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THEME TYPES OF UZBEK FOLK TALES AND THEIR REFLECTIONS IN TRANSLATION

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Abstract:

Background. This article discusses the thematic types of Uzbek folk legends and myths and their reflection in translation. The names of the genres of myths and legends, their artistic compositional features, scientific and theoretical views on the development and evolution of the genre are described. Successes and shortcomings in the translation of myths and legends in Uzbek and English are substantiated by sufficient evidence. In myths, motifs and images interpreted on the basis of primitive religious-mythological views of ancient people, such as animistic, totemistic, shamanistic, fetishistic, magical, attract attention with their "planetary" migration. It is reported that some mythical motifs and images were later incorporated into fairy tales and epics. Marilyn Petersen's book "Treasury of Uzbek Legends and Lore" contains translations of more than 20 Uzbek folk tales. The article provides feedback on these.

Research methods and materials. Among the legends translated from Uzbek to English so far, there are more translations of toponymical and historical legends. Because abroad, people are especially interested in the geographical location of our country, the nature of paradise, the bravery and courage of our brave and courageous ancestors. It should be noted that legends are created in a simple and concise form, such as myths, legends, narrations, in a short and concise volume. It is observed that not only their content, but also their simple and concise form made it convenient for translators and led to the translation of many samples. Because the shorter the text, the easier it is to understand and translate.

Results and discussions. Legends, like legends, are one of the most ancient, traditional and widespread genres of Uzbek folklore. They also serve the purpose of informing the listener about any information. In that sense, they are like legends. Again, they stand close to the legends even with the simple and straightforward construction of the plot. Only they do not have an interpretation of unusual, supernatural events. Also, the events described in the legends take place within a historically specific time frame.

Conclusion. So, like other phenomena, folklore samples have their own typological features, roots of historical origin. In particular, among them are works in the genre of myths and legends, formed on the basis of real events in the history of the nation, the events of life. After all, they are characterized by the encounter of real images, vitality and history. Therefore, the artistic-aesthetic and educational significance of such folklore samples is high.

Keywords: myth, legend, totemism, fetishism, magic, mythology, image, motive, ritual.
Introduction. Myths described by Aristotle, the first theorist of poetics in world literature, as "false stories that tell the truth" information, message, information about any historical or life event that happened in the past and is forgotten are small-volume oral stories created orally on the basis of imaginary fabrication (lies, fiction) in order to convince people of it. Myth is one of the most distinct, independent, widespread, most ancient, traditional, epic genres of oral poetic creation of the peoples of the world.

In Uzbek folklore, the word "legend", which means "magic" in Persian, was chosen as a term to name the genre. But instead of the term myth in the ancient Turkic language, a story about past events. The use of the term "Caw" ("Sav") to describe the concept of story is mentioned in Mahmud Kashgari's book "Devonu lugoti turk".

To name the genre of legend among the peoples of the world, for example, the terms "legend" in Russian, "Legend" in English, in German ..., in French ... and so on.

From the first religious and mythological views of the people to whom the legends belong, it is understood that they are artistic interpretations of the realities of the socio-historical, cultural way of life. It contains archetypal motifs and images that are difficult for the current generation to understand. Therefore, translating myths that reflect the distant history of human life into foreign languages on a fictional basis is a more difficult task.

Since legends always carry the task of conveying an important message to the listener, special emphasis is placed on the fact that the event they are narrating has happened in the past, that someone has heard about it. But even though the legends depict the reality of life, the structure of its image and motives will be approached in accordance with the general laws of epic interpretation. Therefore, even the motif and image of a myth belonging to one nation can be found in another folk legend. Especially noteworthy is the "planetary" migration of motifs and images, interpreted on the basis of primitive religious-mythological views of ancient people, such as animistic, totemistic, shamanistic, fetishistic, magical. Some mythical motifs and images were later incorporated into fairy tales and epics.

Legends play an important role in determining the composition of such initial compounds as "As they say in the legend", "As they say", "As they say in the legends". Thus, they begin with tales that have a definite beginning and end, or begin with "As narrated," "As narrated by the narrators," and can be distinguished from examples of the genre of narration created on the basis of life fiction, or from narrations which are told for the purpose of admonition and which begin with "As narrated", "As it been narrated".

