



**ЮНЕСКОНИНГ “НОМОДДИЙ МАДАНИЙ
МЕРОСНИ МУҲОФАЗА ҚИЛИШ ТЎҒРИСИДА”ГИ
КОНВЕНЦИЯНИНГ 20 ЙИЛЛИГИ,
“БУТУНЖАҲОН МАДАНИЙ ВА ТАБИЙ
МЕРОСИНИ МУҲОФАЗА ҚИЛИШ
КОНВЕНЦИЯСИНИНГ 50 ЙИЛЛИГИ ВА БУХОРО
ДАВЛАТ УНИВЕРСИТЕТИНИНГ 93 ЙИЛЛИГИГА
БАҒИШЛАНГАН “МОДДИЙ ВА НОМОДДИЙ
МАДАНИЙ МЕРОС УЙҒУНЛИГИ” МАВЗУСИДА
ХАЛҚАРО ИЛМИЙ-АМАЛИЙ АНЖУМАНИ**

МАТЕРИАЛЛАРИ ТЎПЛАМИ
2023 йил 9 сентябрь





**“УМРБОҚИЙ МЕРОС” ЎЗБЕКИСТОН МАДАНИЯТИ ВА САНЪАТИ ТАРҒИБОТ
МАРКАЗИ**

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ТАЪЛИМ, ФАН ВА ИННОВАЦИЯЛАР
ВАЗИРЛИГИ
БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ**

МАРКАЗИЙ ОСИЁ ХАЛҚАРО ТАДҚИҚОТЛАР ИНСТИТУТИ

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АНЖУМАНИ
МАТЕРИАЛЛАРИ ТЎПЛАМИ**

**«Дурдона» нашриёти
Бухоро – 2023**

Аслият матни:

Уч ёшингда тўйлар қилиб беройиной, алла
Ошлар айлабэлу-халқни сийлойиной, алла
Ўн уч ёшда мўлжал айлаб аллаё, алла

Бошгинангга заррин салла ўрайиной, алла

Таржима матни:

You'll have a tuy* when you are three, alla.
Let me cook osh, and share it with thee, alla.
We'll celebrate your Muljar when you're 13,
allayoalla,
A golden turban on your head will be seen,
alla.

The composition of Mother's *Alla* includes the positive spirit of ceremonies, good intentions, typical wishes of Uzbek people, the wishes of the parents, such as planning of grand celebration for their child, for instance, his circumcision and etc. It is not difficult to perceive the same optimistic spirit in the English translation of the song. The translator, as far as possible, preserved the ethnographisms such as "*alla*", "*toy*", "*osh*", "*muchal*" as an intertextual element and illuminated the scene of the Uzbek national world.

It is observed that "*alla*" is directly related to an optimistic mood in the cradle ceremonies, whereas during mourning ceremonies they are sung in a pessimistic way. *Motam alla* is one of the songs of Uzbek lament traditions. Genetically, such songs are related to the "*alla*", which is sung at the time of putting a child to sleep. Only "mourning *alla*" is performed in a sad and grieving tone. If "*yig'i*" makes the participants of the funeral to cry, "mourning *alla*" is sung to calm the mourners, to encourage and console them, to stop them from crying. Another reason for singing them is that death is considered to be eternal sleep, and the "*motam alla*" is sung in connection with it. But "*motam alla*" is not found in all regions of Uzbekistan. Such mourning songs are usually performed during the "*Xotin yotdi*" or "*Avval oqshom*" ("*Avval kecha*") ceremonies held in Olot and Karakol districts of Bukhara. Thus, it acquires a local character.

According to this ceremony, a woman from the close relatives of the deceased person should lie on the bed where the deceased slept before her death. It is believed that the soul of a deceased person informs her if there is a dream or regret that she could not achieve while she was alive.

S.Fidokor, while translating the laments into English, first tries to reveal and explain their specific meaning. A mother's dreams expressed in one of such *alla* songs which is sung to a child who was prematurely separated from his father. In the first and third stanzas of *Alla*, a mother cherishes her child as a treasure of her heart, a mountain on which she leans, an inheritor left by his father, and her regret that he could not see his father's face and felt his love. The fourth stanza describes mother hopes her child to be his father's face and his mother's eyes.

