



Different and Unique Analysis of Legends and Narratives in Translations

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Annotation: In this article, one of the oldest genres of Uzbek folk art in translations, it narrates events and incidents related to social life on the basis of fictional fiction. Because it was created in the process of people's desire to know and understand natural phenomena and social events. That is why the legend provides concise information about social life, people's outlook, customs and historical events.

Keywords: In translations, myths and legends, content, reality, imaginary fictions, whole texture, system of images, independent genre.

Introduction

Legend is a Persian word that means prose stories based on fiction, magic, and life fiction. Such stories are expressed by the word *saw* in Mahmud Kashgari's work "*Devonu lug'otit turk*" and interpreted as a story, a short story. Mahmud Kashgari describes the story as "the informer of the past events" and develops his opinion, stating that "stories do not have to tell only about the past".

In fact, it is self-evident that oral stories and stories that tell about past events have an equal share of fictional and real-life fictions. However, according to Mahmud Kashgari's explanation, it is made up of events and imaginary events. Therefore, this comment represents two genres that are different in terms of form and content. The first are the stories that interpret the events of the distant past only on the basis of life fictions, the second are the magic of specific historical events or events, fantastic stories are narratives according to their form and content, and the second are more legends. So, according to Aristotle, myths are "false stories that tell the truth."

Myths do not have traditional beginnings and endings similar to fairy tales. This thing can be explained only by the favor of a professional creator who is engaged in telling legends. The conclusion that follows from this is that the myth is a widely performed genre - the person who knows it tells it in any way he wants.

Material and methods:

Legends are often told in connection with a religious event or object. This thing originated from the purpose of convincing people about the events of the legend. That is why many consider the events depicted in the legend to be true. As there is no traditionalism in the text of the legend, the plot structure is also not complicated. Therefore, the plot is always changing depending on the skill of the narrator. The plot of the legend consists of mythological events, strange events related to the names of geographical places. It is characteristic that the plot of almost all legends consists of one or two episodes. And the events of the plot begin with more knots. And such epic knots take the audience into unexpected events. The themes of legends in translations are diverse. Strange works of heaven, earth, water pirs (*muakkil*), constant conflicts between spirits creating evil and spirits creating goodness, the reasons for the appearance of symbols related to the appearance of a



person on earth, things or events, taboos (amazing and strange events related to prohibition) are the theme of legends.

In the translation of legends, they are similar to fairy tales with a beautiful natural description of events and events, but they are used by the fact that the plot does not have a stable form and is short. So, legends do not have a stable plot and composition. This feature is related to their form of public performance and the function of providing information.

According to their ideological and thematic directions, legends are conditionally divided into purely mythological legends, legends woven about historical events and events.

According to the structure of purely mythological legends, they are in the form of a simple narrative and carry some characters typical of fairy tales. This characteristic is evident in the fact that the plot is built on the basis of fantastic fictions, and that fiction plays a decisive role in the resolution of the conflict. Legends of this type mostly tell about the unnatural actions of the gods of the earth and sky, water pirs, and the appearance of fantastic figures or primitive people.

Material and methods:

The first examples of images have been preserved in historical works, religious books and memoirs. One of such legends preserved in Beruni's works is "Kayumars". This myth was created based on the myth about the emergence of man. Because mythological heroes were considered sacred in primitive times and became the spiritual heroes of the people. This ideological-artistic task was largely forgotten in this legend, and it turned into a simple religious story.

Some legends are connected with the name of Khizr. Khizr appears as a mythological figure, sometimes in the form of a desert fairy, and sometimes in the form of a patron of fertility. It has the power of magic, and in legends it is described as immortal, invulnerable, and indestructible. This characteristic can also be observed in the following legend: Alexander, the conqueror of the world, goes to a well for mysterious water together with Khizr and Ilyas. Water is found and Alexander cannot drink it. Khizr and Ilyas drink and wander the world, and Khizr helps travelers on land and Ilyas on water.

