

U.R. Yuldoshev

Peculiarities of translation of Uzbek national anecdotes into English

Uzbek national anecdotes began to be translated into English directly and indirectly through Russian or other languages. Translating and learning Uzbek national anecdotes abroad played great role in comprehension of national peculiarities of that genre. American researcher and translator Idries Shah translated anecdotes and published the book "The Exploits of Incomparable Mulla Nasreddin" in 1974 in London. There are also Afandi anecdotes, and nearby 50 anecdotes of them were Uzbek national anecdotes. Besides, there were many English translations of the Uzbek national anecdotes from volunteers of Peace Corpus Marilyn Peterson's "Treasury of Uzbek Legends and Lore". In 2007, some anecdotes were published in "Hoja Nasreddin" selection in English by publishing house "Sanat". More than 120 Uzbek national anecdotes were translated in both selections.

Keywords: humor, text, Uzbek national anecdote, translation, comic affect, Nasreddin Afandi, dictionary, culture, stylistics, source text, target text, notes, explanation, cultural equivalent, peculiarity, translator.

Особенности перевода узбекских национальных анекдотов на английский язык

Узбекские национальные анекдоты начали переводиться на английский язык в той или иной форме с русского и других языков. Перевод и изучение узбекских национальных анекдотов за рубежом играет значительную роль в оценке национальных особенностей этого жанра. Американский исследователь и переводчик Идрис Шах перевел анекдоты в изданной в 1974 г. в Лондоне книге «Наследие несравненного муллы Насреддина». Также в книге анекдотов Афанди, содержащих около 50-ти разных литературных образцов, были представлены и узбекские национальные анекдоты. Наряду с этим представлено немало английских переводов узбекских национальных анекдотов, выполненных волонтером «Корпуса мира» Мэрилин Паттерсон, собранных в книгу «Сокровищница узбекских легенд и знаний». В 2007 г. некоторые анекдоты были опубликованы в англоязычном сборнике «Ходжа Насреддин», опубликованным издательством «Санар». Свыше 120 узбекских национальных анекдотов были также опубликованы в переводе еще в двух изданиях.

Ключевые слова: латифа (юмор), текст, узбекский национальный анекдот, перевод, комичный эффект, Насреддин Афанди, словарь, культура, стилистика, первоисточник текста, цель текста, замечания, объяснения, культурный эквивалент, особенность, переводчик.

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Anecdote is one of the most popular genres of Uzbek national folklore. People laugh at kings, emirs, rich people, and representatives of religion and expose their tyrant, inferior, dishonest in anecdotes. The character of main anecdotes is Afandi (Hoja Nasreddin Afandi) and he makes ordinary people's enemies shameless with his intelligence, cleverness and witty. In particular, anecdotes are called Afandi in Uzbek national folklore.

The term "latifa" is also used instead of the term anecdote in the Uzbek language. According to explanatory dictionary of Uzbek language, anecdote is a short story about a humorous event [4. С. 488]. We can see some information about an anecdote in the Dictionary of Uzbek language literary studies, such as anecdote is an unusual event, enjoyable story about a humorous event. An anecdote or the scene of an anecdote is the story, written on the basis of humorous events or some episode in a literary work.

“A woman who didn't eat raisin” A. Kakhor, stories “Trick of sharia” by G. Gulom, several episodes (cheating policeman by Khoji Mahsum described in part IV) in “Memories” by S. Ayni are samples of anecdotes [5. C. 150]. There is such kind of definition of an anecdote in this dictionary: anecdote is a humorous short story said by people with sophisticated nimbleness. Sometimes people call the term “anecdote” with other terms, such as *nodira*, *zarifa* and *ajiba*. Mostly an anecdote is called *afandi* in Uzbek national folklore.

There are similar explanations of anecdote in English Explanatory dictionaries. According to Macmillan Dictionary for Advanced Learners, an anecdote is a story that you tell people about something interesting or funny that has happened to you [6. C. 50]. As Oxford Advanced Learner's Dictionary mentioned an anecdote — a short, interesting or amusing story about a real person or event [7. C. 50]. If we pay attention to these explanatory dictionaries, we may see similar definitions of an anecdote, though it is a short story which a person tell an interesting event that happened to somebody. M.H. Abhams gave some information about an anecdote in his “A glossary of literary terms”. As this book mentioned, it is another type of folk tale, the set “joke” — that is, the comic (often bawdy) *anecdote* — is the most abundant and persistent of all; new jokes, or new versions of old jokes, continue to be a staple of contemporary social exchange, wherever people congregate in a relaxed mood [8. C. 101].

So, we can define an anecdote considering above mentioned recourses, though, an anecdote is a short story based on funny events happen in human being's life and it is told to make somebody laugh. Usually, an anecdote is one of national folklore and nobody is considered its author.

Given the above, we decided to write about some peculiarities of Uzbek national anecdotes. 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 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.

Metaphor occurs by transference the name of an object to another one on the base of some quality of two objects. Metaphor means transference of some quality from one object to another [10. C. 139]. G.L. Abramovich considered a metaphor is an implicit type of a simile [11. C. 119]. According to L.T. Bobohonova, a metaphor is based on relative attitude of denotative - logical and figurative – contextual meanings [12. C. 141]. It is above funny story, laugh was created by these transitive meanings.