Аслият матни:

Кўнгил ардоғим, алла,
Суянган тоғим алла-я.

Отасидан қолган ёдгорим,
Сўлимасин боғим, алла-я,
Алла-я, алла-я, алла.
Тўп-тўп бўлиб келар меҳмон, алла,
Жонгинанг бўлсин омон, алла.
Юзингни кўрмай кетган-а, алла-я,
Отагинанг кўнглимда армон-а, алла,
Алла-я, алла-я, алла.

Таржима матни:

My secret place in my heart, alla,
My resolve, my protector, alla.

My inheritance of his father,
Never fade away my garden, alla-ya,
Alla-ya, alla-ya, alla.
Oh! Gather everyone, alla,
Just be alive, alla.
That your father never felt you, alla,
Is my biggest hunger, alla.
Alla-ya, alla-ya, alla.

Objective and subjective factors are important in making a certain decision during the translation process. J.Livy considers these factors as conscious and unconscious factors, and the conscious or objective factor depends on the linguistic material, and the unconscious or subjective factor depends on the structure of the translator's memory and his aesthetic standards. A mother's dream and hope was translated into English based on the views and intuition of the translator. Subjective factors show the skill of the translator's choice of words. Translator uses emotional

words in describing the following lines: *my secret place in my heart, my resolve, my protector, my biggest hunger* and managed to keep the sad mood while translating.

In one of the mourning *allas* sung at the death of the mother, the word “*alla*” repeated in the form of “*radif*” which can also be called repetition at the end of the verses was transliterated as an ethnographism, and the national spirit was preserved in the translation.

Аслият матни:

Қибладан келган шамол,

Бағримни вайрон айлади, алла.

Бемаҳал келган ўлим,

Жонимни вайрон айлади, алла.

Таржима матни:

The wind comes from Mecca.

Broken my heart into pieces, *alla*.

The death at an unexpected time,

Ruined my heart, *alla*.

The next lines such as “*They deceived, said Allah*”, “*I did not stand in your way, Allah*”, “*Never been an obstacle for your aims*”, “*I have never been an obstacle for your dreams*” indicate child’s moans and these sufferings were conveyed to the recipient of the target language. No matter how difficult it is to translate these emotional verses, the translator has preserved the original effect in English and our opinion can be proven with the views of R.Zellenberg, E.Wegenmakers and M.Rotteville that words with emotional meaning, such as *death* and *love*, have deeper impact than neutral words.

A specific song series created by the people are performed at each stage of the Uzbek wedding ceremony, while carrying out the rituals like blessings for the bride and groom, “*Kelin ko’rdi*”, “*Kelin Salom*” and etc. For example, *yor-yor*s are performed when the bride is taken to the groom’s house; *lapar* or *o’lan* is sung by young men and women relatives of bride and groom; “*Kelin Salom*” is performed during the introduction of the bride to the groom’s relatives. The important thing is that the lyrics of the songs, which decorate our unique traditions, are performed in the harmony of joy and fun, and are gaining the interest of the people of the world. That is why the wedding ceremony songs were directly and indirectly translated by foreign and Uzbek translators, folklorists, ethnographers. By comparing source and target texts one can observe the re-creation of the inspirational mood of the people in the target language as well:

Аслият матни:

Ҳай-ҳай ўлан жон ўлан,

Тўйдир бугун, ёр-ёр-а тўйдир бугун.

Дўст келибдур, душман кетар-о

Кундуз бугун ёр-ёр-а, кундуз бугун.

Таржима матни:

Hay, hay *o’lan*, my darling *o’lan*,

Today is the wedding, *yor-yor*, your wedding day,

Friends have come, foes have left,

Today, it is the day, *yor-yor*, day it is, hey.

Although this song was performed by the bride’s brother in a sad tone in order to console his sister who was getting married the nature of forgiveness of the Uzbek people was shown in the 3rd and 4th lines of the song. Among our people, on the eve of weddings, holidays, Eid celebrations, those who had quarrelled reconciled and became friends again. This means that sorrows are over and good days have come, and in the 4th verse of the song, it is hoped that there will be bright days in the life of his sister. Ethnographisms *o’lan*, *yor-yor*, *yor-yor-a* are examples of intertextuality in the translation of the song. The translator deeply understood the spirit and melody of the song and conveyed its content clearly to the recipient of the target language.

