

The monograph "Uzbek Translation of Korean Fairy Tales" explores the methods and challenges of translating Korean fairy tales into Uzbek. It focuses on capturing cultural elements, especially flora and fauna, that are central to Korean folklore, and discusses how these elements are adapted to resonate with Uzbek readers. This work also highlights the cultural exchanges between Korea and Uzbekistan and offers insights into linguistic and cultural translation issues in rendering Korean literature accessible in Uzbek.



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Uzbek translation of Korean fairy-tales



Mukaddas Taylanova is a PhD, translator and researcher specializing in English, Korean, Uzbek translations, focusing on literature, education, arts, and public relations. Her research includes the translation of Korean fairy tales into Uzbek, exploring cultural adaptation in language.



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ABSTRACT

The Monographic review analyzes Korean magic tales and translation into Uzbek language. From the analysis that is possible to feel the uniqueness of each nation's unique way of life, customs, culture, worldview. At the same time, the geographical location and climate of the countries also influenced the creation of fairy tales.

Songs, national games play an important role in the folklore of every nation. They embody the ancient national values and culture of that nation. The legends of fairy tales and myths are the product of the artistic ideas of the ancestors about the universe, which are widely used among the people. The written literature of the nation is based on these very literary genres. This monograph discusses the research, analysis, and problems related to the translation of magical tales.

In recent years, special emphasis has been placed on the translation of masterpieces of Uzbek literature into foreign languages and the promotion of the art of speech and culture of the Uzbek people. The unique way of life, customs and traditions of the Korean people are also reflected in their works. This can be seen in their ancient fairy tales, stories, poems. A comparative study of Korean and Uzbek folk tales, their description, revealing their subtleties, peculiarities, analysis of methods of their translation is an urgent issue. Translating Korean fairy tales into Uzbek language requires special skills from the translator. In Korean fairy tales, the imitation of the sound of animals also sounds different in two languages. It is important that the reader is given an alternative. Also, the diversity of the animal world in fairy tales, the importance of the characters in Uzbek and Korean fairy tales, the participation calls for analysis.

The purpose of translation studies is to organize the translation process, which is carried out by talented translators, including the translation of various genres of literature in different fields, translated from different languages. Scientific and

innovative achievements in a number of areas are a key factor in the development of such disciplines as comparative linguistics, linguistic translation studies.

The monograph describes the methods and problems of translation Korean fairy tales into Uzbek language which are the product of folklore. The translation and the analysis of Korean fairy tales into Uzbek language has been done by author.

Key words and expressions: magic fairy tale, translation, translation studies, image, imitation, sound, animal world, comparison.

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INTRODUCTION

It is known that the field of translation studies is developing at the present time. In particular, the growing weight of literary translations creates a basis for the warming of the literary environment among countries, and the further development of cultures. Today, folk tales also have a high place in society. Translating and presenting them to foreigners will help to promote the rich culture, history and traditions. Among folk tales, magic tales are also adorned with woven images.

Interestingly, each nation attracts the reader with its unique fantasies. The Uzbek translations of Korean fairy tales lead to different conclusions in the study of similarities and differences in the flora and fauna. This monographic review compares the methods of translation in Korean and Uzbek fairy tales with comparative analysis. It is possible to observe the difference between the passages and examples taken from the tales.

Fairy tales, which are the product of folklore, have not lost their value over the centuries. The protagonists of the fairy tales and the course of events do not leave anyone in different with their educational significance. In particular, magical-fantastic tales are characterized by imaginary fiction, the introduction of the world of animals and birds, the triumph of goodness. The heroes of fairy tales are connected with a magical "plot". They always come across "magic things", "magic places". They reveal huge scary and terrifying spells. And those who help the heroes of such magical tales will be magical things.

The heroes of magical fairy tales get rid of their enemies or their own misfortunes in various supernatural ways [Tulaboyev, 2017:56].

CHAPTER I : THEORETICAL ASPECTS OF TRANSLATING FAIRY TALES

Each nation's magical tales have their own style. Because the diversity of culture, history, and lifestyle can be seen through the translation of fairy tales. Maksim Gorkiy: "It is impossible to know the true history of working people without knowing the oral traditions of the people" [Пронин В.Я., 1998].

Fairy tales, which are the product of folklore have lived among the people for centuries.

Songs, national games, fairy tales play an important role in the oral art of every nation. They embody the ancient national values and culture of that nation. Fairy tales, legends and myths are the product of the artistic ideas of the ancestors about the universe which are widely used among the people. The written literature of the nation is based on these very literary genres.

The fairy tales, stories, myths are appeared by the ideas of the nation. Via the effect of these it was appeared different nations' written literature and art. Moreover, Eastern country "The country of peace morning"s folklore of Korea is also living among different nations. As other nations, Korean fairy tales are full of fantastic aspects as well. The Fairy tales are related to Korean nation such as, about daily life, animals or humor. Korean fairy tales are about discussions of good and evil, rich and poor which are related to Confucianism. Majority of daily life fairy tales are about "yanban"(aristocrat). In European fairy tales the poorest hero was servant, however, in ancient Korean fairy tales rich people lived by the help of the poorest people and those people were called as "mungekam" in Korea. The earliest Korean historical ideas are connected by increasing folklore. The most important feature of folklore is using myth, the habits of daily life, religion holidays, realizing yourself that was born magically by the king of the sky and praying to the spirit of the mountains. Those features were informed in the period of Union Silla [Saydazimova U., Choi So Young., 2013].

One of the Russian writer N.A. Garshin Mikhaylovskiy said: “The Koreans are the mythological nation” He thought that not only nature, but Korean people are also mythologists and their mood promptly transfers to you. Life is as fairy tale and all the objects are like historical and fantastic. In the Korean fairy tales as other national stories, the most important feature is used by the image of wild animals. For instance, instead of the image of “brave” (wolf), it was given “tiger”. Furthermore, “the tiger” is not only the image of braveness.

The development of Korean folklore gave its positive and negative impact through Korean written literature and the types of art. During the translation it gives good result if it will be given attention to realia. Realia (translation), words and expressions for culture-specific material things. It represents the word or words naming that object and culture and an object peculiar to this or that ethnic culture.

The types of realia:

1. Natural realia: a) this a living material, such as earthworms, grasshoppers, and so on b) the actual material (non-living) such as machinery, equipment and other.

2. Preserved realia: The material of life has been preserved and stored in a chemical liquid. For example, fish and insects.

3. Specimens: This is a sample of life that could represent a specific group of living creatures that have the attributes or the characteristics which commonly found in the group. Specimens usually found in the form of preservatives. For example, leaves and shrimp

4. According to comparison of languages and cultures: a) Unique realia: Gulag, the Kremlin, the Pentagon, The Globe Theatre b) Analogues: drug-store c) Similar realia with different function: cuckoo’s call d) Language lacunae of similar notions: hammering heart (watch), shock work, clover-leaf [<http://www.en.m.wikipedia.org/>].

There are different translation examples from Uzbek fairy tales into Korean language. “Zumrad and Kimmat” (Zumrad va Qimmat) is one of the famous folklore of Uzbek nation. Translator translated the names of those two heroes correctly. As it was mentioned that the names of people are also realia. So, it was given as “주므라드와 콤마트” and explained the meaning of the names through the insert footnote as “Zumrad은 에메랄 드라는 뜻이고 Qimmat는 비싸다는 의미입니다”[Makhmakulova Ya. K., Kim Hyong Jon., 2014.] (Zumrad- emerald, Kimmatvaluable). Another example for realia is related to food: “Бир куни кампир ош қилмоқчи бўлиб, -Қизим, томга чиқиб ўтин олиб тушгин, -дебди Зумрадга. – Хўп бўлади, бувижон, – деб Зумрад томга чиқибди.” 어느 날 할머니는 오쉬가 만들고 싶어졌다. 할머니는 줌라드에게 말했다. “딸아, 지붕에 가서 장작을 가져오렴.” “알았어요, 할모니.” Translation: “One day granny wanted to cook osh (plov), so she asked for a girl: –Dear, bring some woods. Zumrad answered: – Ok, granny” There is name of Uzbek national food “osh” “오쉬” and it was not translated, cause, the food can be realia as well. Only explanation can give information about this meal:

“우즈베크 대표 음식 중 하나입니다. 보통 plov라고 하며 잔치 또는 명절 음식으로, 중앙아시아 전역에서 가장 널리 알려져 있습니다. 쌀, 양의 비계, 양고기, 노란 당근, 마늘 등으로 만듭니다.코잔이라는 솥에 기름을 넣고 물에 불린 쌀을 넣어 끓입니다. 그래서 기름밥이라고도 합니다. 우즈베키스탄은 중앙아시아에서 유일하게 오아시스 농경문화를 발달시킨 곳입니다. 특히 호레즘 지역을 중심으로 벼농사가 발달했습니다. 여기서 벼는 발벼를 말합니다.

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1.1. Fairy tales as a product of popular, national, cultural, and fantastical thought

Translation: “One of the famous Central Asian food is called as “plov”. It is made by rice, mutton, yellow carrot, oil. Especially, in Khorezm rice field increased. What kind of specialty includes in it? First of all, osh (plov) is cooked if there are delicate guests or in Navruz holiday. Furthermore, osh is always ready in wedding ceremonies. Secondly, in early morning Uzbek men eat osh before wedding ceremony. Thirdly, four people eat osh by hands on one dish, however, currently, it is eaten by spoons. Finally, every Thursday it is called as “osh eating day”. Through the explanation readers can easily understand and get valuable full information about that meal. This is a success of translator. To conclude, there are several examples for the translation of Korean language. So, it can be obviously seen the difference between Uzbek and Korean culture. Meanwhile, the translation of realia plays significant role on translation.