It should be noted that legends are created in a simple and concise form, such as myths, legends, narrations, in a short and concise volume. It is observed that not only their content, but also their simple and concise form made it convenient for translators and led to the translation of many samples. Because the shorter the text, the easier it is to understand and translate.

One of the factors that facilitated their translation was the fact that myths were not based on professional performances, such as fairy tales, narrations, and stories,
and that their art was not as perfect as fairy tales and epics, because they could be told anywhere, in the form of simple expressions by anyone. However, in order to translate the legends created in the folklore language of each nation, that is, in a simple way of speaking, one has to know the language of that people thoroughly. Because the vernacular is based on dialect. The translation of dialects is connected with linguacultural principles.

Since myths are based on the interpretation of past events, archaism and historisms are also common in their language.

The plot of Uzbek folk legends preserves many ancient motifs related to the mythology of the Turks and other peoples. For example, the plot of the legend "Boi Ughli" based on the evolution of traditional epic works about the origin of the owl in the etiological context: “Many long years ago there was a very rich boy who liked to do bad things to people. One day the boy disappeared and the people believe that God changed him into a bird called “Boi Ughli” which means rich boy. He lives generally in the mountainous regions of Central Asia, but goes everywhere. And every night he sings in a pitiful mournful voice. Now Boi Ughli wants to help people by warning them of their fate. It is an omen of evil when he appears at someone's home during the night. The people do not like this bird because they think it will only bring unhappiness.

Apparently, in this legend there are traces of ancient totemistic notions associated with the worship of the bird cult. It depicts a human being turning into a bird as a result of being cursed by his father for his obscenity. Of course, the rich father is also to blame. Such a tragic consequence is that he pursued wealth, did not pay serious attention to the upbringing of his child, and raised his son to be cheap, masculine, very stubborn, slender, and deaf. But the father is guiltier of his son and begs God to punish him. At his urging, his son turns into a strange bird. People start calling this bird the son of a rich man - an owl. The owl will be ashamed and will live alone, unable to join the people, the wind.

Different peoples react to the owl differently. For example, among Uzbeks, the squirrel is considered a cursed bird, and its appearance near a house is considered a sign of indifference. He is known as a "saint bird" who gives bad news about war, destruction and death. On the basis of these notions, when people see an owl, they sprinkle flour on it with the intention of goodness and whiteness. His name is taboo and they use the euphemism "Muradali bird".

In myth, the fact that a person turns into a bird due to a curse is an imaginary fabrication, a false story, but in it the fact that a person is punished for his mistakes is a fact of life. It is from this myth that the truth of life is told in the form of a fictional story.

There are also peoples who view the owl as a symbol of goodness. In ancient Greece, for example, the owl was considered the patron saint of Athens, the goddess of wisdom, knowledge, patron of cities, the goddess of war and victory. That is why in the fine arts and sculpture of that period, Athens was often depicted with an owl.

The French hung an owl carcass on the roof of their house with the rumor that evil spirits could not invade.
In Kalmykia, the owl was once considered a symbol of happiness for saving Genghis Khan's life.

The Buryats, on the other hand, keep owls in their homes to protect their children from the onslaught of evil forces.

The plot of the legends consists of various mythological, religious, historical events, the origin of geographical names, the causes of natural phenomena, sky lights, the creation of certain household items, the origin of some rituals or customs, the adventures of some historical figures, the strange interpretation of heroism does. Accordingly, the content of myths becomes more diverse.

Among the legends translated from Uzbek to English so far, there are more translations of toponymical and historical legends. Because abroad, people are especially interested in the geographical location of our country, the nature of paradise, the bravery and courage of our brave and courageous ancestors.

**Research methods and materials.** The Uzbek folk legends that have been translated so far can be divided into three categories according to their content:

1. **Toponymical legends:** “The Fountain of Aiyub” (“Чашмаи Аюб”), “The Kizketgan Canal” (“Қизкетган канал”). These legends describe the origin of the name of this or that place. Interestingly, even though these places actually exist in real life, the legends told to explain their origins are false, imaginary fabrications.

   Toponymic legends are one of the most common thematic types of Uzbek folk historical legends. “The Fountain of Aiyub” (“Чашмаи Аюб”) legend is one of its most beautiful examples. It tells the following story: “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 God”.

   The fact that Aiyub, who is considered a symbol of patience in this legend, created a spring from the ground with his magic wand is based on a magical image, and this epic motif defines the legendary nature of the story.

