a sacred duty for people to keep clean and pure. Professors Khamidjon Homidov and Bakhtiyor Dozerov, the Avesto and Medicine brochure, have been punished flawlessly by those who have committed the above four things. The ancient roots of our people are connected to Avesto through the people of our generation, who are now living in the form of a nasihat as water, heifer, spitting, stoning, soil pollution, and hacking. It is also noteworthy that Avesto's many features of Mitra, later mentioned in many places, were transferred to other folklore characters. In the monuments of Arkhun-Enasoy, the struggle of our ancestors for the homeland's independence is described in a very high sense. The brave children of the Turkic Khanate such as Tunuyuk, Eltarish, Kultegin, Bilga Kagan, are fighting against the rulers of Tabigah and win. Historical events in the VII-VIII centuries in the Celestial Art have been reflected in the artistic form. [6]. There are dozens of people's proverbs and exaggerated words. In one word, these tortoises can be called a song about freedom of Homeland. Mahmud Koshgari's "Devonu lugotit-turk" works contain examples of articles, stories, myths, narrations and poems written in Turkic folklore about a thousand years ago. According to the literary scholar A.Abdurahmonov, poetic fragments from this book



are part of the story of Alp Er Tun - Afrosiab. It is noteworthy that some of the articles in Devon have been used today in our presentation. For example, articles such as "Stuffed Salt", "You Throw Hot Thing, Thing Dangerous", "No Winter is Coming", and "Long Coat Does not Handle". Some of Abu Rayhon Beruni's works contain valuable information about the transformation of our people. The views expressed in the history of Navruz are also important. Some of the Uzbek folklore information is also available through books from foreign authors. It is enough to recall the Herodotus' History, Greek historian Polen's "Military Tricks" and other sources. Yunusov remembered the comparative study of Alpomish with Homer's Iliada and Odisseya epics in 1923. In recent years, TV shows such as "Ramayana" and "Mahobhorat", based on popular Indian epos [5], have been shown in the ancient epic poems of the Uzbek people, and they have been closely linked with the views of other peoples of the world. The originality of the national spirit, heroes and characters interpretation in the 20th century Uzbek novel is that of the national values of our people and the oral poetry of the people. This feature can be described as one of the achievements of national novelty. Because the national spirit is reflected in artistic-aesthetic phenomena, such as national traditions, ceremonies and oral literary traditions, which are formed in a specific ethno-national environment and form a national cultural environment. [8]. Thus, the system of moral values based on the formation of the character of the national hero cannot come up with specific scientific conclusions about the national spirit of the heroic interpretation without learning how the independence period reflected in the Uzbek novel. Each literary literature requires a response to the national values of the people at the level of their aesthetic needs, poetic capabilities, and the artistic intent. From this point of view, the scientific validation of the role of folklore elements in the composition of composition and composition in the composition of written prose is one of the most important aesthetic issues of literature. The heroes of the artistic work are still preserved in their natural sense. Believes in the beliefs that pass from generation to generation, and these beliefs are absorbed by creative artistry.

Conclusion: Every literary manuscript uses a unique artistic method to introduce the universal values reflected in mythological views to literary works. In particular, in Oman Mukhtar's works, along with diverse mythologies, folklore can also be found in various genres of folk prose. Such a mythological space and time of interpretation, described in the novel "Plato" ("Surreal events") help to think about the essence of human life, to think and to grasp the essence of life. The writer, influenced by the tradition of oral folklore, acquired the novel "well" and the motive for traveling to the "other world" provided a complete picture of the spiritual image of the national hero's image.

The mysterious use of the written prose was used to show how humane flying was so vivid and miraculous. Dreams are emotionally-emotional phenomena that are directly linked to the human spirit, combining with the mythological interpretation of various situations, such as desire, desires, fears and anxieties, and the information is presented in the form of certain symbols. It's a form of information that is embodied in the form of stories in the form of dreams, which occur once in human life. The writer is also used as an artistic detail to analyze and explain the heroic spirit depicted in the art, depending on his artistic purpose. In particular, in the novel, "Plato", this artistic detail came as a clarification of the situation that led to Plato's acquaintance with Socrates.



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