Within folk tales, magical tales differ from other types of tales in that they include magical events, actions, animals, and plants.

One of the peculiarities of Uzbek folk magic and fantasy tales is the closeness to the plot of the main epics [Ипони В.Я.,1998].

The magical tales of the Uzbek people have a number of unique features. They are characterized in terms of expressing the moral norms of our people formed since ancient times. Some fairy tales show that our people had various traditional, cultural and literary ties with the fraternal people. It is obvious that some fairy tales have entered Uzbek folklore with some changes. There are also fairy tales that have passed from various written sources to folklore.

They are from the works of such poets as Firdavsi, Nizami, Navoi, Jami, who were loved and respected by the people. The working people have reworked some parts of the stories in the works of these great figures and passed them down by word of mouth, from generation to generation, over the centuries. Like Uzbek fairy tales of Central Asian people, motifs depicting the life, customs and legal norms of our people in different periods have a wide place. In these tales, we often encounter the image of an enlightened old man who advises the hero, achieves the goal.

In European fairy tales, often the servant is the protagonist, while in ancient Korean fairy tales the “mungekam” the aristocracy, who made a living at the expense of the poor, was portrayed as the main character.

The peculiarities of the early artistic thinking of the Koreans are closely connected with the development of folk oral art. An important feature of Korean literature is the use of folklore, the traditions of mythology, the reflection of customs, religious rites and ceremonies in the domestic sphere, the realization of one's divine origin, the praise of the king of heaven, the worship of the spirit of the mountains. These were important during the time of the United Silla (Ancient Korean name).

The protagonists of magical tales attract attention with their variety of actions, location, plot, and sometimes similarity. For example, well-known V.M. Zhirmunsky became the protagonist of the fairy tale and heroic epics of the people of Central Asia

testifies to the fact that it is widespread in the Middle East and Central Asia, the Arabs, Persians and Turks [Жумаева С.Ч.,1996].

According to well-known translation scholar A.V. Fyodorov proclaimed that “In translation, it is necessary to recreate the unique style of each writer, taking into account the possibilities and features of another language” [Щурик Н.В., 2007].

Much research has been done on the translations of magical tales and is still being studied in science. Translation serves as a bridge connecting the cultures of two nations. This opens the door to intercultural communication. The translation of Eastern countries is very different from the translation of Western ones. Even the diversity of their lifestyles and worldviews is evident in the spirit of the translated works. Oriental literature captivates the reader with its variety, beautiful application of analogies and comparisons. Translating such works requires a close acquaintance with and feeling the spirit of the work.

The magical creature that makes up significant carries an important load on the plot of the fairy tale. Ancient people studied the behavior of wild animals and brought their images into various genres of folk oral art. “Folk art, which dates back to ancient times, including fairy tales, reflects the views, beliefs and convictions of people engaged in hunting, fishing and other professions at that time. They understood that animals have the ability to speak and think like humans, and the fairy tales and legends that have emerged have been passed down from generation to generation, from century to century, and some have come down to us”[Афзалов М.И.,1964].

“Traditionally, people want to see the expected results in the fight against the king and the multi-headed creature, as well as the forces of nature, who cause social injustice in a fairy tale ”[Элчибеков Н.,2018].

Among the researches there are some researches such as in the collection of “Uzbek folk tales” (1939) Karimiy B. explained the main features of fairy tales, and Afzalov M. "On Uzbek folk tales" (1964), as well as Beknazarov K., Jumaeva S.,

Usmonova Z., Dustkhujayeva N., Sodiqova M., Kodirov N., Rasulova Z., Shchurik N.V.. There are dissertations written by researchers such as Limorenko on the study of fairy tales.

For example, Dustkhodjaeva's dissertation was (Structural analysis of magical tales) described the structural analysis of the image of animals in fairy tales. That is, more emphasis is placed on their vital, fantastic, and symbolic expressions.

In Kadyrov's dissertation was (Interpretation of time and space in Uzbek fairy tales) described the events in magic fairy tales are analyzed by various examples of when, where, how many days, months or years the hero achieved his goal. Through fantastic time measurements or simple time measurements, it is highlighted that the rapid or long-term occurrence of events is a characteristic feature of magical tales.

Rasulova's dissertation ("Strange things in Uzbek fairy tales (specification, genesis, art") explores the types, peculiarities, artistic and aesthetic functions of strange things traditionally used in magic fairy tales. However, issues such as the artistic functions and genesis of strange objects are also covered by examples in scientific work.

Jumaeva's dissertation entitled "Genetic basis and specifics of fairy tales about animals" also describes the peculiarities of fairy tales about animals in the form of an integrated system. The fairy tales cover the study, historical development and peculiarities of the folk prose as an internal type.

At the suggestion of the German ethnographer Gabriele Keller, the founder of the project "Typological catalog of Uzbek fairy tales", a German translation of Uzbek folk tales recorded on a magnetic tape in Samarkand was published in Germany. The German publishing house Maenstein has published more than 18 translations of Uzbek fairy tales [<http://uzhurriyat.uz/2019/10/30/tarjima-til-va-dil-suzlashuvi/?lang=lat>].

It turned out that about sixty Uzbek folk tales were translated into English directly and through an intermediary language. Among them there were such tales as "Emerald and Precious", "The Little Brave", "Father's Will", "Craftswoman's Wife", "Curved and

Straight", "Weaving Ur". They were translated into foreign languages as early as the 19th century. Ikramov T., Muhamedova M., Petersen M., and other Turkologists have contributed to the spread of this genre of Uzbek national heritage around the world.

Translations of Uzbek folk tales into German have been studied in some works. Examples include the translations of Karl Reichl, Ilza Sirtautas, and Jacob Taube. Research shows that in these works, the national features and realities of the Uzbek people, national and spiritual values are fully reflected [Нурмурадова Ю., 1982].

The translation requires the translator to be familiar not only with the ability to know the language, but also with the culture and history of the country.

To achieve translation equivalence in two languages, the interpreter must perform an interlingual transformation. Transformations, according to Klishin A.I., occur in grammatical and lexical forms.

1.2. Theoretical foundations of translating fairy tales

The translated text discloses the original text information as fully as possible. All translation methods are used while translating fairy tales. These are: generalization, definition, addition, and subtraction, grammatical and lexical changes. However, fairy tales also include realities and non-equivalent vocabulary.

In general, the translation is divided into three types:

1. Deletion is the removal of some words in the original text during the translation process. Excess words that do not make any sense are not given in translation, but their meaning is translated.
2. Addition - explains using comments for clear and complete delivery to the reader.

Substitution is a method of giving equivalent words when translating the original text. This type of text translation is called contextual substitution. It uses a number of translation techniques: generalization, concretization, antonym translation, compensation, holistic transformation [Бархударов Л. С., 1975].

In magical tales, the plot is repeated. Artistic expressions are especially common: (kind horse, soft grass, blue sky, river), that is, parables, metaphors, comparisons are the main part of fairy tales [Нурмурадова Ю., 1982]. For example, when studying the process of giving and translating the parables found in magic tales, Korean parables are similar to those of the Chinese, Japanese, and Vietnamese people.

Because the culture, traditions, worldview, and even geographical location of country are the almost identical. The breadth of content coverage can be seen in the Korean analogies. For example, the word fox means girl in addition to cunning. The fox's cunning is more common among the Uzbek people. Similar examples are also given below, confirming the similarities and differences between the cultures of the two people:

In the Uzbek folk tale "Three brothers are heroes":

1. "In the midst of the flower-faced maidens, on a silver throne, a girl wrapped in white, sleeping with a moonlit face, staring at a burning candle." [Сайдазимова У., Чой Со Ёнг., 2013].

“**얼굴이꽃처럼**예쁜궁녀들사이에은으로만들어진침대가있었고,

거기에한소녀가흰천으로둘러싸인,

달같은얼굴을초를향해돌려권채로자고있었다” [Сайдазимова У., Чой Со Ёнг., 2013].

Here, the analogies of "flower-faced" and "moon-faced" are literally translated into Korean as “**얼굴이꽃처럼**”, “**달같은얼굴**”.

In Korean, analogies are often given by means such as "처럼" and "같은" similar to a hundred flowers and the moon. The standard "Moon" was used in a positive sense, as in the Uzbek language, and the translator correctly translated it into Korean.

Mahmudov says that in Russian linguistics the moon-like standard is more connected with the sad, cold landscape than in the Uzbek language, which is a tradition in the Russian mental imagination. In China and Korea, the lunar standard is interpreted only in positive terms, the image of a beautiful woman as the moon is very common, as in the Uzbeks, the image of the moon serves to express such qualities as beauty, brightness, charm or in Chinese and Korean there is a resemblance of a woman's face to an apricot, a willow branch, a beautiful facial circumference (oval shape) is emphasized by a standard of pumpkin seeds, which are alien to Uzbek, Russian and other linguistic mental traditions [Махмудов Н., Худойберганаева Д., 2013].

The resemblance of the face to a flower also means "elegant, delicate, beautiful, beautiful" [Махмудов Н., Худойберганаева Д., 2013].

In parables involving animal names, likening women to snakes signifies beauty, charm in Korean and Chinese; in ancient times kings were likened to dragons, signifying strong rule. A person who resembles a monk is considered to be intelligent, wise, and discerning. The Korean people have long claimed that a single person is rarely born. Uzbeks say "as calm as music," while Koreans say "as calm as a cow". Because in Korea, a cow is sacred.

Conclusions of Chapter I

In summary, the role of scholarly work in translation studies, literature, and linguistics in the study of magical tales is unparalleled. Despite the fact that they cover all the elements and images found in fairy tales, there is a small number of scientific works on the translation of magic fairy tales. An increase in the number of analyzes in this area of research would be a novelty in the field of translation studies.

