



**THE SKILL OF TRANSLATORS IN RECREATING THE HISTORICAL PERIOD
REFLECTED IN THE NOVEL "THE DAYS GONE BY"**

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Annotation

This article analyzes the translation options of Abdullah Qadiriy's novel "The Days Gone By" by Carol Ermakova and Ilhomjon Tokhtasinov. In translation, the skill of translators in creating a historical period and their skills in word choice are studied.

Keywords: The days gone by, historical period, nationality, national words, translation, similarity, differences.

Introduction

Historical works represent a certain period of people's life in socio-historical movements. We all know that most of the language tools used in such works have changed over time, a number of words have become obsolete, obsolete and forgotten, the meaning of a group of words has changed. the lamellae widened, while others, on the contrary, narrowed and narrowed. In short, it is difficult to find surviving linguistic tools as they were in the language of the period in which the work was created. There are also permanent, temporary and temporary, transient, changing linguistic phenomena in the language. He should also carefully study all the translations of the historical work made by other translators so far, and be aware of the successes and shortcomings in this direction. Such factors help to gain a deeper understanding of the content of historical works, to find solutions to difficulties that may arise in the translation process, and to prevent possible errors. Usually, only what is understood and understood correctly and event can be accurately reflected in translation.

The reason why translators in the translation of a historical work cannot translate all the means of language through modern language is the "antiquity" of the original, while the reason for denying translation into ancient language is that it must serve the times. The translation of the historical work belongs to two periods. That is, it must be created in a modern language and reflect the spirit of the historical period. A number of translators (G. Salomov, N. Otajonov, A. Fedorov, O. Semenova, M. Ledere, etc.) have translated the historical-archaic lexicon in an alternative way and conveyed the spirit of the historical period to the reader. Let's consider the following several factors:

- a) first of all, the translator must know both diachronic and synchronous layers of the original language, feel its complexity, versatility, be able to understand the most delicate and complex aspects of the visual media;
- b) to have an idea of the specific aspects of the people's way of life, religious beliefs, traditions, customs, rituals, ceremonies, ethnographic image, described in the original;
- c) to be familiar with the spirit of the historical period described in the classical work, historical figures, the way of life of the people mentioned in it, the period of the work and scientific sources about them.



The artistic and stylistic features of works created about historical events or historical figures differ depending on the period in which the author lived. Samples of this type of creation may not be considered a historical work at the time of its creation, but it is natural that it will be evaluated as a work specific to this genre over a period of time. For example, "Boburnoma", "Shayboniynoma" are among them. They reflect the spirit of the historical period, from the speech of the characters to the narrative style, from the visual media to the art, in general, in the whole external and internal unity of the work, in the lexical and grammatical layer of linguistic expression.

It is much easier to translate historical works by contemporary writers. This relief is evident in the interpreter's help - in the interpretation of archaic words, in the writer's explanations and commentaries, in the fact that the style of narration is much clearer and closer to the author for the contemporary translator. Consequently, the restoration of the spirit of the period in translation is "a serious, complex problem, reflecting the leading tendencies of the spirit of the period, the breath of the period, the literary language of the period."

The period in which the original was created usually differs to some extent from the time the translation was made. Therefore, the responsibility to completely recreate the spirit of authenticity requires the translator to recreate the feature of the period in which the authenticity arose through the correct selection of the necessary language tools. However, the language of the period in which the translation was made should be somewhat understandable to the reader. Because the translator turns the work for the reader of his time. In short, the translation should use such linguistic means that the resulting text is well understood by the reader, and at the same time, the period described in the play is vivid in his eyes. Each work has its own time and space. In translation, conveying the imprint of this time and place to another reader imposes a great responsibility on the translator. The translator is a contemporary, so he is a reader of today. He is not only a reader, but also a critic who can analyze the artistic aspects of the original and a scholar and writer who can reproduce the work in his own language. In this chapter, we have focused on the analysis of the translation of Abdullah Qadiriy's novel "The Days Gone by", a title common in historical-archaic concepts, professional words and realities, namely, national specific words. However, it is important to fully reflect these in translation.

