

SOURCES FROM WHICH SIMPLE FOLKLORISMS ORIGINATED (Example of Uzbek and English translations of “Masnaviyi ma’naviy”)

Azimov Ulugbek Samadovich

Basic doctoral student of Bukhara State University

ulugazimov@mail.ru

ANNOTATION

When written proverbs, sayings, applause and curses are used in written literature, simple folklore is formed, which is well studied in literature. However, there is almost no research on how this process works in translated works. This article discusses the interpretation of simple folklore in the Uzbek and English translations of “Masnaviyi ma’naviy”.

Keywords: written literature, simple folklore, proverb, proverb, applause, curse, folklore

INTRODUCTION

Written literature has been influenced and used by folklore since its inception. Since then, the relationship between the two literatures has continued. However, the study of the interrelationships of these literatures is connected with the literature of the XIX-XX centuries.

The world's folklore and literature have been studying their object for centuries. However, less than a century has passed since the beginning of the study of the impact of folklore on written literature, for example, in Uzbek literature. This process was studied as a folklore tradition in the 40s and 60s of the 20th century, and in the 70s and 80s as folklore. We would like to dwell on some aspects of the role of simple folklore in translation.

LITERATURE ANALYSIS AND METHODOLOGY

Ordinary folklore in Uzbek literature was first studied in the articles of folklorist and literary critic B.Sarimsakov [39-42; 2], and later in the dissertations of scholars I.Yormatov [36-38; 1] and L.Sharipova [12-13; 4]. At present, most studies study simple folklore. But how to translate the simple folklore that actually exists, how to translate the proverbs and applause of a people in a particular work, is a separate issue, a process that has not yet been studied in detail.

Literary critic B. Sarimsakov considers the use of "folk proverbs, parables, closed phrases, expressions for oral speech and turnover in the written literature as simple folklore" [40-41; 2]. Scholar L. Sharipova said, “Proverbs and sayings are a genre of folklore, and they are easy to find in a work of art, and because they are compact, they are considered to be simple folklore. In our opinion, it is better to call curses and applause simple folklore than complex analytical folklore,” he said. proves his point by emphasizing [32; 5]. We have justified this conclusion by studying the applause in the written literature as simple folklore. This is because Jalal al-Din Rumi used a lot of applause in his Masnavi.

RESULTS

Jalaliddin Rumi's Masnaviyi ma’naviy contains simple folklorisms based on the following genres of folklore:

Proverbs**Applause****Curse**

These simple folklorisms can be found in different ways in the Uzbek and English translations of the work. At the same time, it must be acknowledged that there are simple folklorisms created by the translator.

DISCUSSION

The “Birinci kitob” of the “Masnaviyi ma’naviy” contains the following lines from the story “The statement of the Christians that the minister was deceived”:

*Ul esa noibi dajjoli la'in,
Ey Xudo, bizni balodin asragin. [19;3]*

Asliyatda shunday:

O' ba sir dajjoli yakchashmi la'in,

Ey Xudo, faryodras, ni' mulmu'in! [25;6]

In fact, when it is said that “he was a one-eyed dajjal”, that is, compared to the dajjal, the Uzbek translation says that the dajjal is the vicegerent of la'in. The poet says, “O Allah, hear the cry of the oppressed, you are our savior.” The interpreter clarifies the meaning of the poet: “O Allah, save us from trouble.” The translator tries to express the poet’s desire more precisely, creating a simple folklore by using the applause of “Keep Allah from troubles”.

He inwardly was the accursed one-eyed Antichrist. O God, answer the cry in – what a good helper art You! [59;7] The same meaning is preserved in the English translation. To understand the meaning of these lines, you need to read the story and, if necessary, the previous stories. The king of the Jews begins to kill the Christians. The deceitful minister advises not to kill them, but to use deception to turn them away from their religion and lead them astray from the path of religion. At the minister's instigation, the king cut off the minister's hand, ear, and nose. The Jewish minister praises Jesus in public. The king, who was about to be hanged, sent his minister to a distant city at the request of a man who had been prepared to be hanged. According to the plan, the minister will gain the trust of Christians, look down on the “forty companions who cut the hair” and praise him as “Viceroy Jesus.”