CHAPTER II: LEXICAL-SEMANTIC TRANSFORMATION OF ANIMAL WORLD IN THE TRANSLATION OF KOREAN FAIRY TALES INTO UZBEK

Korean fairy tales, like other folk tales, especially, Uzbek folk tales reflected the struggle between good and evil, the rich and the poor, the rulers and the oppressed people. There are also motifs associated with Confucianism in Korean folk tales. Among the Uzbek fairy tales, on the basis of such fairy tales as “Semurg”, “Ilon pari”, “Kenja botir” the main place is occupied by the primitive worldview, deification of the forces of nature, worship of animals as sacred. In this, inanimate things are animated: land, water, rocks, mountains, and interact with the heroes. Man becomes a stone, and when the magic is solved, it returns to its original state.

In Uzbek fairy tales, the signs of mythological concepts are preserved in the example of such characters as bear, wolf, eagle, snake, dragon, giant, demon. That is why, the events told in the fairy tale are considered “false” by the listener and the reader today. These inventions are not only a set of primitive concepts, but also a symbolic expression of the creative people's dreams of a better life, free labor, a bright future [Muradova, 2008].

In Korea, animals such as tigers, turtles, dragons, and bears are actively used in fairy tales. The tiger is described as intelligent, brave, strong-looking, the dragon-wise, quick-witted, and the right word, while the tortoise is described as patient and hard-working. From ancient times, the Koreans called the tiger the king of beasts. Because the tiger, who is considered the ruler of all living things on land, is unmatched in power. The tiger entered Korean mythology thousands of years ago, as evidenced by images carved into stones in ancient times. Since then, the image of this animal has become symbolic and accepted as a symbol of the state. That is why, the image of a tiger was often painted on the doors of houses and on the armor of warriors, and wooden stone statues were erected. In Korea, the tiger has been called the owner of mountains and caves.

In Uzbek fairy tales, the wolf is often seen as a symbol of true courage. At the same time, just like in Korean fairy tales, the wolf is portrayed as greedy and savage. For the first time, the symbol of the tiger was depicted in the Korean legend of Tangun, and the tiger received the status of a noble animal with his courage and strength. At the same time, it is possible to learn about the formation of the Korean ethnos through this legend and the belief of the ancient tribes in the tiger. In Korean fairy tales, if the king is depicted as a dragon, his relatives, nobles, and warriors are depicted as tigers [Xan V.S., 2013:15].

Imitation is an important means of expression of the Uzbek language. Their expressive side has a natural connection with the content side. Imitation of sound occurs as a result of imitating the sound produced by animals, things, and events. Imitation of physiological sound "kakh-kakh", "khur-khur", "khir-khir", "meow-meow". Imitation of animal sounds: a dog for Uzbeks "wow-wow", for Koreans - "멍멍-mong-mong", a cat for Uzbek "meow-meow", for Koreans "야옹야옹 - yaong-yaong", a tiger and a lion in Uzbek "irr". In Korean, "어흥어흥- eoheung-eoheung", imitation of a frog is used in Uzbek as "vak-vak", in Korean "개굴개굴- gaegul-gaegul", in Uzbek and Korean it is used as a kind of "메에에- meee" for a sheep, the relative Uzbek word for "qu-qu" is "꼬끼오- kkokkio" in Korean, "ga-ga" in relation to a duck, and "꽹꽹- kvek-kvek" in Korean.

The symbol of the greedy tiger is represented in the magical tale 해와 달이 된오누이 [http://18children.president.pa.go.kr/mobile/our_space/fairy_tales.php?srh%5Bcategory%5D=07&srh%5Bpage%5D=3] (brother who became the moon and the sun).

In the fairy tale, a woman meets on the way to the tiger is thrown to her children, but the children, who are praying to heaven, go up to heaven through a long rope. The

tiger also tries to get out of the rope, but falls and dies. After that, in Korea, one of the brothers who ascended to heaven is seen as the moon and the other as the sun. Apparently, the tiger is described as savage, but it is punished in the end:

Translation: "One day my mother was going home to buy a rice cake. "Roar, if you give me a rice pie, I will not eat you. Suddenly a wild tiger appeared".

Here it is possible to observe that the word imitation of the tiger's voice is pronounced differently in Korean and Uzbek languages. In other words, the Korean word “어흥” (ohing) is translated into Uzbek as "irr" (roar). Here it is observed that the imitation word has a mutual lexical inconsistency in translation. "Studying the lexical problems that arise in the process of translation, their degree of complete, partial and total inconsistency, the correct application of the methods used in complete lexical inconsistency will help to improve the quality of translation" [Rakhimov, 2016].

In short, imitation sounds of animals in Korean fairy tales are different in their translation into Uzbek. This can also be seen in the examples above. After all, the animal world in fairy tales is described differently in the cultures of the two nations.

2.1. Transformation of units related to imaginary animals in Korean fairy tales

Imaginary animals have long been shaped as positive or negative images in fairy tales, based on human lifestyle, culture, worldview, and imagination. A man is always imagining, inventing all sorts of strange things.

These characteristics of the ancestors have played a key role in the formation of your various images. The Imaginary of animals are often portrayed as good and honest. Through imaginary images, people create their own perfect human being. The main goal is to create the image of life that will benefit to the people.

For this reason, fantastic images play a key role in fairy tales. The fantastic animals in Korean fairy tales are not very similar to the characters in Uzbek folk tales. "We are fascinated by the fact that the heroes of fairy tales have the ability to die and

be resurrected. It is true that the giving of life to a dead person is considered an expression of the worldview of our ancient ancestors. But at the same time, it is the fact that the soul of a dead person is inseparable from the house in which he lived for days, months and years, visible to relatives in various forms and situations, has become a common means of depiction in fairy tales. In the minds of the people, any good deed must be rewarded”

[http://turizm.kasaba.uz/uz/uzbek_legends_and_mythes/fairy_tales].

The image of "tokkebi" in Korean fairy tales is also one of the imaginary. Scientifically, this image is said to have appeared in Korea in the 1970s. Scientists are trying to determine in which fairy tales this image occurs [Ли Джеджун, 2011].

As a forest spirit, the “tokkebi” often appears in the evening, at sunrise and sunset. This image appears on people’s roads, in difficult situations, in the mountains.

The forest canopy is depicted as a helping, rewarding image. The agreement between “tokkebi” and the man is the end of the story.

“Tokkebi” is embodied in Korean fairy tales as follows:

1. Appearance: Man, fire, turns into various objects;
2. Weapon: Often carries an ax;
3. Habitat: Forest in the mountains, close to people;
4. Relationships with people: They know how to cheat, how to reward;
5. Magic Power: They have supernatural magic.

For example, the image of tokkebi is depicted in a Korean magical folk tale called “도깨비를 물리친 사물놀이” (The samul nori that defeated Tokkebi):

1.그때, 휘이익 바람이 불며 벼들이 몹시 흔들리기 시작했어요. 도깨비들이 나타난 것이예요. 훈이와 아이들은 매우 놀랐지만 팽과리를 치기 시작했어요. 깨갱 깽 깽깽 - 그러자 하늘이 천둥번개가 치는 것처럼 우르릉 쿵쿵 요동을 치기 시작했어요.
[http://turizm.kasaba.uz/uz/uzbek_legends_and_mythes/fairy_tales]

Translation:

“It simply came to our notice that the wind was blowing and the barley was moving. The funnel and the children began to play the kkvengkvari (korean national musical instrument) even though they were very surprised. Then there was thunder and lightning in the sky.”

In folklore, the “tokkebi” is often depicted as a creature with human features, with its entire body covered with thick hair. He is depicted dressed in traditional Korean costumes and often carries a wooden hammer.[URL: <https://brunch.co.kr/@onestepculture/40>]

2. 도깨비들은 무서워서 덜덜 떨었어요. 그리고 훈이와 민이, 순덕이와 덕이가 모두 함께 사물놀이를 하며 하나의 소리로 울려 지자 도깨비들이 회오리바람처럼 빙빙 돌기 시작했어요.

아이들은 더욱 신명나게 악기를 치기 시작했어요. 마침내는 도깨비들이 슬금슬금 저 하늘 멀리로 도망치기 시작했습니다. “우와, 우리가 도깨비를 물리쳤다!” 훈이와 아이들은 손뼉을 치며 즐거워했습니다. 다음 날 아침이 되자 쓰러졌던 벼들이 다시 일어났어요.

Translation:

"It simply came to our notice then. When "Huni and Mini, Sundeoki and Deoki" (Korean names) played Samul nori together, the tokkebi began to spin like a rabbit.

The children began to play musical instruments with even more excitement. Eventually, the Tokkebi tried to escape into the sky. "Hi, we beat the crap out of you!" Huni and the children clapped their hands and had fun. The next morning, the bent barley rose again".

In Korean folklore, the image of "tokkebi" has different meanings: "tokkebi" is embodied as good and evil, the spirit of the forest [Ипони В.Я, 2000].

No image in the Uzbek language is adequate to the image of "Tokkebi". Therefore, it is advisable to translate this image in its original form. It is found in other languages' translations of the image as "hoblin". However, in the Uzbek language, this image was considered a national word because it was not formed.

"Magical tales prove that human imagination is infinite. They were the hunting ground of our forefathers, who were troubled by the worries of life. Telling a fairy tale or listening it with pleasure gave our ancestors the will and confidence in the future. At the same time, it has served as evidence that folklore is a verbal art." [http://turizm.kasaba.uz/uz/uzbek_legends_and_mythes/fairy_tales]

2.2. Transformation of units related to names of wild animals

In Korea, another imaginary animal is the giraffe. Despite being a wild animal, it is considered by Koreans to be an imaginary animal. According to Korean mythology, the most perfect animal in the world is "기린" (kirin) - an imaginary animal that embodies the synthesis of male and female principles ("ki" - male, "rin" - female). it is said to have a cow-like tail and a single soft horn.