Reality: "The Muslim Normuhammad added five thousand troops to his army and sent them to Tashkent!"

I.Tukhtasinov's translation into English: "Muslim sent five thousand troops to Normuhammad Qushbegi to lead a riot over Tashkent!"

K. Ermakova's translation: "Muslim Kul has sent five thousand warriors led by Nar Mohammad Kushbegi to suppress the uprising!"

We all know that Kushbegi was a high-ranking official, governor in the palaces of emirs and khans, with equal rights as prime minister or minister. Therefore, in order to preserve the history and nationality of the work, the translator did not translate the word "Kushbegi" in the form "Kushbegi" and "Kushbegi" and also gave the meaning of the word to make it clear to the reader.

Continuing the analysis, here is another example from the original:

"After two or three people came from Muhammad Rajab's house, Yusufbek Haji was forced to leave."



This passage was translated into English by I. Tukhtasinov as follows:

"The guests gathered at Mukhammad Radjab kurbashi's hose ambassador came three times to invite Yusufbek-khodji for the feast"

K. Ermakova's translation: "Guests had gathered at Mohammad Radzhab-Kurbashi's house, and messengers had already been dispatched more than once to fetch Yusufbek-hadji to the feast, reluctantly, he had to go."

In this passage the word korboshi, which is a historical-archaic word, is used, the meanings of which are given in the "Explanatory Dictionary of the Uzbek language" as follows: 1) in the Middle Ages O In the khanates of Central Asia and some eastern countries: a guard who first guarded the city at night; then an officer in an arms depot and head of an arms, various weapons and cannon-making enterprise; 2) the chief of local police in the Turkestan region before the October coup; chief of guards.

The word frog is translated into English as frog in both variants. Perhaps the translators have given the word as it is in order to preserve the historicity of the place. This is good, of course, but the capabilities of the host environment should not be overlooked either. This word under our analysis may not be intelligible to the English reader. Therefore, the translation would have been even more perfect if our first translator had given the meaning of the word korboshi on the basis of a tag in this place.

We now turn our attention to the historical-archaic and professional word dodhoh and its English translations:

"Behind him rode a black horse, dressed in a blue robe, a sword on the right side of his silver belt, a pistol on his left, a bar on his head, and a demon naked. There was a man with no eyebrows, a dark face, a little on his cheeks, a sparse chin on his chin, an unseen black beard, deep in his eyes, but full of blood. Rayimbek was a dodge. "

The above passage was translated into English by I. Tukhtasinov as follows: "Behind him was a man mounted on a black horse, in a green robe made of cloth, he had a sword on the right side of his belt, on the left side he had a resolver, he was wearing bobble, phantasm, without brow, black faced, a little bit hair on his chin, thin beard, unattractive black beard, his eyes deepened, but blood thirty-one person was coming. man was Azizbek's emir, the commander and his right hand was Raimbek Dodhoh. "

Translation by K. Ermakova: "A man in a woollen robe behind him on a horse black as a raven. His collar and cuffs were gold braided, a lambskin papakha adorned his head, a sabre rattled on the right of his silver belt, a small tupponcha pistol was thrust in the left. His swarthy face with sparse beard and sideburns was remarkable for the complete absence of eyebrows, as though the djinns had linked them clean off. His deep-set eyes were bloodshot. This was Azizbek's commander-in-chief of troops, his right-hand man, Raimbek-dadkha.

We all know that in our history there is a profession of state importance called dodhoh, and if we look at the historical roots of this word, it is derived from the Persian language, the original meaning of which is plaintiff, is a seeker of justice. In dictionaries we can see several other meanings of the word dodhoh: 1. Justice-seeker, justice-seeker, plaintiff; 2. An official in the Bukhara khanate who receives an application in the name of the Emir from those who want justice and rights, and delivers his answer to the petitioners; 3. An official in charge of the excavations in the Kokand khanate. 4. A word used in



