



WAYS OF EXPRESSING NATIONAL-CULTURAL IDENTITY IN TRANSLATED VERSION OF ANECDOTES

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The essence of an anecdote is seen in its aim and objectives, humorous relations between characters and personages, a plot and compositional structure, using literary devices with high skill. One of the goals of an anecdote is to laugh at somebody on the purpose of mistakes and defaults, weakness and demerits by human beings in the society. Anecdotes wanted to educate future generation in spirit of modesty, justice and goodness vs. badness. Weakness and demerits were exposed by the image of a comic character. People who became the object of Nasreddin Afandi's humor always couldn't say anything against him.

Scenes which were unacceptable for people, confusions, inexperience in people's modestly and character, mistakes and defaults are the means of creating jokes and

ABSTRACT

This article is dedicated to the ways of expressing national-cultural identity in translated version of anecdotes

Study could help Uzbek learners of English and Uzbek have useful and significant knowledge of language is rooted in culture and culture is reflected and passed on by language from one generation to the next. From this, one can see that learning a new language involves the learning of a new culture.

demerits and faults, hypothesis became exposing ridicule and satire.

The most popular peculiarity of Nasreddin Afandi's image is that he was the defender of ordinary people. He was described in different status among Uzbek people, such as he was a judge, a philosopher, a teacher, an adviser of kings, a businessman, a farmer, an ordinary boy, an educated husband, neighbor and others. People expressed their own feelings with the language of character ironically, ridiculously and satirically.

And now, we analyze translation peculiarities of Uzbek national anecdotes into the English language. We know, that different aspects of translating anecdotes are important in translation studies. It is obvious that a translator should know linguo-stylistic, linguo-cultural, linguo-



cognitive and linguo-pragmatic peculiarities of translation in the process of translation. If a translator pays attention to these aspects of translation he/she may achieve good results saving comic affect in target language as well. Because the article is dedicated to linguo-stylistic and linguo-cultural peculiarities of translating Uzbek national anecdotes, we decide to analyze the translation of anecdotes into English by Idries Shah and Marilyn Peterson and show linguo-stylistic and linguo-cultural peculiarities of translating anecdotes. Of course, it is worth to mention that we always respect all translators and their translations of Uzbek national anecdotes. In the article, we tried to reveal some imperfections for the purpose of achieving adequate translation of the Uzbek national anecdotes in future. Because, our aim is to show Uzbek anecdotes in such a light, that people who love humor all over the world will enjoy reading them and admire the Uzbek humor. So, we decided to analyze some Uzbek national anecdotes, translated from Uzbek into English.

Source text:

Qozon ham o'ladimi?

Bir kuni Afandi qo'shnisi mingboshidan qozon so'raydi. Qozonni berayotib, mingboshi uning homilador ekanligini ta'kidlaydi. Qozonni qaytarayotib, Afandi unga kichkina qozonchasini ham qo'shib beradi va uyida ko'zi yoriganini aytadi. Mingboshi indamay qozonni olib qo'yadi. Afandi sal fursatdan keyin yana qozon so'rab chiqadi. Uni uyiga olib boradi, biroq qaytarish o'rniga mingboshiga qozon o'ldi,

deydi. Mingboshining: "Qozon ham o'ladimi" – degan savoliga javoban "Qozoning tug'ishiga ishonib bolasini olib qolasanu, o'lishiga ishonmaysanmi" – deb aytadi [9. C. 63].

We intend to analyze linguo-stylistic and linguo-cultural aspects of translation of this anecdote. The first aspect is related to stylistic devices. There are some sentences with metaphors, such as qozon homilador, uyida ko'zi yorigani, qozon o'ldi, qozoning tug'ishiga ishonib bolasini olib qolasanu, o'lishiga ishonmaysanmi? in source text.

This anecdote was translated by I. Shah. Below we show the translation by M. Peterson.

One day Nasrudin¹ lent his cooking pots to a neighbour, who was giving a feast. The neighbour returned them, together with one extra one – a very tiny pot. "What is this?" asked Nasrudin. "According to law, I have given you the offspring of your property which was born when the pots were in my care," said the joker. Shortly afterwards Nasrudin borrowed his neighbour's pots, but did not return them. The man came round to get them back. "Alas!" said Nasrudin, "they are dead. We have established, have we not, that pots are mortal?" [1. C. 28].

Idries Shah translated this anecdote under the title "If a pot can multiply". Idries Shah's translation differs from M. Peterson's translation. Afandi borrowed a pot from his neighbor and the neighbor mentioned that the pot is pregnant in the source text.