"The giraffe embodies the five original elements of all things: water, fire, wood, metal, and earth. At the same time, it reflects the axiological values of the ancient

Koreans. “Kirin” is a symbol of peace, joy, honesty and integrity. According to the data, in 404-406 AD, the image of “kirin” was based on the male and female principles of the universe (“yang” and “yumin”), the five primary elements (water, fire, wood, metal and the Earth), the universe and human which reflects the unity of perfection (the concept of celestial “li”)” [Хан В. С., 2009].

The heroes of fairy tales are connected with a magical “plot”.

They always come across “magic things”, “magic places”, “magic things”. They reveal huge scary and terrifying spells. The heroes of fairy tales get rid of their enemies or their own misfortunes in various supernatural ways [Tulaboyev O., 2017]. In Korea, animals such as tigers, turtles, dragons, and bears are actively used in fairy tales. The tiger is described as intelligent, brave, strong-faced, the dragon-wise, quick-witted, the right word, while the tortoise is described as patient and hard-working.

From time immemorial, Koreans have called the tiger the king of beasts, because the tiger, which is considered the ruler of all living things on land, is unmatched in power. The tiger entered Korean mythology thousands of years ago, as evidenced by images carved into stones in ancient times. Since then, the image of this animal has become symbolic and accepted as a symbol of the state. That is why the image of a tiger was often painted on the doors of houses and on the armor of warriors, and wooden and stone statues were erected.

In Korea, the tiger has been called the owner of mountains and caves. In Uzbek fairy tales, the wolf is often seen as a symbol of true courage. At the same time, just like in Korean fairy tales, wolves are portrayed as greedy and savage. For the first time, the symbol of the tiger was depicted in Korean in the legend of Tangun, and the tiger received the status of a noble animal with his courage and strength. At the same time, it is possible to learn about the formation of the Korean ethnos through this legend and the belief of the ancient tribes in the tiger.

In Korean fairy tales, if the king is depicted as a dragon, his relatives, nobles, and warriors are depicted as tigers [Rakhimov G., 2016]. The image of hungary tiger 해와달이된오누이[Xan V.S., 2013] – Heva tari tven onui (The brother and sister who turned into the moon and the sun) is represented in a magical tale.

According to Koreans, the tiger is not only brave, but also magical and greedy (Korean fairy tales "Tiger and Tube", "Beautiful Tiger", "The Sun and The Moon"). There are several Korean fairy-tales featuring the tiger:—호랑이가죽요술보자기|-(—The magic of the tiger|), —호랑이형님|-(—The Brother Tiger|), —팔죽할머니와호랑이|-(—Red bean cook grandmother and tiger|), —해님과달님|-(The sub and the moon), 호랑이와꽃감- (Tiger and wood), 호랑이뱃속구경- (A walk in the belly of a tiger) [http://18children.president.pa.go.kr/mobile/our_space/fairy_tales.php?srh%5Bcategory%5D= 07&srh%5Bpage%5D=3]. —호랑이뱃속구경|-(A walk in the belly of a tiger) in this fairy tale very giant tiger comes to a village hungry and swallows three farmers with his chariots. Farmers light a fire in the tiger's belly and cook their meat to save their lives. The taste of the tiger escapes and falls. Farmers take the time to get out of the tiger. Everyone in the village is shocked and happy that the greedy tiger has been punished. A kind, courageous tiger's appearance described in the tale of —호랑이형님|-(—The Brother Tiger|). One day the tiger goes hunting. As he walks across the field, he meets a boy. The boy explains to the tiger that his mother is sick and needs to take food home. The tiger cries and takes pity on the child. From that day on, the tiger will leave the pet's meat in the boy's house. The boy is grateful to the tiger and takes care of his mother. This is how the tiger's courage and generosity are expressed in this story. The fairy tale—호랑이가죽요술보자기|-(—The magic of

Tiger!)), the tiger is shaped as a very kind, compassionate, helping hand to those around him. In the fairy tale, the tiger is ordered to kill a man. As the tiger secretly watches the man, he hears the touching words, "It's hard for the tigers in the mountains to live in this cold. "The next day he presents me with a handkerchief that the man cared about me too. In this tale, the tiger prefers not to attack good people, but rather to support them as best he can.

The animal world, with its miraculous, unique, colorful, enchanting, and complex nature, has fascinated thinkers since the beginning of time.

2.3. Lexical-semantic representation of units related to domestic animals

V.N. Komissarov notes, "During translation, the translator unites two linguistic systems: one is precise and stable, the other is potential and flexible. The translator must create both the point of departure and the point of arrival. First, they study the original text, evaluating the descriptive, emotional, and intellectual content of the translation units they have isolated, as well as reconstructing the situation described in the message, weighing and assessing the stylistic impact. However, the translator cannot stop there; they choose one solution, and sometimes they reach it so quickly that it seems as if they've made the decision suddenly and simultaneously. Reading in the source language almost automatically generates the message in the target language. At the same time, they must check the source text again to ensure no element of the source language has been overlooked, after which the translation process is complete."

Since translation changes are carried out with linguistic units that hold both content and expression, they transform not only the form but also the meaning of the original units, acquiring formal semantic characteristics. Transformation is the basis for many translation methods. It consists of altering formal (lexical or grammatical) or semantic components.

R.K. Minyar-Beloruichev divides lexical-semantic transformation into methods such as metaphorical, synonymous, metaphorical replacements, logical development of concepts, antonymic translation, and compensation.

At a time when animal husbandry became the primary economic source for primitive people, the interpretation of real-world events in fairy tales reflected the positive portrayal and idealization of domestic animals, which were more beneficial to humans, while wild and predatory animals were depicted critically. These attitudes were artistically expressed through the characters in the fairy tales.

The central character in Uzbek fairy tales, who stands out as a leading figure, is the goat. In tales like “The Revenge of the Goat,” “Brave Goat,” “Calf, Goat, and Lamb,” “The Goat, Sheep, and Wolves,” and “The Hungry Wolf,” the characteristic features of the goat are uniquely conveyed through artistic interpretations. These types of fairy tales distinguish themselves by how they portray the distinct characteristics and symbolic qualities of the goat character.

“In fairy tales, the goat is portrayed as intelligent, resourceful, and extremely clever. In any difficult situation, it triumphs and saves the sheep and lambs from death.”

In one story, a goat caught by a wolf says to him: “I’ve heard you’re a great singer. Let me hear your voice, and then I won’t mind being eaten afterward.” Soothed by the goat’s words, the wolf began to howl. Hearing the wolf’s voice, four dogs arrived, chasing the wolf away.

As seen in this tale, the actions of the central character—the goat—reflect the early hunter or herder’s aspirations to protect their domesticated animals, which brought them sustenance and benefit, from wild and predatory creatures.

The goat also appears frequently in Korean magical fairy tales. This domesticated animal is portrayed at times as a symbol of goodness, while at other times, it embodies a more insincere image.

The analysis of the Korean fairy tale “The Wolf and the Seven Young Goats” shows that the portrayal of the goat aligns with its depiction in many Uzbek fairy tales. In both, the goat appears as a wise and resourceful figure, often outwitting predators like the wolf. The tale begins with a deceptive wolf attempting to trick the baby goats by mimicking their mother’s voice. However, they recognize the wolf due to its rough voice, showing their wisdom in contrast to the wolf’s slyness. In this tale, the wolf symbolizes greed, a common theme in both Korean and Uzbek stories.

The Uzbek version, as with “The Revenge of the Goat,” highlights similar moral lessons, where a goat’s intelligence and maternal instincts help it protect its young. In contrast to these tales, however, in some Korean stories like “The Donkey and the Goat,” the goat can also represent a negative character, depicted as cunning and manipulative. This shows the flexibility in how animals are portrayed across cultures—sometimes as heroic, other times as self-serving.

The comparison between the Korean and Uzbek versions highlights the universal themes of survival, wit, and the triumph of good over evil in the face of cunning antagonists, such as the wolf. The moral lessons often align, but the cultural nuances offer different flavors to the same archetypes.

Choy Un Sik’s collection of 66 Korean folk tales featuring animals reflects the strong bond between the Korean people and their environment, particularly domestic animals. In Korean folklore, certain animals, such as dogs, cats, pigs, horses, mice, and cows, frequently appear with symbolic meanings. For instance, dogs are often portrayed as loyal and brave, a reflection of their cultural significance. A popular example is the story of a man named Kim Gae-In from the Silla Dynasty, whose dog saved him from a forest fire by selflessly dousing him with water, ultimately sacrificing itself.

Similarly, horses hold a revered position in Korean mythology. The story of a white horse kneeling before a king’s egg in the heavens symbolizes the divine origins

of the Silla Dynasty's founder, Park Hyongese. These tales emphasize the importance of loyalty, bravery, and nobility, with animals serving as metaphors for human values.

In both Korean and Uzbek cultures, the linguistic landscapes highlight these ties between people and animals. Just as in Korean folklore, where animals like the goat or wolf convey universal messages of cleverness or deceit, Uzbek folklore also mirrors these themes, pointing to shared cultural understandings despite geographical differences.

Furthermore, Korean folklore frequently utilizes plants to represent women's lives and destinies, with lotus flowers, peach trees, and peonies often appearing in symbolic roles. These plant images reveal human life stages and personal fates, enriching the cultural narratives. In translating these folk tales, it is crucial to retain the symbolic essence of these plants and animals, as their roles provide deep cultural context and meaning that would otherwise be lost in direct translations.

Overall, symbols in Korean tales, like those of loyalty through dogs and mysticism through horses, as well as plant imagery representing life and fate, resonate across both folklore and modern interpretations, connecting the people deeply with their environment.