   In the legend of The Kizketgan Canal, the fact that the girl who killed herself by drowning is always reflected on the surface of the water, standing underwater and voting is based on a fantasy: “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:

   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.
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.

2. Тарихий афсоналар: ―The Legend of Alexander of Macedonia‖ (―Александр Македонский ҳақида афсона‖), ―The Serpent and the Swallow‖, (―Илон ва Қалдирғоч‖). In these legends, an epic biography of historical figures such as the great commander Alexander the Great (Alexander the Great), Noah has been interpreted.

The plot “The Legend of Alexander of Macedonia” is as follows: “The People of Central Asia called Alexander of Macedoni a, 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 knew 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 version of this legend reads: “The peoples of Central Asia called Iskandar Zulkarnein Alexander the Great. They believed that the people of this country had horns on their heads. It was also known that every time Iskandar Zulkarnein shaved his head, he would not fail to kill the barber. Because he didn’t want anyone to know he had a horn in his head. Because of this, all the hairdressers one by one said goodbye to this bright world. In the end, there was only one barber left in the whole country. Iskandar Zulkarnein did not want to kill him. Because if this barber was also killed, there would be no one left to take his hair. So he tells the
barber to keep it a secret that he has a horn on his head. No matter how hard it is, the barber promises to keep this reality a secret. But day after day, year after year, one day the barber suddenly becomes ill. That mystery was still gnawing at the barber's stomach, and his heart was somewhat restless. But he could not relieve his heart by telling this secret to anyone. Because it was destined to end with his death. The barber finds another way to solve this problem. He went to a well and said with all his might, "Iskandar has a horn! Iskandar has a horn!" he shouts. Years later, a shepherd came to the well and made a reed out of reeds that grew out of it. "Iskandar has a horn! Iskandar has a horn!" the melody spreads. The news will soon spread far and wide, and everyone will know that Iskandar has a horn.”

This legend quoted is a historical legend. Because Iskandar Zulkarnein described in it, is a historical figure, Alexander the Great. Not only is this legend depicting his actual biography, but his tissue biography. In fact, in life, Alexander the Great had no horns. The news of his horns is a fabrication. After all, by portraying the hero in this way, his epic power is exaggerated and legendary.

The legend of “The Serpent and the Swallow” tells the story of a swallow that saved a man from being bitten by a snake: “A long, long time ago, when the earth was still young, the serpent was king over all the animals. One day he was hungry, but very tired and bored with the usual food, and decided that he would like to eat the sweetest meat in the whole world. So he ordered his servant, the mosquito, to bite all the animals, and return to tell him which was the tastiest meat of all.

So the mosquito flew away, determined to please his king. He went to the forests and jungles, and tasted the bears and the monkeys and all the other animals that lived there. He went to the grasslands and tasted the antelope and bison, the zebra and giraffe. He tasted the lions and tigers and bears. He tasted the fox and the jackal and the rabbit. In the end, he tasted all manner of beast, but could not find the one that he believed would satisfy his king.

Finally, he happened upon a human baby sleeping in the shade of a tree while his mother was stirring a pot nearby. With a quick turn and a dive, the insect settled on the baby's arm and, in an instant, took a tiny bite.

“How delicious!” exclaimed the mosquito, as a swallow was passing overhead, “The king will surely like the baby best of all”. And in haste, he fluttered away to carry the good news to his master.

After a long flight, the mosquito came to the majestic tree where the serpent made his home. “Oh, my King”, he began, “I have tasted all the animals in the world, and I have finally found the most tasty meat of all. It is the meat of the "Just then, the swallow, which had followed him, swooped down and ripped out the mosquito's tongue. “Bzzzz, bzzzz”, continued the insect, because he was no longer able to speak.

This made the king very angry. Now he would never know what the most tasty meat in the world was. The serpent sprang at the swallow, but the bird was very lucky, the serpent was only able to take a nip out of his tail.

From that time on the mosquito has only been able to say, “bzzz”, and the serpent and the swallow have hated each other. To this day, when the swallow spreads its tail in flight, we can see the V cut out by the serpent. And we can be reminded of the day the swallow saved the lives of human babies.
When a swallow builds its nest in your home, you are very lucky, indeed. It has become well known by all the people, that good fortune will attend you there.