Nasreddin gave a pot to use in a banquet to a neighbor in I. Shah's translation. But, the expression of pot's pregnancy was not interpreted. Nasreddin Afandi was expressed as a joker, ordinary, witty in the source language but we can see these characters in his neighbor in target text.

Besides, Nasreddin Afandi was described as illiberal person in target text. I. Shah tried to translate also expressions created on the basis of metaphors "qozon homilador", "uyida ko'zi yorigani", "qozon o'ldi", "qozoning tug'ishiga ishonib bolasini olib qolasanu, o'lishiga ishonmaysanmi?", but he didn't translate all of them. For example, he didn't translate the first expression "qozon homilador" into English. Actually, the same expression "qozon homilador (the pot is pregnant)" cause the initial comic effect in source text. Other expressions were translated such as, "uyida ko'zi yorigani" – "the offspring of your property which was born when the pots were in my care", "qozon o'ldi" – "they are dead". Last sentence which created the most humorous effect was not translated completely. This sentence "qozoning tug'ishiga ishonib bolasini olib qolasanu, o'lishiga ishonmaysanmi?" was translated into "We have established, have we not, that pots are mortal?" In the source text it is the most important sentence which creates laugh.

Now we turn to analysis of the translation by Marilyn Peterson:

One day Afandi borrowed a pot from his neighbour. When he returned it, along with it, he returned a much smaller pot. The surprised, but delighted neighbour asked, "Why did you bring me this little pot too?" "Well", replied Afandi, "While it

was with me your big pot gave birth to the little pot.

Of course this made the neighbour very much happy, because now he had two pots where before he had only one. A week passed and Afandi wanted to borrow the pots again, but the neighbour, smiling, warned him to be careful lest the pot give birth again. Afandi carefully took the pots with him. After three months, when Afandi hadn't returned them the neighbour went to him and asked that they be returned.

- "I am sorry," said Afandi, "but your pots have died!" "What!", cried the neighbour, "How absurd! Pots cannot die! They are not alive!" "If a pot can give birth", rejoined Afandi, "Why can it not die?" [2. C. 87].

M. Peterson translated the title of this anecdote into "Afandi and borrowed pot". The comic effect in the title of the source text was not expressed in the title of the target text. M. Peterson tried to translate all sentences, created through metaphor stylistic devices, such as "your big pot gave birth to the little pot", "your pots have died", "if a pot can give birth", "why can it not die" except "the pot is pregnant".

M. Peterson also didn't pay attention to linguo-cultural peculiarities of this anecdote, though she omitted the cultural word "mingboshi" and she translated it simply into "neighbor".

In our opinion, this humorous text will be funny if it is translated like this.

One day Nasreddin borrowed a pot from his neighbor – sheriff. When the sheriff was giving the pot to Nasreddin he



mentioned that the pot had been pregnant. When Afandi was returning it, he gave the pot with an extra small pot to his neighbor and said that “the pot gave birth at his home”. Sheriff took the pot without any question. Afterwards, Afandi wanted to borrow the pot again. He brought it his home but he didn’t give the pot back. Then, he said the sheriff “the pot is dead”. The sheriff got surprised and asked: “If a pot can die?” Nasreddin answered: “You took the extra small pot believing the pot gave birth and why don’t you trust the big pot is dead” (U. Y).

We analyzed several Uzbek national anecdotes in this article, and show some imperfections in translations into English. We analyzed some English translations of Uzbek anecdotes done by some translators, especially Idries Shah.

Having analyzed translations of Uzbek national anecdotes into English, we can conclude that the anecdotes were translated not taking into consideration linguo-stylistic, linguo-cultural aspects of translation and translators made some mistakes in translating anecdotes. First aspect of these mistakes is related to translating stylistic devices. We studied I.

Shah’s “The Exploits of Incomparable Mulla Nasrudin”. When we analyzed the translation of anecdotes we understood that translator couldn’t translate stylistic devices such as, not only a metaphor but a metonymy, personification, irony, hyperbole, allusion and others.

Conclusion

We should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the form of things that people have in mind, their model of perceiving and dealing with their circumstances. Culture is the total life way of people, the social legacy the individual acquires from his group. Different languages will create different limitations, therefore people who share a culture but speak different languages, will have different world views. Still, language is rooted in culture and culture is reflected and passed on by language from one generation to the next. From this, one can see that learning a new language involves the learning of a new culture.

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