Conclusions of Chapter II

In short, the image of a tiger in Korean fairy tales differs from the image in Uzbek fairy tales. The sounds of animals also sound different in the Uzbek translation. This can also be seen in the examples above. It is definitely advisable if the translator performs the translation based on the translation skills.

CHAPTER III : LEXICAL-SEMANTIC TRANSFORMATION OF PLANT WORLD IN THE TRANSLATION OF KOREAN FAIRY TALES INTO UZBEK

Many Korean fairy tales have specific meanings for plant names. Every plant has a legend and a history. Koreans have long believed in mythical forces. Probably for this reason, the images used in fairy tales are not devoid of religious imagery.

In Korea, plants are known to be used from birth to death and are used regularly in various ceremonies. In Korea, no ceremony is complete without willow branches. It brings good luck to the doors of the house, and the branches of the peach tree are hung as a symbol of health. The branches of the peach tree are even widely used to ward off evil spirits by whipping patients when they have a fever.

The world of flora is an integral part of Korean poetry and prose. Flowers, trees and grasses not only create a beautiful image of nature in seasonal changes, but also serve as a portrait of the perfect man, a reflection of the traditional notions, misconceptions and beliefs that exist in Korea.

Tree names and their meanings in Korean fairy tales:

소나무 [sonamu]- pine tree (longevity)

단풍나무 [tanpungnamu] – maple tree (sincerity)

측백나무[chikpeknamu]- cypress tree (strong friendship)

살구 [salgu]- apricot tree (shame)

종려나무 [chongryonamu]- palm tree (victory and good luck)

감 [kam]- palm tree (beauty)

In Korea, flowers' names have different meanings and they are common in fairy tales.

Common flower names and their meanings in Korean fairy tales:

사프란 [sapiran] - Safran (youth)

히야신스 (흰색) [hiyashinsi]- White hyacinth ("quiet love")

제비꽃 [chebiko't] - white purple (innocent, simple)

튤립 [tyullip] - tulip (love, happiness)

제비꽃 (보라) [chebiko't (po'ra)] - manchu purple (love and devotion)

노란 제비꽃 [noran chebiko't] - yellow purple (shyness)

들장미 [tilchangmi]- a wild rose, a type of briar (poetry)

무궁화 [mugunghva]- Syrian hibiscus or rose (delicate, elegant beauty).

3.1. Transformation of lexemes related to trees in the translation of Korean fairy tales

There are beautifully highlights the cultural nuances of Korean folktales and their symbolic connections to nature, particularly through plant and animal imagery. The use of symbols like 꽃 (flower) representing a girl and 나비 (butterfly) symbolizing a boy in the phrase “꽃이 고와야 나비 나라든다” underscores how nature is deeply intertwined with human relationships in Korean literature. This is

reflected in both folklore and medieval poetry, emphasizing the harmonious connection between natural elements and human emotions.

In the analysis of the story 하늘은 안다 (“The Sky Knows”), the symbolic role of the oak tree (도토리) and its fruit is key to understanding the wisdom of nature, which guides human life, as in the farmer’s realization about fate. This highlights the oak’s role as a provider and protector in Korean culture, much like in other folklore traditions where trees represent life, wisdom, and stability.

The analysis also discusses the tree 나무 (namu) in various folktales, like the 은혜 갚은 황새 (“The Grateful Stork”), showing its recurring role as a place of refuge, support, and magical happenings. In translation, keeping the symbolic meaning of these trees intact is important. For example, in Uzbek, specific terms like “oak” or “pine” may retain cultural significance and emotional weight when carefully translated.

As noted, the story of the 임금님 귀는 당나귀 귀 (“The King’s Donkey Ears”) uses 대나무 (bamboo), which in Korean culture represents loyalty, friendship, and eternal life. The analysis suggests that translating such symbols requires a concrete and careful approach to preserve their deeper meanings in the target language.

The mention of lexic-semantic methods like concretization, generalization, and modulation reflects the complexity of translation, especially in folklore. Concretization, for instance, helps specify meanings where cultural context matters, as seen with terms like 도토리 (acorn), which holds specific cultural significance in Korean tradition.

Lastly, the story of 밤송이에게 절한 호랑이 (“The Tiger that Bowed to the Chestnut”) shows the tiger’s reverence for the chestnut tree (밤나무), symbolizing

humility and the power of nature. The symbolic trees like oak, pine, and chestnut in Korean tales are not mere background elements but carry profound metaphorical meanings. Through careful lexical choices, these symbols can be preserved in translations to convey the same cultural depth to Uzbek readers.

In the analysis of the Korean folktales you shared, the importance of translating tree and plant names accurately while preserving cultural and symbolic meanings becomes quite evident. For instance, “밤송이” (bamsongi), referring to the chestnut fruit, and “밤나무” (bamnamu), the chestnut tree, have different meanings in Korean, but they may be generalized into a single term, like “kashtan mevasi” in Uzbek. This choice reflects a typical generalization method in translation, where linguistic nuances from the source language might be condensed due to a lack of equivalent terms in the target language.

Furthermore, in stories like *The Tiger that Bowled to the Chestnut*, the tree carries symbolic importance, serving as a representation of wisdom, humility, or protection. To maintain this cultural depth, concrete descriptions like “bamnamu” are retained in the translation as “chestnut tree,” using the concretization method.

Similarly, the folktale 느티나무 총각 (Neutinamu Chonggak) features the zelkova tree, which is reinterpreted as “hayot daraxti” (tree of life) in Uzbek to emphasize its symbolic role in the story. Here, the translator employs word omission techniques, leaving out “chong-gag” (boydoq) to make the title more culturally relevant and clearer for Uzbek readers.

In these cases, the translator’s task is to strike a balance between staying true to the original text and adapting it to the linguistic and cultural expectations of the target audience. The strategic use of generalization and concretization allows the rich

symbolism of Korean folktales, especially in the portrayal of nature, to be understood and appreciated in different cultural contexts.

The analysis also highlights how plant-related terms, like “떨나무” (firewood), are simplified into more general terms like “o'tin” in Uzbek through a generalization method, considering the cultural and lexical gaps between the two languages.

In conclusion, translating Korean folktales requires deep cultural insight, especially regarding nature symbolism, and careful application of lexical transformation methods. The use of trees like the zelkova and chestnut tree serves not just as background elements but as crucial carriers of meaning that shape the moral lessons of these stories.

3.2. Representation of lexical units related to flowers in the translation of Korean fairy tales

One of the most popular plants valued by Koreans, “무궁화-mugunghwa” is the "flower of infinity" that teaches you to accept any situation calmly and courageously. It blooms from spring to autumn and opens new buds every day. It is a symbol of the resilience of the Korean people. Peaches, lilies, peonies, and willows are also widely used in literature to describe femininity and beauty.

살구 꽃 [salguko't] – apricot blossom (bright memory)

수선화 [susonhva] – nartsis (self-love)

미나리아재비 [minaret ajebi] – Japanese flower (pure)

수레국화 [surekukhva] – blue corn flowers (happiness)

데이지 [deiji] – chamomile (activity)

매자나무 [mejanamu] – barbarian flower (whimsy)

라벤더 [labendo] – lavender (hope)

For instance, the names of the flowers come in the Korean folk tale that is named “The King of the Land of Flowers”. The translations into Uzbek are as follow:

- 꽃들은 앞다투어 궁전으로 모여들었습니다. 패랭이꽃은 약으로 쓰이는 귀한 꽃임을 자랑했고, 붓꽃은 자신의 우아한 멋을 자랑했습니다.

Translation:

- “Flowers have gathered in the palace”. Carnation is a precious flower that is used as a medicine, and the iris flower is proud of its elegant appearance.

Here “carnation –패랭이꽃 (peringikot)”, “iris–붓꽃 (butkot)”.

Carnation (Dianthus) is a family of annual and perennial grasses and semi-shrubs belonging to the carnation family. It grows in steppes, meadows and sandy soils.

In Korea, cloves are believed to predict the future of young women. The girl weaves three new buds into her hair. Depending on the sequence of their drying, their fate can be predicted. If the upper flower dies first, the last years of a woman's life will be difficult, and if the middle one dries up, it will be difficult for the rest of her life [<https://semicvetic.com/blog/chto-oznachaet-gvozdika-mnogoznachnost-skromnogo-tsvetka/>].

Iris is a perennial herb belongs to the family Iris. Iris is a widespread plant with several hundred varieties. They differ in color, size and shape of the flowers. One of these is the hybrid. Its height is 30-50 cm. The leaves are sword-shaped or broad-leaved, wide is 1.3 cm. Available in White, Yellow, Pink, Pale Red, Blue, or Purple.

In Uzbek, the presence of these flowers is not difficult to translate:

- 장미꽃의 인사에 모두들 넋을 잃고 말았습니다. 장미꽃은 정말 아름다웠기 때문입니다. 걸음걸이조차 나비가 춤을 추는 것 같이 아름다운 장미꽃을 보자 모란꽃도 감탄하며 장미꽃을 바라보았습니다.

Translation:

- The humility of the rose fascinated everyone. Because the rose was really beautiful. When the king saw a beautiful rose that looked like a butterfly dancing, he was amazed and looked at it.

Here “장미꽃” is translated into Uzbek as "momogul". This word is understandable to the reader because it is an alternative to the Uzbek language.

The rose (Rosa) is the common name given to several species of the genus Rosa, which are cultivated as ornamental plants. In Korea, this flower symbolizes beauty and a beautiful relationship.