The plot of this legend, given in the translation, is also found in the work "The Story of Rabguzi" by the famous writer Nosiriddin Burhonuddin Rabguzi, who lived in the XIII century. In it, the events are included in the list of historical legends in terms of their content, as they are interpreted in connection with the name of the prophet Noah.

The legend of the Snake and the Swallow attracts attention with its creation of the patron saint of man. This legend reflects the worldview, ideas and religious beliefs of our primitive ancestors.

Also, among the legends given in the translation, there are those who turned with the desire to know our ancient traditions, our national customs. These are household legends according to their thematic direction.

3. Household legends: “Boi Ughli” (“Бой ўғли”), “The Legend of Sumalak” (“Сумалак хакида афсона”), “The Legend of Mother's Milk” (“Она сути хакида афсона”), legends about musical instruments. These legends tell the story of the appearance of the owl, the origin of our beloved and sacred national dish of Navruz - Sumalak, the creation of the national musical instruments sibizga, rubob, trumpet, dutar, trumpet, circle.

The plot of these Uzbek folk legends, translated into English, consists of one or two episodes. In them, the plot events often attract attention with the fact that they start from the knot. Fiction and fantasy predominate in the interpretation and depiction of events.

In “Она сути хакида афсона” (“The Legend of Mother's Milk”) story tells: “In ancient times there was a king whose wife gave birth to a child when they were very old. But, unfortunately, when she gave birth, she died. The king was very sorrowful, but at the same time, he realized his fortune, because he still had the child. After a few days the baby became ill, and there was no doctor to be found that could cure him. The baby had pain in his ears, his mouth arid his stomach. He couldn't eat anything. At last the king announced that if someone could cure his baby he would give him half of his kingdom.

His advisors went through the entire country to look for the best doctor. Finally, one night they came to the home of a shepherd. They had traveled far that day, and were very tired, so they asked the shepherd if they could spend the night in his house. As they were resting, they told their host the reason for their travel.

The shepherd's wife was in another room nursing her own new born baby, and she was able to hear everything that they said about the king's child.

Early in the morning, when the guests were ready to leave, she gave them a bottle with liquid inside, and said, “Give this to the king's baby. Put a drop on his ear, and on his lips, and then let him drink some, and you will see that he will soon recover”.

So they went to the king with the bottle and gave him the medicine. The king was very angry because the medicine was given to them by a simple peasant woman, and not by a doctor. So he ordered them to bring the women to the palace in case something should happen to the baby after it was given the medicine. And he warned...
them, “If this remedy doesn't cure my child, the woman who gave it to you will be put to death”.

When the woman came to the palace she took the bottle and dropped some of the liquid on the infant's ear. Then she fed the child. After some days the baby became well. He didn't cry, and he suffered no pain. Everybody was surprised at his quick recovery.

“You have achieved a miracle,” exclaimed the king to the young shepherd's wife. “Tell me, please, what kind of medicine have you used, and how much shall I pay you?”

The woman replied, softly, as she bowed before the king, “It was the milk from my breasts, and mother's milk can never be sold”.

After hearing these words, the king made a deep bow to the woman, and let her leave the palace in honor and with great respect.

In this myth about the magic and power of breast milk, the reality is simply stated. Fiction played a decisive role in resolving his conflict.

So the epic spirit reigns in the legends. In addition to their informative function, they also serve an aesthetic function. Legends differ from legends in that they depict life events through imaginary fiction, retain mythological images and concepts, and play a decisive role in the image. Legends, on the other hand, reflect life events only through the fabrication of life, and serve to confirm the information about this or that event.

Marilyn Petersen's book "Treasury of Uzbek Legends and Lore" contains translations of more than 20 Uzbek folk tales. They are confronted with a fictional interpretation of life events. This shows that they have a stronger reality.

Legends, like legends, are one of the most ancient, traditional and widespread genres of Uzbek folklore. They also serve the purpose of informing the listener about any information. In that sense, they are like legends. Again, they stand close to the legends even with the simple and straightforward construction of the plot. Only they do not have an interpretation of unusual, supernatural events. Also, the events described in the legend take place within a historically specific time frame.