The poet seeks refuge in Allah, emphasizing that his deputy is in fact a dajjal, a curse, a calamity. It is here that he uses the applause of “Bless” to create simple folklore. The applause “Bless” always comes in conjunction with the filler and clarifies what to protect: “Protect from death”, “Protect from disaster”, “Protect from evil”... Apparently, this applause is related to asking Allah for protection. “Allah bless you!”, “Allah, take care of yourself!” “Who, what?” If the questions are answered, it will be clear to whom and why the prayer was said.

Doomsday is apparently the catalyst for a catastrophic catastrophe. Deception, in particular, is tantamount to deviousness. The translator was able to accurately express the poet’s thoughts.

“Live longer” applause is one of the most common applauses, and it is still considered and used. But it can also come with its own filler.

While the verb “Bless” is pronounced by asking God, the applause “be alive” can be applied to humans, animals in fiction, birds, and even inanimate objects. The First Book contains the story of Khalifa Layli. This story says:

*Domanidin tut uni sen, begumon,
Ofati oxirzamonidin bo'l omon. [20;3]*

In fact, the word “doman” occurs twice. But Jamal Kemal managed to give the original meaning by applying it once.

*Domani o'gir zutar, begumon,
To rahi dar domani oxirzamon. [26;6]*

If you look at the original text, the author uses a great pun. In the first verse, the word “doman” means “skirt,” while in the next line, the word means “the end of something.”

Lay hold of his skirt most quickly without misgiving that you may be saved in the skirt (end) of the last days (of the world). [64;7]

The English translator tried to maintain the original order. The skirt-skirt in the previous line and the word “skirt” in the next line are also used as “the edge of something,” but the second meaning is not used in modern English. The word “outskirts” is currently used.

In the Uzbek translation, the applause seems to be used as “survive the apocalypse”. But while creating simple folklore, the poet says that there is a condition for survival. The poet emphasizes that the saint is the shadow of Allah on earth, and it is necessary to hold his skirt. He concludes the story as follows:

*Xok shav mardoni Haqro zeri po,
Xok bar sar kun hasadro hamchu mo. [26;3]*

In fact, when it is said, “Be the soil under the feet of Mardi Haq,” the Uzbek translation is slightly different:

*Mardi Haq bo'l, bo'l hasaddin beg'ubor,
Bizga o'xshab sen uni tuproqqa qor. [21;6]*

The English translator preferred to use the word “dust” instead of the word soil. The content is largely preserved.

*Become dust under the feet of the men of God;
throw dust on the head of envy, even as we do. [65;7]*

The first line of the above verse is applause, a simple folklore. The poet wishes the lyrical hero to be free from envy. At the same time, the author says that jealousy should be buried in the ground, reflecting the fact that

he has come this way. The Uzbek translator emphasizes that a person who is not jealous is a hero of Allah. This is where the level of the saint comes into play.

When it comes to applause, you have to think about the connection between wish and applause. Because there is a genre of applause based on wishes, but not all wishes are applause. Some wishes do not rise to the level of applause.

Because one person's longevity and happiness are applauded when another person prays to the Creator. But the pattern of the genre of applause cannot be created unless it is simply requested and asked by Allah:

*Lab bibandu kaffi purzar bargusho,
Buxli tan bigzoru pesh ovar saxo. [150;6]*

The original meaning of these lines is correct in both Uzbek and English.