- 마마, 저는 할미꽃이라고 하옵니다. 저는 아름답지도, 힘이 세지도 않지만 오랜 세월 세상 사는 이야기를 듣다 보니 새로운 사실도 많이 알게 되고, 꼭 알아야 할 것도 두루 배우게 되었지요. 건강할 때도 아플 때를 대비하여 약을 준비해야 하듯, 지금은 나라가 평화로워도 어려운 때를 위해 미리 준비해야 합니다. 나라 살림을 든든히 다지고, 군사들이 나라를 더욱 굳건히 지키도록 해야합니다.

Translation:

-My Lord, I am called momogul (pasqueflower). I'm not beautiful or strong, but over the years I've learned a lot of new ideas and everything I need to know by listening to world events. Just as you need to have medicine ready when you are healthy and sick, you need to be prepared for difficult times in spite of the peace in the country. We must

improve the economy of our country and allow the soldiers to defend the Motherland more strongly.

Here “할미꽃” is translated as “momogul-pasqueflower” into Uzbek language. Because in this fairy tale, “할미” means grandmother, “momo” means an old woman, and it is translated into Uzbek as “momogul” in a way that is understandable to the reader.

“아주 오래 전, 모란꽃이 꽃나라를 지배하던 때의 일입니다. 하루는 모란꽃이 온 나라의 꽃들을 불러들이라고 신하들에게 말했습니다. 그 중 빼어난 꽃을 딱 하나만 골라 높은 관직을 준다고 말했기 때문입니다.”

Translation:

“Many, many years ago, peonies ruled the land of flowers. One day the peony flower told the servants to call all of the flowers of the country. That's because he chose only one of the most famous flowers and said he would give him a high position”.

In Korea, peonies are known as “kings” among flowers and considered a royal symbol. Peonies are also known as flowers that bring wealth and a symbol of prosperity and nobility. These flowers were often depicted by artists during the Koryo and Choson dynasties, along with birds and other plants [The History Of The Korean Peony. KORE LIMITED.2021].

Conclusions of Chapter III

In conclusion, the translation of Korean magical fairy tales into Uzbek encompasses a complex interplay of linguistic, cultural, and symbolic elements, particularly concerning the terminology related to flora and fauna. The rich symbolism embedded in plant and animal names demands careful consideration during the translation process to accurately convey their meanings and cultural significance.

The distinct narrative styles and motifs found in Korean fairy tales, including the unique representations of animals and plants, highlight the necessity for translators to adapt their strategies accordingly. By utilizing explanatory methods and focusing on the historical and contextual aspects of specific terms, translators can bridge the cultural gap and enrich the reading experience for Uzbek audiences.

Ultimately, this translation endeavor not only serves to introduce Korean literature to Uzbek readers but also fosters a deeper understanding of the underlying cultural values and beliefs reflected in these enchanting tales. The insights gained from this analysis emphasize the importance of a nuanced approach to translation, ensuring that the symbolic richness and intricate narratives of Korean magical fairy tales are preserved and appreciated in the target language.

CONCLUSION

The analysis of the lexical-semantic transformations of the animal and plant worlds in the translation of Korean fairy tales into Uzbek leads to the following conclusions:

1. Growing Interest in Korean Literature: The inclusion of Korean literary works, particularly magical fairy tales, in Uzbek translated literature reflects an increasing interest in Korean literature. The unique motifs and narrative developments in these fairy tales significantly differ from other types of tales. The occurrence of extraordinary events, unexpected phenomena in nature, magical occurrences, and the mention of animals and plants set them apart. This distinctive nature makes magical fairy tales particularly appealing to children, positively influencing their psychology and playing an important role in their education and cognitive development.

2. Similarities and Differences: While there are grammatical and syntactic similarities, as well as shared literary traditions and styles between Korean and Uzbek languages, there remain significant differences in the magical fairy tales of the Korean people. The events, characters, and especially the linguistic devices, expression patterns, and units related to flora and fauna differ greatly from those found in Uzbek magical fairy tales. This disparity creates various complexities in the translation process.

3. Narrative Themes: The plots of Korean magical fairy tales often revolve around acquiring items that bring goodness, freeing oneself from enemies, and the struggle for the triumph of good. This is frequently intertwined with themes of trials, adventures, and journeys, closely linked to the worlds of plants and animals. Thus, the linguistic representation of the animal and plant realms in Korean magical fairy tales emerges as a unique discourse.

4. Lexical-Semantic Transformations: In the analyzed translations of Korean fairy tales, transformations of 12 phytonyms and 14 zoonyms were executed. Translation strategies employed in translating Korean magical fairy tales included addition,

concretization (clarification), modulation (substitution), and omission. Notably, the levels of addition and substitution were high. Lexical units related to fauna were primarily represented through addition, while those related to flora were predominantly conveyed through substitution. For instance, “할미꽃 [halmikkot]” is frequently mentioned as a flower in the tales; due to its downward growth, it symbolizes old age and is represented in Uzbek as “momogul.”

5. Use of Animal Characters: One of the main features of magical fairy tales is the active use of animal imagery. In Korean magical fairy tales, animals such as tigers, turtles, bears, and frogs appear frequently, while in Uzbek magical tales, bears, wolves, eagles, and snakes are prevalent. In Korean fairy tales, the tiger is depicted as intelligent, brave, and strong, while the turtle symbolizes patience and hard work. Additionally, the phenomenon of metamorphosis is observed among the characters of these tales.

6. Imaginary Animal Characters: Many imaginary animal characters in Korean magical fairy tales do not have equivalents in Uzbek fairy tales. For example, the actively used character “도깨비 [dokkaebi]” and its related linguistic units do not have a counterpart in Uzbek. Therefore, it is advisable to provide these imaginary characters through additional explanations or annotations in translation. Similarly, the concept of “용 [yong]” (dragon) in many Korean magical tales differs from the understanding and images associated with dragons in Uzbek tales.

7. Symbolic Meanings of Plant Names: In Korean magical fairy tales, all plant names carry symbolic meanings. These characteristics must be taken into account during the translation process. Specifically, plant-related terms often embody the religious worldview of the Korean people, frequently symbolizing figures like Buddha. Therefore, explanatory methods were utilized in the translation of such terms to convey their deeper meanings.

8. Descriptive Aspects of Flower Names: The names of flowers within the phytonym group in Korean fairy tales are often depicted with various symbolic meanings. This reflects both the expressive possibilities of the Korean language and introduces several challenges in translation. As a result, attention was given to the history and origins of these lexemes, allowing for theoretical conclusions and practical recommendations for their adaptation into Uzbek.

9. Contextual Nuances in Translation: While the names related to the animal and plant worlds found in Korean magical tales are available in dictionaries, they can carry different meanings within the context of the tales. In the translation of these stories, especially concerning zoonyms and phytonyms, it is crucial to consider the geographic, natural, and climatic factors surrounding the culture, as well as its religious beliefs, mythology, worldview, and history. This necessitates a tailored approach for each fairy tale's translation.

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SAMPLES OF UZBEK TRANSLATIONS OF KOREAN FAIRY TALES

(The translations have been done by author)

도깨비를 물리친 사물놀이



옛날 어느 산골 마을에 아이들이 뛰놀고 있었어요. 그러다가 한 아이가 “자, 마을 어귀에 있는 장승까지 먼저 도착하는 사람이 이기는 거야” 라고 말하고 달리기 시작했어요. 허수아비가 두 팔을 팔랑거리며 열심히 응원을 했지요. 먼저 도착한 훈이가 신이 나서 “이야 1 등이다!” 소리쳤어요.

그러던 어느 날, 눈에 나온 아이들은 깜짝 놀랐어요. 언제나 아이들을 응원해주던 허수아비와 논이 벼들이 모두 쓰러져 있는 것이 아니겠어요? 훈이와 아이들은 이것이 분명 도깨비의 짓이라고 생각했어요. 그래서 도깨비를 혼내주기로 했지요.

그날 밤, 훈이와 아이들은 팽과리, 징, 장구, 북을 가지고 논에서 기다렸어요. 그때, 휘이익 바람이 불며 벼들이 몹시 흔들리기 시작했어요. 도깨비들이 나타난 것이예요. 훈이와 아이들은 매우 놀랐지만 팽과리를 치기 시작했어요. 갹 갹 갹갹- 그러자 하늘이 천둥번개가 치는 것처럼 우르릉 광광 요동을 치기 시작했어요. 팽과리 소리는 천둥을 닮았거든요. 그러자 깜짝 놀란 도깨비들은 그 자리에 털썩 주저앉고 말았답니다.

“자, 이번에는 징이다!” 지이잉- 민이가 징을 치면서 재빨리 논둑으로 올라섰어요. 그러자 휘잉 세찬 바람이 불어왔지요. 도깨비들은 바람에 밀려 이리저리 우왕좌왕 물러다녔어요. “자, 이번에는 장구 들어간다!” 순덕이가 논둑으로 올라서며 장구를 치기 시작했어요. 덩 기덕 쿵 더러러라- 그러자 하늘에서 굵은 빗줄기가 후두둑 떨어지는 것 같았지요. 도깨비들은 정신을 차리지 못했어요.

“자, 마지막으로 북 들어간다!” 덕이가 덩실덩실 북을 치며 논둑으로 올라섰어요. 둥둥둥- 그러자 커다란 구름들이 하늘을 뒤덮으며 몽게몽게 하늘로 모여드는 것 같았지요.

도깨비들은 무서워서 덜덜 떨었어요. 그리고 훈이와 민이, 순덕이와 덕이가 모두 함께 사물놀이를 하며 하나의 소리로 울려 지자 도깨비들이 회오리바람처럼 빙빙 돌기 시작했어요.

아이들은 더욱 신명나게 악기를 치기 시작했어요. 마침내는 도깨비들이 슬금슬금 저 하늘 멀리로 도망치기 시작했습니다. “우와, 우리가 도깨비를 물리쳤다!” 훈이와 아이들은 손뼉을 치며 즐거워했습니다. 다음 날 아침이 되자 쓰러졌던 버들이 다시 일어났어요.