Results and discussions. As legends are one of the most important sources in the study of the history of our country, there is great interest in translating them into foreign languages. This idea can also be confirmed on the basis of translations made so far. On this basis, Uzbek folk tales can be divided into the following ideological and thematic groups:


The emergence of a particular geographical term in these toponymic legends is explained by specific facts and ethno-folklore details, explaining the reasons for the origin of the place name.
It is known that our country is world famous for its historical monuments, especially its towers. Every year thousands of foreign tourists visit our country to see these historical monuments. Due to this interest, the legends of "Minaret Kalon" - "Minaret Kalon" and "The Legend of Kalta Minaret" - "Minaret Minor" were translated into English. The legend of the Kalta Minaret is introduced to the English reader as follows: “Many years ago in Khiva, there lived a great Khan. He often fought with neighboring khanates, so he decided to build the biggest minaret in the world. Then, when he would climb to the top, he would be able to see approaching armies, as well as everything else that went on in the land.

One day he called a master builder, who was very famous. He told the builder that he wanted to have the tallest minaret in the world so he would be able to see the approaching enemies, and prepare his defense. After the master builder began his work, the Khan thought to himself, “After he finishes the minaret, I will kill him. If the other Khans see how great it is, they will want one like it”. So he made his plans, and ordered his soldiers to guard the builder.

One day a student of the builder heard about the plans of the Khan. He wrote everything he heard on a brick, and sent the brick to the builder. When the builder read about the plot, he wanted to run away from the city, but was unable to because he was heavily guarded.

But then an idea came to him. He wrote his idea on a brick, and sent it to his student. The builder asked the student to make wings so he could fly away. The student did as he was asked, and when he finished making the wings, he glued them together with wax, and sent them to the builder. Before the minaret was finished, the builder tied the wings on his back and jumped from the minaret. He flew higher and higher until he reached the sun. But suddenly the heat of the sun melted the wax, and the wings fell apart. The poor unlucky builder fell to the earth and to his death. The minaret was never finished, and it is known to this day in all the lands of Central Asia as, Kalta, the short minaret.

The Uzbek version of this legend as follows: “In ancient times, the khan of Khiva, who often fought with neighboring khanates, decided to build the tallest tower in the world. The purpose of this was to control the enemy army approaching the fort from the top of the tower. With this intention, the khan summoned the most skilled master of the kingdom and entrusted him with the construction of the tower.

When the construction of the tower, which was the mainstay of the city’s defense, was completed, the khan decided to assassinate the master. Because the khan wanted such a huge tower to be only in himself. But the disciple of the master, who found out about the khan’s selfish intentions, informs the master of this secret. He writes all these words on a brick and sends them to his teacher. After reading this, the master decides to flee the city. But that was not possible. Because the khan had ordered his soldiers to keep a close watch on the master.

Another plan comes to the master's mind. He writes his plan on a brick and sends it to his student. The master had asked his disciple to make him a wing. The disciple seals the wings he has made with wax and sends them to his master. Before the construction of the tower is completed, the master puts his wings on his shoulders and starts to fly. But the sharp rays of the sun melt the candles and tear the wings to
pieces. Luckily, the black master hits the ground and shatters. The construction of this tower was not completed and is known to the world as Kaltaminor from that day until today.

Another famous legend about the tower is about the Big Tower in Bukhara. The legend is translated into English as follows: “In Central Asia, and what is now known as the country of Uzbekistan, there is a very great tower. It is situated in the ancient City of Bukhara. The people call it Minaret Kalon, which translated means, “The Great Tower”, but it is also known as the “Tower of Death”. There are many legends about the tower. Many people have been executed there as they were pushed to their deaths from the top.

A long time ago there was a Shah who had a wife. He was a very cruel man and decided to have her killed by having her pushed from the top of the tower. But she was a very clever woman, and begged of him that he grant her one wish. He agreed and when the day of her death arrived, she put on all her gowns and petticoats.

She climbed to the top of the tower while all the people waited on the square below and watched. When she jumped, it was like a miracle. She didn't die, her dresses parachuted her gently to the earth below.