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.

If we analyze linguo-cultural peculiarities of translating this anecdote, there is the word “*mingboshi*” belonging to Uzbek culture in the source language. The importance of analysis is how translators translated this cultural word. There are two meanings of the word “*mingboshi*” in Explanatory Dictionary of Uzbek language. They are: a) head of village or a residential block, governor, b) head of the troop.

Here the first meaning of this word was used. During translation of such kind of cultural words, we can use some translation techniques, such as transliteration, transference, descriptive translation, notes, cultural equivalent, formal equivalent, functional equivalent, descriptive equivalent. We think that translator should use functional equivalent technique at the process of translating this cultural word, because, this cultural word can be functional equivalent with the word “*sheriff*”, when it is translated into English. Translator used the word *neighbor* instead of the word *sheriff* in target text, because translator didn’t know the aim of the text the comic effect wasn’t expressed in the target text. The aim of this anecdote is to show injustice, niggardly riches that exact something from poor people on the basis of different causes. But the translator didn’t pay attention to the same social motive.

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].

¹ This name is spelt in a wide variety of ways. URL: <https://en.wikipedia.org/wiki/Nasreddin>

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 Idris Shah.

During the analyses of translations of anecdotes we came across another translation mistakes related to translation of stylistic devices and cultural words. We can see the followings in the anecdote headlined “Biznikiga o'lik kelayotibdi”. Translator Ruslan Hakimov didn't translate two cultural words “jigarim” and “bo'ya” which help create comic effect in the source text. We think the translator should have used translation technique “notes” to express the same comic effect in target text, because English or Americans don't know the meaning of these words. Jigarim is a form of address to a person's brothers, sisters, close relatives. It is often used in mourning ceremony. Bo'ya (a mat knitted from peeled reed blade and it is used to sit on the ground. These lexical units express one of the Uzbek national customs, traditions, beliefs and national-cultural stereotypes. Below you can see the source text, the target text and our version of translation.

Source text: Biznikiga o'lik kelayotibdi

Afandi bolaligida ko'chada o'ynab yurar edi. Birdan bir to'da odamlar tobut ko'tarib o'tib qoldi. Tobutning yonidan ketayorgan ikki kishi navbatma-navbat “jigarim”lar edi.

– Voy, jigarim, tagingizga solgani bitta bo'ya ham bo'lmadi...

Afandi uyiga yugirib borib dadasiga xabar berdi:

Dada-dada, biznikiga o'lik kelayotibdi

Target text: Title was not translated

Young Nasreddin was walking along the street with his father when they met a funeral procession. Father stopped and started praying. When the procession passed by he tried to explain to his little son the end of life.

– Where are they carrying the deceased? – asked the child.

– They are carrying him to where there is little room and no windows, no family hearth and no food. Got it, sunny?

Yes, dad, they are carrying him to our house

Our version: Dead is coming to us

Afandi was playing in the street in his childhood. Suddenly, a group of people passed by him carrying the coffin. Two men who are going near the coffin used to cry saying jigarim (a form of address to a person's brothers, sisters, close relatives. It is often used in mourning ceremony) turn by turn.

– Voy jigarim, we couldn't find even bo'ya (a mat knitted from peeled reed blade) for you to lie.

Afandi went into the house and informed his father:

Father, dead is coming toward our home.

The next anecdote titled on “Ye, to'nim” is also very interesting. Here comic effect was created by using stylistic device irony. The aim of this humorous text is to show people who respect others according to their clothes. Nasreddin Afandi expressed his attitude to this condition by telling his cloth at this situation. There is a cultural word “to'n” in this anecdote. I. Shah translated the cultural word “to'n” into “cloak”. If we compare these words they are not equivalents functionally to each other. “To'n” is one of Uzbek national clothes like coat and there is no button and collar on it. It was worn whole season from ancient times. But nowadays, it is the symbol of different ceremonies, such as mourning, wedding in different places in Uzbekistan.

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. As a result, the translator couldn't achieve his aim, though the comic effect was not expressed in the target text. We know that the Uzbek language is very effective in creating an emotional-expressive speech in literary and oral styles.

The second aspect of the translator's mistakes is related to translation of cultural words. During the analysis of translation of anecdotes we studied about twenty anecdotes. We paid attention to the cultural words in every anecdote and we investigated that Uzbek cultural words play great role in creating laugh in humorous texts. Translators didn't translate or remove many of them. As a result, target text is not humorous as source text. There are two reasons of this condition. Firstly, translators didn't learn Uzbek customs and traditions, national folklore, believes national character of Uzbek people. Secondly, because of not knowing these facilities of Uzbek people translators couldn't translate Uzbek cultural words denoting Uzbek customs and tradition, national character. We think every translator who aimed to translate national anecdotes he/she should learn national specificity of this nation. During the translation he/she should translate all cultural words in every anecdote using the following translator techniques, such as, transliteration, notes, cultural equivalent, functional equivalent, descriptive equivalent.

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Yo'ldoshev Ulug'bek,
Scientific researcher
Uzbekistan State World Language University

Юлдашев Улугбек Равшанбекович,
научный сотрудник
Узбекский государственный университет мировых языков

e-mail: yoldoshevu@mail.ru