*Lablaring yum, zar to 'la kaftingni och,
Ziqnalikni qo 'y, saxoga ber rivoj. [167;3]*

We think there are wishes in these lines, but the wishes have not risen to the level of applause. Given that applause also comes from desire, it is important to distinguish between a wish that has become a genre and an intention that cannot be applauded. But it is not an easy process. We don't consider it necessary to comment on such fabrications." The genre of folklore applause arises when one is asked to fulfill a wish, and one is prayed to God to make the wish come true:

*To namurdast in charog 'i boguhar,
Hin, fatilash sozu ravg 'an zudtar. [150;6]*

Translation by Jamal Kemal:

*O 'chmasin yongan chirog 'ing to shu tob,
Sen pilikni sozla, so 'ng yog ' qo 'y shitob. [167;3]*

The simple folklore created by Jalaliddin Rumi, which the English translator was able to retain exactly, has been preserved in both bilingual translations:

*While this jewelled lamp is not extinguished,
see you trim its wick and oil immediately. [624;7]*

"Let Your Lights Go Out" is an example of applause that gave rise to simple folklore. The poet recites a long-awaited prayer in a unique way. However, the poet emphasizes the need to adjust the plug and put oil so that the light does not go out, and warns that a person must correct himself.

The applause usually ends with the suffix -sin. In some places, the word "insha'Allah" or "God willing" is used. In poetry, however, the simple folklorisms that give rise to applause are weighed down and given in a rhyming order, with the phrase "insha'Allah" and "God willing" almost non-existent. But there is a secret behind it:

*Shukr kun, g 'urra mashav, bini makun,
Go 'sh doru hech xudbini makun. [99;6]*

In fact, when it is said "do not be selfish", the translator translates it according to the weight and rhyme requirements:

*Shukr qil, mag 'rur oyin bo 'lماجil,
Ol quloqqa so 'zni, xudbin bo 'lماجin. [106;3]*

The English translator was also able to preserve the original content:

*Render thanks, be not beguiled by vanity, do not turn up your nose,
hearken attentively, and do not show any self-conceit. [399;7]*

In folklore, which is usually applauded, the indivisible form -ma is not used. However, the form of denial can be used in applause to protect against deficiencies. There is another aspect of the matter that it is necessary to distinguish between the two cases, to be careful in places where the simple folklorisms caused by the applause are similar to the lines uttered in the form of supplications to Allah. Note:

*Ne, mashav navmedu xudro shod kun,
Peshi on faryodras faryod kun. [99;6]*

Jamal Kemal skillfully expressed the content of the line, while maintaining the simple folklore created by the poet:

*Noumid bo'lma, o'zingni shod qil,
Ulki faryod tinglagay, faryod qil. [106;3]*

The same can be said of Nicholson's translation.

*No, do not despair: make yourself cheerful,
call for help to Him who comes at the call, [398;7]*

The applause "Don't despair" gave rise to ordinary folklore. "Make yourself happy," "cry out," means wish. The following lines are created as a supplication to Allah, not simple folklore:

*K-ey muhibbi afv! Az mo afv kun,
Ey tabibi ranji nosuri kuhun [99;6]*

It should be noted that the translation was correct in both languages

*Ey mudom avf aylaguvchi, avf qil,
Ey tabib, bu dardimizni daf qil. [106;3]*

Saying, "Forgive us, O You who loves to forgive,

O You who have a medicine for the old gangrenous disease

XULOSA

Applause is usually given by the speaker to the listener or to others. The folklore that gives rise to applause is based on the desire to do good to man, the blessing of man, and is asked to create. In that sense, it is like a prayer. But there is a difference. Applause is for man, and prayer is for Allah.

In "Masnaviyi ma'naviy" there are enough simple folklorisms that are applauded. Such simple folklore is weighty and rhyming, but it is different from the applause in folklore. The poet serves him for his purpose. Even the place where the same applause is used varies depending on the reason for its use. Most importantly, such simple folklorisms have played a significant role in perfecting the content of the work, deepening the layers of meaning of the poet's stories. The translators did their best to maintain this depth of meaning.

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