the past to honor the commander and some other officials in the Fergana Valley and Tashkent. For this reason, in the above passage, the translators have given the word *Dodhoh* on their own in order to preserve the original meaning and to show the uniqueness of the period. In addition, in this passage we pay attention to some details that reflect the nationality, that is, the combination of tunics: we know that the tunic is one of the national costumes of the Uzbek people, which is a long outer garment with or without open cotton. the word is also referred to in our language as a cloak. There are also several types of this dress, for example, *kimkhob ton*, *zarbof ton*, *uqalik ton* and others. In this passage, a combination of massage tones is used. *Uqa* is a long, narrow fabric that is sewn to the edges of fabrics, clothes, and the like. In English, the compound is translated in the first part as robe made of cloth and in the next as a woollen *khalat* robe. The translators used a combination of made of cloth and woollen to give the word *uqa*. In the English dictionary, the word cloth is used for a specific purpose, i.e. a material used for decoration, and the robe is used to mean a serbar long coat. In general, the word *uqalik ton* was correctly translated by the translators in the form of robe made of cloth and woollen *khalat* robe.

In history, with the help of various nicknames, nicknames, etc., a person's place, title, position, ancestry, lineage have been indicated. Adding nicknames specific to a person who represents his or her clan, tribe, or lineage when naming people expands the imagination with a wealth of information about that person, giving the name owner a different name. made it possible to separate from people. One of such words is the word *savior*, which is often used in the play and always comes with the name of *Mirzakarim*, one of the main heroes of the play.

Reality: "Kutidor was counting on himself:

"You can't remember me," he said. "When I was a rescuer in Tashkent, you were about five or six years old ..."

Translated into English by I. Tukhtasinov: "Kutidor by counting something in his mind and said:

- By the way, you can't remember me, - he said. When I had business in Tashkent, you were about at the age of five or six ... "

K. Ermakova's translation: "Kutidor quickly made some mental calculations.

"Ah, of course, how could you remember me ?!" he remarked. "When I was trading in Tashkent you wouldn't have been more than five or six..."

If we look at the translation of this passage, the word *savior* is given in the form of *savior* and *savior*, that is, in its own right. Because in the explanatory dictionary of the Uzbek language the following meanings of this word are given: 1) a big rich, investor with a box-box-money-world; 2) In the Kokand khanate: a palace official who receives, stores and transfers money collected from taxes to the khan's treasury. The word *savior* in the work corresponds to the second of the above meanings, i.e., a palace official who receives, stores, and transfers the money collected from taxes to the khan's treasury. For this reason, the translators gave the word *savior* in its original form without translating it in order to preserve the historicity of the work.

Here is another example. Reality: "There were fifteen people in the gathering, from Mahmudniyaz Kushbegi, Qasim commander, Qambar juror, Karimqul ponsads to Tashkent's nobles and nobles ..."



Translated into English by I. Tukhtasinov: "There were 50 distinguished people, beginning with Mukhammad Niyaz Kushbegi, Kasim Minboshi, Kambar Sharabdor, Karimkul Pansad ..."

Translation by K. Ermakova: "About fifteen of the town's eminent men had gathered here, including Muhammad Niyaz Kushbegi, Kazim Mingbashi, Kambar Sharbatdor, and Karim Kul-pansad."

If we pay attention to the English translations of the historical-archaic words encountered in this passage, all the words related to the profession are reflected in their original form. Because the translators tried to preserve each word according to its meaning in the explanatory dictionary of the Uzbek language. In particular, the word commander in the play was used to mean an army chief, and the translators, realizing this, gave it in the play as commander and commander. Also, in large gatherings in the khan's palace, the word "juicer" is used in its original form in reference to the person who puts wine in May. The word pansad, which is one of the titles given to military commanders during the khanate period and is used to refer to a person who holds the same rank, usually commanding a military unit of 500 men, has also been translated into English as pansad.

We know that translating a work from one language to another requires many qualities from a translator. That is, without a deep and perfect knowledge of the language in which the work is written, without studying the environment and period, without getting acquainted with the customs and history of the people described by the author, it is impossible to create a harmonious artistic translation. Therefore, translators have a great responsibility when translating works of art from Uzbek into another language. Because in translation, all aspects of the language of the work must be given correctly. Otherwise, the quality and content of the work will be damaged in the translation, the charm and color that the writer wants to express will be lost, and as a result, the beautiful, moving work may become a series of simple words in the translation. That's why translators often use realities. This does not give the said good result either. Professor AV Fedorov in his textbook "Introduction to the theory of translation" (introduction to the theory of translation) shows three different ways of reflecting the realities of translation:

Transliteration (full and partial) is the direct phonetic adaptation of a word or the addition of suffixes to one's own language;

Create a new word or phrase using real existing elements in the language to express the subject or by morphological conjugation;

Translating words that express realities in another language using words that are close to that reality in terms of function and function.