Conclusion. All in all, the translation of folklore works, in general and the translation of wedding songs, blessings, lament ceremonies in a poetic form, in particular, requires special training, ability, skills and experience from the translator. Though there is observed universality between the genres of wedding songs and lament ceremonies, cradle “*alla*” songs and mourning “*alla*” songs, wedding “*yor-yor*” songs and mourning “*yor-yor*” songs are differentiated with their optimistic and pessimistic moods. Wedding songs and lament ceremonies like other folk songs are rich in ethnographisms and have widely embodied folk life and religious views.

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АЖДОЛАРИМИЗ МАЪНАВИЙ МЕРОСИДА СИНЕРГЕТИК ДУНЁҚАРАШ

Аннотация: ushbu maqolada yurtimizda yashab ijod etgan ajdodlarimiz ma'naviy merosi, ularning ulug'vorligi, o'rta asrlar sinergetik dunyoqarashi haqida fikr yuritiladi. Shuningdek, Uyg'onish davri ba'zi mutafakkirlari ma'naviy merosining ontologik, gnoseologik va sinergetik qirralari yoritilgan.

Калит сўзлар: ma'naviy meros, haqiqiy tarix, tafakkur tarzi, diniy dunyoqarash, Uyg'onish davri, sinergetik dunyoqarash, ma'naviy olam, o'z-o'zini anglash

Кириш. Бугунги глобаллашув даврида ахборотлашган жамиятнинг барча соҳаларида туб ижтимоий-сиёсий ўзгаришлар рўй бермоқда. Айниқса ёшларнинг глобал миқёсдаги маънавий тафаккурини асраб қолиш, уларнинг онгида моддий ва маънавий меросга нисбатан ижобий муносабатни шакллантириш муҳим аҳамиятга эгадир. Аждоларимиздан қолган моддий ва маънавий меросни асраб авайлаш ва келажак авлодларга етказиш ҳозирги куннинг энг долзарб мавзуларидандир.

Ayniqsa, bugungi axborotlashgan jamiyatda inson ongi va qalbini egallash uchun kurash ketayotgan global maydonda, sinovlardan o'tgan ajdodlar merosidagi insonparvarlik tamoyillari orqali bag'rikenglik, millatlararo totuvlikni ta'minlash, diniy va dunyoviy qadriyatlar integrasiyasini amalga oshirish muhim ahamiyat kasb etmoqda. Shu ma'noda, ma'naviy merosning vorisiyligini ta'minlash, o'sib kelayotgan yosh avlodni intellektual rivojlantirish, ma'naviy-axloqiy shakllantirishda mutafakkirlar ta'limotidagi insonparvarona maqsadlarga yo'naltirilgan, ilm-ma'rifat, haqiqatni bilish, o'zlikni anglash, e'tiqod erkinligi, ma'naviy taraqqiyotga oid qarashlarining hozirgi davr yangiliklari bilan uyg'unlashtirib borish zaruratini saqlab qolmoqda

Asosiy qism: Aksariyat mustamlaka davlatlarida bosqinchilar tomonidan mahalliy xalq ma'naviy merosini toptashga qaratilgan siyosat olib borilgan. Xususan, millatimizni ham o'zining haqiqiy tarixiy, milliy va ma'naviy merosidan mahrum etishga urinishlar turli davrlarda ro'y bergani tarixiy haqiqat. Umuman, ma'naviy merosdan mutlaqo mahrum bo'lgan yoki foydalanmagan jamiyat yoki xalqlar tarixda bo'lishi mumkin emas. Har qancha og'ir siyosiy tuzum bo'lishiga qaramasdan har qanday xalqning ma'naviy merosga bo'lgan intilishi, uni asrab qolishga bo'lgan ma'naviy tafakkur tarzi doim mustaqil va erkin namoyon etilgan. Zero, "Ona zaminimizda bundan necha asrlar avval yaratilib, to hanzuga qadar yurtimizga ko'rk bag'ishlab turgan qidimiy obidalar, asori atiqalar xalqimizning yuksak salohiyati, kuch-qudrati va bunyodkorlik an'analari haqida ma'lumot berishi bilan birga, Vatanimizda yashaydigan har bir

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