Legend has it that there is a huge tower in the city of Bukhara, located in the territory of modern Uzbekistan in Central Asia. It is popularly known as Minorai Kalon. This Persian-Tajik word means huge tower. This tower is also called the "death tower". Because many lives were lost by being pushed from the top of this tower. There are many myths and legends about this. One of them states: “Once upon a time, there was a ruthless tyrant. After many casualties, he decided to put his wife out of the tower and put an end to his life. But the king's wife was a very wise and prudent woman, and she begged the king to grant her last wish. The king allowed his last wish to come true. On the day of judgment, the king's wife put on all her clothes and went to her death. As he jumped down from the top of the tower, the crowd gathered in the square under the tower and watched the scene, witnessing an amazing miracle. The king's wife, like the other victims, dived down at lightning speed and did not die. His layered clothes shook him lightly and brought him down safely.”

It is observed that there is a historical error in this translation. Because the Kalon Minaret in Bukhara was never used to kill people, and the name "Death Tower" was not used against it. Such an adjective is actually applied to a tower built before Kaltaminor in Khiva. Consequently, according to surviving data, this tower is said to have been used only once for murder. That is why the people call it the Death Tower.

So, the translator actually made a gross historical mistake by applying this fact to the Bukhara tower.

2. Historical legends. Examples of this are the narrations in the book, such as “Емом Азам” (Имом Азам”), “Навоий ва қурувчи” (“Навоий ва қурувчи”), “Навоий ва Чўпон” (“Навоий ва Чўпон”), “Навоий ва нодон одамлар” (“Навоий ва нодон одамлар”).

These narrations refer to historical figures who actually lived. Ideal norms of morality and decency are promoted by narrating the lives and activities of celebrities and celebrities. In particular, these narrations about Imam Azam, one of the leaders of
religion and mysticism in the Islamic world, the great poet, the sultan of the realm of words, Alisher Navoi, have always been loved and listened to by the people.

Historical narratives are often based on the memories of those who saw or knew this or that person or witnessed a historical event. Historical narrations may also contain no other evidence on behalf of the historical figure. Sometimes even a historical figure is told in the form of planetary plots. For example, the legends created to explain Alisher Navoi's wise ministry, ingenuity and entrepreneurship, intelligence are based on the plot of the fairy tales "Free Fortune Teller" and "Frost".

It is clear from these narrations that these are not real biographies of Alisher Navoi, but an interpretation of an epic figure recreated on the basis of epic laws.

Depending on the historical person and the period in which the narrations relating to historical events were recorded, they differed in their ability to interpret a historical fact. For example, the events described in the narrations recorded in the period when they appeared among the people correspond to the conditions and spirit of that period and are distinguished by the completeness and accuracy of the evidence presented.

Another similar narration was recorded long after it was created. In them, the history and evidence are somewhat obscure. That is, they are mixed with historical truth, artistic fabric, imaginary fiction. They have become like legends.

3. Legends about household or professions. Examples of this are the narrations in the book, such as “The Khan and the Weaver” (Ҳон ва Тўкувчи”), “The Lying Shepherd” (“Ёлғончи чўпон”), “The Brothers and the Three Sticks” (“Ака-укалар ва уч таёқча”), “The Master Potter” (“Уста Кулол”), “Wealth” (“Бойлик”), “The Sheep and Kashkir” (“Қўй билан Қашқир”).

The story of “Wealth” (“Бойлик”) is as follows: “Once upon a time there was an old man who had three sons. Before he died he called his sons together, and told them that there was a sack of gold in the large field where the old man grew rice. Soon after the old man died, the sons wasted no time in digging up the entire field, but they could not find the gold. They were sorely disappointed. Finally, they gave up.

When winter came they were very hungry, because they had not planted the field with rice. In spring they planted rice, and in the summer they had a bountiful harvest, which they were able to sell at great profit.

They realized that the gold, of which their father had spoken, was in the work of their hands and in the sacks of rice”.

**Conclusion.** Apparently, the text of this narration does not have a strict composition. It consisted of only three episodes. Created in a compact plot. Even it seems as if it is unfinished, as if there is a sequel.

So, like other phenomena, folklore samples have their own typological features, roots of historical origin. In particular, among them are works in the genre of myths and legends, formed on the basis of real events in the history of the nation, the events of life. After all, they are characterized by the encounter of real images, vitality and history. Therefore, the artistic-aesthetic and educational significance of such folklore samples is high.

After all, the Uzbek folklore has long attracted the attention of the world with its rich genre structure, antiquity and tradition, as well as its complex evolution. In
particular, this fact can be directly confirmed by the study of Uzbek folklore abroad, recorded, translated and performed by foreign researchers.

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