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TO'KKEBILNIMAG'LUB ETGAN SAMULNO'RI²

Tog'li qishloqlarning birida bolalar qiy-chuv solib o'ynab yurishardi. Kunlarning birida bolalarning biri: "Endi kim qishloqqa kirishdagi Jangseung (*qishloq nomi*)ga yugurib yetib borsa, o'sha g'olib bo'ladi", debdi. Bolalar o'sha zahoti chopqillab ketishibdi.

Dala qo'riqchisi qo'llarini silkitib, go'yoki rosa quvonar, birinchi yetib kelgan Xuni esa hayajonlanib: "Qoyil, men birinchi", deb baqirardi.

Bir kuni sholi maydoniga chiqqan bolalar quvnoq dala qo'riqchisi va sholi dalasi payhon bo'lganini ko'rib ichlari achishibdi. Xuni va uning do'stlari bu aniq to'kkebilarning ishi ekanligi va ularni, albatta, jazolash kerakligini anglashibdi.

O'sha kecha Xuni bolalar bilan birga "kvengkvari, ching, changgu, puk" (*Koreys milliy musiqa asboblari*) ni olib sholi dalasiga yo'l olishibdi. Shu payt shamol esib, dala sirli qo'zg'alibdi. To'kkebilar birin-ketin paydo bo'lishibdi. Xuni va uning do'stlari hayrat bilan kvangkorini shoshilib chala boshlashdi. "Kveng-kveng", degan ovozlari eshitisilishi bilan osmonda momaqaldiroq gumburlay boshlabdi. Kvengkvarining ovozi ham xuddi chaqmoq chaqishiga o'xshardi. Hayratga tushgan to'kkebilar o'sha yerning o'zida yerga yiqilishibdi.

"Endi, chingni chalishni boshlaymiz!" "Chiing", Mini chingni chalishi bilan kuchli shamol esibdi. To'kkebilar shamolga qarshi borolmay, har qayoqqa otilishibdi. "Endi, changgu chalamiz!" Sundeok guruch maydoniga chiqib, asbobini chalibdi. Shu payt osmondan sharros yomg'ir yog'ibdi. To'kkebilar umuman qo'zg'alishga kuch topa olishmabdi.

¹ Koreys xalq ertaklaridagi xayoliy hayvon

² Koreys milliy qo'shig'i

“Endi eng oxirgi do‘mbiramiz pukni chalamiz!” Puk chalinishi bilan sholi maydoni o‘ziga kela boshlabdi. Birdan osmonni qalin bulutlar qoplagandek tuyulibdi.

To‘kkebilar qo‘rqib titrab ketishibdi. Xuni va Mini, Sundeoki va Deoki birgalikda Samulnorini chalishlari bilan to‘kkebilar aylanma shamol kabi uchib yo‘q bo‘lishibdi.

Bolalar asboblarini bor kuchi bilan o‘ynagan sari to‘kkebilar osmon uzra tarqalishar, ular bundan shodlanib, “Qoyil, biz to‘kkebilarni mag‘lub etdik!” qo‘llarini ko‘tarib baqirishardi. Ertasi kuni ertalab egilgan o‘simliklar qaytib yana uyg‘onib, qaddinini tik tutishibdi.

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흑부리 할아버지



옛날 어느 마을에 마음씨 좋은 흑부리 할아버지가 살았습니다. 흑부리 할아버지는 마을 아이들과 아주 사이가 좋았습니다. 아이들은 흑부리 할아버지의 흑을 보고 ‘노래가 나오는 노래주머니’ 같다고 말하곤 했습니다.

하루는 흑부리 할아버지가 깜깜한 산길을 걷고 있었습니다. 나무를 진 지게가 무거웠던 흑부리 할아버지는 산 등성이에 자리한 허름한 빈집을 발견하고 빈집 안으로 들어섰습니다. 흑부리 할아버지는 어둡고 으스스한 빈집에서 두려움을 이기기 위해 노래를 부르기 시작했습니다. 한참 노래를 부르는데, 찬 바람과 함께 문 밖으로 도깨비들이 나타났습니다.

“할아범, 노래가 참 듣기 좋군.”

도깨비들은 흑부리 할아버지의 노래를 듣고 감탄하여 나타난 것이었습니다. 흑부리 할아버지는 더욱 흥겹게 노래를 부르기 시작했습니다. 도깨비들은 방안으로 들어와 흑부리 할아버지의 노래에 맞추어 날이 밝을 때까지 덩실덩실 춤을 추며 놀았습니다.

하지만 그 때, 닭이 우는 소리와 함께 새벽이 밝아왔습니다. 다시 돌아가야 하는 것이 아쉬웠던 도깨비들은 흑부리 할아버지에게 다가갔습니다.

“할아범은 노래를 참 잘 부르는군. 대체 그 노래는 어디에서 나오는 것인가?”

도깨비들의 질문에 흑부리 할아버지는 좋은 껌이 떠올랐습니다. 흑부리 할아버지는 도깨비들에게 “이 노래는 이 흑에서 나오는 것입니다. 이 흑이 노래 주머니입니다.”라고 말했습니다. 노래를 아주 좋아하는 도깨비들은 흑부리 할아버지의 흑을 순식간에 떼어갔고, 흑 대신 많은 보물을 흑부리 할아버지에게 남겨주었습니다.

흑 대신 엄청난 금은보화와 함께 마을로 돌아온 흑부리 할아버지의 소식을 듣고 심술쟁이 흑부리 할아버지가 찾아왔습니다. 착한 흑부리 할아버지에게 사연을 들은 심술쟁이 할아버지는, 도깨비들이 나타났던 빈집으로 달려갔습니다.

밤이 깊자 심술쟁이 할아버지는 노래를 부르기 시작했습니다. 하지만 도깨비들은 흑이 노래주머니가 아니라는 사실에 화가 났고, 또 다시 자신들을 속이러 온 심술쟁이 할아버지에게 노여워하며 착한 흑부리 할아버지가 남기고 갔던 흑까지 붙여주고 떼냈습니다.

심술쟁이 할아버지는 흑 떼러 갔다가 남의 흑까지 달랑달랑 매달고 돌아와서 매우 슬퍼했지만, 아무도 심술쟁이 할아버지를 안타까워하지 않았습니다. 심술쟁이 할아버지는 뒤늦게 후회했지만 아무런 소용이 없었습니다.

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BARKASH XOLLI BOBO

Qadim zamonda bir qishloqda qalbi toza, yuzida barkashdek xoli bor bobo yashagan ekan. Bobo qishloq bolalari bilan juda yaxshi kelishar, ular uning xolini “qo‘shiq aytadigan cho‘ntak” ka o‘xshatishar ekan.

Bir kuni bobo qorong‘u tunda tog‘lar orasida orqasiga og‘ir o‘tin yuklab ketayotgan edi. Xoldan toygan qariya o‘sha atrofdagi bir bo‘sh uyga kiribdi.

Qop-qorong‘u va sukunat qoplagan bo‘sh uyda o‘z qo‘rquvini yengish uchun qo‘shiq kuylashni boshlabdi. U kuylashni boshlashi bilanoq, sovuq shamol eshik qarshisiga to‘kkebilarni(*Koreys ertaklarida uchraydigan xayoliy hayvon nomi*) uchirib kelibdi.

– Bobo, ashulangiz quloqqa juda yoqimli eshitilar ekan.

To‘kkebilar qariyaning ashulasini eshitib ajablanishdi. Qariya esa ashulasini avjiga chiqarib aytaveribdi. To‘kkebilar uyga kirib quyosh chiqquniga qadar rosa raqsga tushishishibdi.

Xo‘roz qichqirishi bilan tong ham otibdi. Afsuski, ortiga qaytishi kerak bo‘lgan to‘kkebilar qariyaga yaqinlashib: “Bobo, juda yaxshi kuylar ekansiz. Bu mahoratni qayerdan oldingiz?”, – deb so‘rashibdi. Qariya to‘kkebilarning savoliga bir oz xiyla bilan: “Bu qo‘shiq mana shu barkashdek xolimdan chiqadi. Bu ashulaning xaltasidir”, – debdi. Qo‘shiqni sevadigan to‘kkebilar esa qariyaning xolini yulib olib, o‘rniga unga ko‘p xazinalar tashlab ketishgan ekan.

Shundan so‘ng yuzidagi xolning o‘rniga ulkan oltin va kumush xazinasini bilan qaytib kelgan qariya haqida qishloqda xabar tarqalibdi. Bo‘lgan voqeani eshitgan qishloqdagi bir xasadgo‘y kishining bundan g‘azabi kelibdi va u ham to‘kkebilar paydo bo‘lgan uyga shoshilibdi.

Kech tushganda u kishi ham qo'shiq aytishni boshlabdi. Biroq, to'kkebilar barkash xol orqali aldanib, ashula aytisha olmaganliklaridan jahli chiqib, oldingi qariya qoldirib ketgan xolni yomon qariyaning yuziga yopishtirib ketishibdi.

G'azablangan odam barkash xol bilan uyiga qaytibdi. Ammo hech kimning unga rahmi kelmabdi. Xasadgo'y qilgan ishidan pushaymon bo'lishiga qaramay, endi hech qanday foyda yo'q edi.

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꽃나라 임금님

옛날에 한 임금님이 살았습니다. 임금님은 날마다 큰 잔치를 열어 춤과 노래로 세월을 보내고 있었습니다. 어느 날, 임금님은 신하에게 오늘은 춤도, 노래도 싫으니 재미있는 이야기를 해보라고 말했습니다. 신하는 어명을 받들어 이야기를 시작했습니다.