When translating realities from Uzbek into English, the first method is used, and in some cases only the third method. In the language of translation, transliteration is used to emphasize its uniqueness in the absence of words and concepts appropriate to the realities. As we have seen above, the English translations of Abdullah Qadiri's novel *The Last Days* are rich in realities, especially in the delivery of historical words. For example, if we take an excerpt from the translation into English by K. Ermakova: "The mullah thanked Allah and the marriage ceremony was over. All the present prayed for bride and bridegroom's happiness, raised their hands and said "Amen!"

Young man accompanied Atabek to the mikh-mankhana.



The feast began.

Atabek was impatient with desire but the feast went on and on. Only two hours passed, but they seemed him to be years. At last the time of the last evening prayer came. Countless empty dishes and cups were taken away; the table-clothes were rolled up and the matchmakers came to take the bridegroom with them.

The prayer for the young to live in peace and harmony was said again, and Atabek was taken to ichkary. Women and children were at the doors of Kumush's room. Some women were holding candles in their hands. The bride's room was richly decorated with carpets and suzani, a lot of things were brought here from kutidor's room. A huge chandehar was hanging down from the ceiling, three dozen of candles were illuminating the room with a mysterious light.

Dressed in a white, as if it were a party for the girls given by a bride on the eve of her wedding, was sitting Kumush. She was crying and did not listen to what the matchmakers were telling her. Suddenly a shout sounded from the yard:

Bridegroom! Bridegroom is coming!

Blushed with embarrassment, Atabek appeared on the threshold, he did not know what to do. But the door opened, and the matchmaker invited him:

Will you come in, bek!

Atabek's heart was beating so loudly that he was afraid the matchmaker might hear it's beating.

Atabek came in and the matchmakers close the door, but she left a slit through which it might be seen what was taking place inside the room. Silver was standing with her back to the door pulled her handkerchief. She even did not turn round to look at the person who had come in.

-Oh, my dear! - Atabek said and pressed her thin hands. Silver started and moved away.

"Don't touch me," she said.

-Why? Why don't you look at me? - uttered Atabek in a husky trembling voice.

Kumush hardly overcome her unwillingness to look at her husband and cast a suspicious hostile glance at him. She looked and became stiff... Then she came closer and said with emotions:

-This is you?

-Yes, it's me.

-I can't believe to my eyes, - said Kumush at last.

-Neither can I, - said Atabek, without taking off his eyes.

Silver put her small hands and delicate hands on Atabek's shoulders and he embraced her with his large and strong hands.

Silver began to scrutinize his face.

-What an unexpected happiness! - she said softly and burst out laughing with her ringing silver-like voice, which was so matched with her name- Kumush."

Here, the word "mullah" is translated into English as "mullah". In addition, if we look at the history, at Uzbek weddings, according to special traditions, a separate table is set for the bride and groom's friends, and in the excerpt, the interpreter sets the table for the groom. brought the room simply in the form of



a “mikhmanhana”. At the same time, the translator translated the word "inside" in the play as "inside" in this case.

In reflecting the national identity of a historical period, it is also important to be able to convey the psychological actions, habits, appearance, norms of behavior, behavior and rituals of a particular people. Because the depiction of such features of each person of each nation gives a national character to the work of art. We all know that the languages of the Uzbek people and the English people are structurally different. but nations must know each other well, understand each other. The enjoyment of the wealth created by one nation by another is in line with the peace-loving goals of nations. Translation should serve the same purpose. Translation removes language barriers, brings long distances closer, and brings peoples closer together. The expansion of literary ties between the Uzbek and foreign peoples will require the creation of perfect literary translations from these two literary bases.

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