It is known from the mentioned legend that Khizr appears in the imagination of our ancient ancestors as a creator, a helper in a difficult situation, a harbinger of evil. He is interpreted as a hero who protects the high ideals and interests of the people. Therefore, he disappears from existence and comes into being from nothing, sometimes appearing in the form of a person, sometimes an animal, sometimes in the form of an object, he helps people, opposes evil and dark forces, and realizes the victory of goodness. provides.

Among the legends of the Uzbek people, legends about historical events and incidents occupy a large place.

According to the legend, Farhad falls in love with Shirin, the daughter of the king of Khorezm, and makes her a suitor. This thing puts the king in danger. The king, who was afraid to give his daughter to the giant, asked for help from the old witch. The witch assigns Farhad an impossible task - to build a stone castle in the middle of the Karakum desert. However, the giant came from the mountains in the far south carrying a stone on his shoulders and built the castle. When the castle is about to collapse, the king calls the witch for advice. The witch advises the king to slaughter 9,000 newborn babies, as many cows, calves, and lambs on the day he has appointed. He will take care of the rest. At the appointed time, the witch comes to the castle that the giant is finishing building. At that moment, terrible screams are heard from the Khorezm side. It was the sound of thousands of animals whose children were being slaughtered. Bewildered by the news of the death of his beloved, the giant, not wanting to live without her, throws the stone, which has not yet been placed



in its place, into the sky. The stone falls on Farhad's head. Shirin, who fell in love with Dev, also arrives at the scene of the tragedy and dies by stabbing herself on top of her lover's corpse.

Result and discussion:

We see that the series of events and incidents that make up the legend is aimed at giving an indication of the truth epic spirit prevails in the interpretation of every event and other characters. In this case, the fantastic fiction forms the basis of the subject, connects and moves the chain of events, and at the same time acts as an artistic decoration, and plays a decisive role in the solution of the work, increasing its effectiveness. In the image of Farhad, he created a generalized image of goodness, unparalleled strength and creative work. And the witch is a life version of the primitive witch, and at the same time, it is a fictional image of an evil force. So, the myth is a great expression of bravery and heroism, strength, loyalty.

In translations, legends and narratives are very close to each other both in terms of form and content. However, they differ from each other as independent genres. These differences, in our view, are:

1. On the basis of the legend, the reality is depicted only through imaginary fabrications, mixed with fiction, and strongly exaggerated. And in the narrative, reality is depicted without fantasy through life fictions. Therefore, it is necessary to pay attention to the ratio of the need to distinguish between these genres.
2. It is known that the described reality can be told either as a memory or as a complete fabric. If this reality is perceived by the listener as a memory, that is, a memory or a semi-memory, then this genre constitutes a narrative by itself. If the reality is separated from its historical foundations, such material constitutes a pure fiction. This created a legend.
3. At this point, it is important to mention that in the connection between these genres, legends are constantly enriched at the expense of narratives. That is why N. Hotamov and B. Sarimqasakov were right when they said that legends are often created on the basis of narrations. In this case, concrete historical elements disappear in the narrative, and their place is taken by imaginary fictions. In other words, the process of transformation of memory into fable plays a leading role in the relationship between myth and narrative. Because existing history is doomed to be forgotten, but baseless fabrications cannot become real history.

Conclusion:

Therefore, even if the narration turns into a legend, the legend does not turn into a narration. The following conclusions can be drawn from our thoughts, opinions and observations on the mutual relations of legends and narrative genres:

1. Uzbek legends and narratives are independent genres that have gone through long stages of historical development, and although their structure and socio-aesthetic tasks are somewhat close, they are different in terms of principles of image, relationship to reality, system of images and visual means. They are different.
2. From the point of view of historicity, there is no doubt that both legend and narration are close to each other. This is especially evident in historical myths and legends. In fact, the main difference between these two independent genres, which are at the same historical level, is that the subject of the legend is based on imaginary fictions, and the subject of the narrative is based on real fictions.
3. Pure history is not reflected in legends and narratives, but is expressed through the echoes of real historical events, their ideas, names of historical figures, images, places and events. In general,



these genres of Uzbek prose should be collected and seriously studied from a scientific and educational point of view.

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