“아주 오래 전, 모란꽃이 꽃나라를 지배하던 때의 일입니다. 하루는 모란꽃이 온 나라의 꽃들을 불러들이라고 신하들에게 말했습니다. 그 중 빼어난 꽃을 딱 하나만 골라 높은 관직을 준다고 말했기 때문입니다.

꽃들은 앞다투어 궁전으로 모여들었습니다. 패랭이꽃은 약으로 쓰이는 귀한 꽃임을 자랑했고, 붓꽃은 자신의 우아한 멋을 자랑했습니다. 꽃들은 온갖 자랑을 늘어놓으며 자신의 이야기를 했지만 어느 순간, 순식간에 조용해지고 말았습니다. 누가 봐도 눈 부시게 아름다운 꽃이 나타났기 때문입니다.

- 마마, 저는 장미꽃이라고 하옵니다. 아름답기로는 저를 따라올 꽃이 없지요. 장미꽃의 인사에 모두들 넋을 잃고 말았습니다. 장미꽃은 정말 아름다웠기 때문입니다. 걸음걸이조차 나비가 춤을 추는 것 같이 아름다운 장미꽃을 보자 모란꽃도 감탄하며 장미꽃을 바라보았습니다.

그때, 한 노인이 꽃들 사이로 조용히 걸어 나왔습니다. 허리가 굽은 노인은 낡은 옷을 입고 느릿느릿 걸어 나왔습니다. 꽃들은 저마다 노인을 바라보며 초라한 행색을 홍보았습니다.

- 마마, 저는 할미꽃이라고 하옵니다. 저는 아름답지도, 힘이 세지도 않지만 오랜 세월 세상 사는 이야기를 듣다 보니 새로운 사실도 많이 알게 되고, 꼭 알아야 할 것도 두루 배우게 되었지요. 건강할 때도 아플 때를 대비하여 약을 준비해야 하듯, 지금은 나라가 평화로워도 어려운 때를 위해 미리 준비해야 합니다. 나라 살림을 든든히 다지고, 군사들이 나라를 더욱 굳건히 지키도록 해야합니다.

할미꽃은 토박토박 말했고, 모란꽃은 고개를 끄덕이며 할미꽃의 지혜에 탄복했습니다.

- 마마, 저를 신하로 거두어 주시면, 지혜롭게 나라를 위해 도우며 왕에게 충성을 다하겠습니다.

모란꽃과 신하들은 장미꽃과 할미꽃 중 어떤 꽃을 신하로 삼을지 회의를 하기 시작했습니다. 회의를 하던 중 모란꽃은 할미꽃과 장미꽃을 번갈아 보았습니다. 지혜로운 할미꽃과 아름다운 장미꽃은 저마다의 매력이 있었지요. 이때

- 백성들을 먼저 생각하셔야 하는 마마께서 어떻게 아름다움을 먼저 생각하십니까. 만약 마마께서 아름다움 때문에 백성들의 행복을 포기하신다면, 저는 이만 돌아가겠습니다.

그때, 모란꽃이 할미꽃을 붙잡았습니다.

- 내가 어리석었소. 그대같이 지혜로운 신하가 필요하니 부디 나를 도와 나라를 잘 보살펴 주시오.

할미꽃은 공손하게 절하였습니다. 다른 꽃들도 모란꽃에게 절을 하며 모란꽃의 현명한 결정에 감사한 마음을 표현했고, 그 뒤로 모란꽃은 할미꽃과 함께 오래오래 꽃나라를 행복하게 다스렸습니다.”

신하가 이야기를 마치자 임금님은 무릎을 치며 이야기가 담은 뜻을 깨달으며 그 동안 춤과 노래에 빠져 지낸 지난 세월을 뉘우치며, 신하에게 이 이야기를 기록으로 남기게 했습니다. 뒷날 임금님이 될 사람들도 꽃나라 임금님 이야기를 통해 깨달음을 얻게 하고 싶었기 때문입니다.

그 뒤로 임금님은 백성들을 위하여 눈코 뜰 새 없이 바쁘게 나라를 돌봤고, 부지런하고 어진 임금님 덕분에 백성들은 행복하게 잘 살 수 있었답니다.

전래동화 《꽃나라 임금님》은 ‘벼는 익을수록 고개를 숙인다’는 속담처럼 아는 것이 많고, 몸과 마음을 많이 갈고 닦았음에도 겸손함을 지녀 더욱 어질고 현명해질 줄 아는 할미꽃의 모습과 이러한 사람을 알아보고 자신의 행동을 뉘우치는 모란꽃의 모습을 통해 사람이 살면서 지녀야 할 마음가짐에 대하여 교훈을 남기고 있습니다.

GULLAR MAMLAKATINING SHOHI

Qadim-qadim zamonda bir podshoh yashagan ekan. Podshoh har kuni katta ziyofat uyushtirar va vaqtini raqs hamda ashula aytish bilan o'tkazar edi. Kunlardan bir kuni shoh xizmatkoriga bugun raqs ham qo'shiq ham kuylagisi yo'qligini uning o'rniga kulguga boy suhbat uyushtirishni aytibdi. Xizmatkor shohning buyrug'ini bajarib hikoyani boshlabdi.

“Juda uzoq vaqt oldin pion gullari gullar mamlakatini boshqarayotgan davr edi. Bir kuni pion guli xizmatkorlarga mamlakatning barcha gullarini chaqirishini aytibdi. Buning sababi, u eng taniqli gullar ichidan faqat bittasini tanlab unga yuqori lavozimni berishini ta'kidlabdi.

Gullar saroyga to'planishibdi. Chinnigul dori sifatida ishlatiladigan qimmatbaho gul ekanligi bilan gulsafsar esa o'zining nafis ko'rinishi bilan maqtanibdi. Gullar o'zlarining turli jihatlari bilan maqtanib suhbatlashayotgan payt birdan jimlik cho'mibdi. Chunki bu paytda saroyga ko'zlarni qamashtiruvchi maftunkor gul kirib kelibdi.

- Shohim, meni atirgul deyishadi. Go'zallikda mendan ustun keladigan gul yo'q, – debdi tovlanib gul.

Atirgulning tavozesi barchani maftun etibdi. Chunki atirgul chindan ham g'oyatda chiroyli edi. Qadam bosishlari ham xuddi raqsga tushayotgan kapalakka o'xshagan chiroyli atirgulni ko'rib, shoh ham hayrotomuz atirgulg'a qarabdi.

Shu payt bir qariya gullar orasidan jimgina chiqib kelibdi. Beli bukilgan qariya eski-tuski kiyimda edi. Gullar qariyaga g'alati qarash qilishibdi.

- Shohim, meni momogul deyishadi. Men chiroyli ham kuchli ham emasman, lekin ko'p yillar davomida dunyodagi voqealarni tinglab ko'plab yangi fikrlarni va bilishim kerak bo'lgan hamma narsani o'rgandim. Sog'lom va

kasal ahvolingizda ham dori-darmon tayyor turishi kerak bo'lganidek, hozir ham mamlakat tinch bo'lishiga qaramay, og'ir kunlarga oldindan tayyorlanishingiz kerak. Biz mamlakatimiz iqtisodiyotini yaxshilashimiz va pospon askarlar Vatanni yanada mustahkamroq himoya qilishiga imkon berishimiz kerak.

Momogul fikrini aniq bildirishiga shoh pion gul bosh irg'ab, uning donoligiga qoyil qolibdi.

- Shohim, agar siz meni xizmatkor sifatida qabul qilsangiz, men Vatanimga sidqidildan yordam berib, shohga sodiq qolaman.

Shoh piongul va ularning xizmatkorlari atirgul va momoguldan qaysi birini xizmatchi qilib ishlatishni muhokama qilishni boshlabdi. Muhokama davomida pion guli momogul va atirgulga razm solibdi. Dono momoguldan ko'ra maftunkor atirgulning o'ziga xos jozibasi bor edi. Buni ilg'agan momogul shohga yuzlanib:

- Aytingchi, fuqarolar taqdirini avval o'ylaydigan shoh qanday qilib go'zallikni ustun qo'yadi? Agar shoh go'zallik tufayli odamlar baxtidan voz kechsa, men qaytib ketaman, – debdi momogul.

Shu payt shoh pion:

- To'g'ri aytdingiz. Men ahmoq bo'lgan ekanman. Menga sizdek dono xizmatkor kerak, iltimos, menga Vatanimni yaxshi boshqarishda yordam bering, - debdi.

Momogul muloyimlik bilan ta'zim qilibdi. Boshqa gullar ham shoh pionguliga oqilona qaroridan minnatdorliklarini bildirgan holda shoh guliga bosh egibdilar va o'sha vaqtdan beri pionguli momoguli bilan birga uzoq vaqt davomida gullar mamlakatida hukmronlik qilishibdi”.

Xizmatkor hikoyani tugatgach, shoh tizzasiga qoqib, hikoyaning ma'nosini anglab yetibdi va shu vaqt u o'tgan yillarga afsuslanib, raqs va qo'shiq kuylagan vaqtlariga afsus qilibdi hamda xizmatkor bu hikoyani yozib qo'yishini buyuribdi.

- Men ham kelajakda shoh bo'ladigan odamga ham gullar mamlakati shahanshoi hikoyasi orqali ma'rifat qozonishini xohlar edim.

O'shandan beri shoh mamlakat uchun va odamlar uchun g'amxo'rlik qilish bilan shug'ullanibdi. Mehribon podshoh tufayli odamlar baxtli yashashibdi.

“Gullar mamlakati shahanshoi” nomli xalq ertagi insonlarga “arpa qancha pishgan bo'lsa, boshi egik bo'ladi”, degan maqolni eslatib, mehribon va dono bo'lgan momogul obrazi va o'z harakatidan pushaymon bo'lgan shoh pionguli hayotidan saboq beradi.

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