



## TRANSLATION ISSUES OF ABDULLAH KADIRI'S « GONE BY DAYS » NOVEL FROM ENGLISH INTO UZBEK LANGUAGE

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**Abstract:** *The given article deals with the translation problems of the Abdullah Kadiri's «Gone by Days» novel from English into Uzbek language and discusses issues with translation and equivalence, particularly when using cultural phrases that represent national traditions and customs. There are given different types of translation methods in two languages, how national-cultural words were translated into English and given semantic peculiarities of analyzed words while translating. In addition, how these words retained their structure and meaning in English in the process of translating. Cultural concepts typically pose fewer difficulties. The national-cultural distinctiveness of translating traditional Uzbek literature into English is a major focus of this research.*

**Key words:** *metaphor, synecdoche, novel, story, literary terms, literary style, figurative sense, metonymy, synonym, national-cultural distinctiveness, translation and equivalence.*

### INTRODUCTION

The goal of translation is to transform a text in the source language into a text in the target language. This means that the message produced by the translator should call forth a reaction from the target language receptor similar to that called forth by the original message from the source language receptor. The content, that is, the referential meaning of the message with all its implications and the form of the message with all its emotive and stylistic connotations must be reproduced as fully as possible in the translation as they are to evoke a similar response. While the content remains relatively intact, the form, that is, the linguistic signs of the original, may be substituted or replaced by other signs of the target language because of structural differences at all levels. Such substitutions are justified; they are functional and aim at achieving equivalence. Equivalent texts in the two languages are not necessarily made up of semantically identical signs and grammatical structures and equivalence should not be confused with identity.<sup>1</sup> The romanticism of Abdullah Kadiri is firmly anchored in the characteristics of local literature. As a result, a significant area of creative activity is demonstrated by the Uzbek artist's methodological investigation. The authors' novels are currently literary phrases and Other excellently written works from that time period set them apart from numerous prose works. In particular, the Uzbek writing of the 1920s, which includes the books "Days gone by" and "Scorpion from Altar," defines the creative apex of Uzbek literature. Therefore, Abdullah Kadiri's creative experience is constant important for young writers. The Roman Abdullah Kadiri book "Days Gone by" examines a number of universal themes and problems. Therefore, it can be difficult to describe it precisely. However, it may be argued that by first framing the novel as a wonderful love story, the author was able to approach the difficult subject of the fight

<sup>1</sup> O.I.Panchenko.Theory and practice of translation. Дніпропетровськ – 2008. p 3



between God and the devil, light and darkness in human destiny. The first realistic work in Uzbek literature, "Days Gone By" is also the most read and most extensively researched. Scientists, as usual, highlighted its similarity to folk epos and adventure novels from earlier eras, examined the historical context, and paid particular attention to the representation of national traditions in it.

## **METHODOLOGY AND LITERATURE**

The writings of this author not only demonstrate the uniqueness of his written work, but also, to a certain extent, help shape the literary trends of the decades to follow. We are aware that the book "Gone By Days" has been translated in several different countries, primarily in German and English. It goes without saying that a translator must possess a wide range of information and translation skills in order to successfully translate such an original work from one language to another without losing its appeal. This is due to the fact that many national terms used in the play might not have exact translations in other languages, but the translator must be able to find a suitable workaround. The norms of "translation theory" also show us that it is possible to explain non-equivalent concepts from one language to another, but spending too much time on it will dull the reader and make the text less interesting. The main characters of the authors novels are captivating with their vitality, naturalness, unmistakable sparkle of the soul, extraordinary charm and poetic richness of mysteries. In his literary works, nomads have different forms and are called «tropes» in many literatures. «Movements» means the transfer of the name or symbol of one thing to another, or the use of words in a figurative sense, in order to enhance the artistic value, expressiveness of a literary work. Uzbek linguistics has studied in great detail the issues that occur in different forms, the processes that occur as a result of these processes, the types of these phenomena, their specific features. The story of this delicate, sincere and passionate love captivates millions of souls and fascinated the readers with the beauty and grandeur of the author's prose. The author's novel «Last Days» was first translated by rectors of the Samarkand State Institute of Foreign Languages Ilhomjon Tukhtasinov and British Kerol Ermakova. Edited by Julie Vikenden. The English version of the novel was published by the famous French publishing house Nouveau Monde Editions with the support of the Karimov Foundation. This research begins with a semantic analysis of the target text and provides the reader with a way to verify the true meaning.

## **RESULTS AND DISCUSSION**

The principles of translation theory state that prose has a content-equivalency type, although numerous studies on literary works have shown that no one equivalence can be employed, and each translator has their own methods for selecting the right kind of equivalence. The broad issue of selecting the appropriate form of equivalency is addressed in the study questions that follow. In contrast to other literary works, translations of novels have the peculiarity that the translation indicators do not entirely match the original language, and that the original material is not entirely replaced. The complete transition of mind and ideas is not prevented by the absolute identity of the translation to the original. How this novel was translated into English, the process of translating a work of art is illustrated in the process of translating a work of art. Let us consider whether it has retained its structure and meaning. For this, *Kerol Ermakova's translation of «Atabek, Yusufbek - the son of a pilgrim». It was the seventeenth day of dalv, hijri ear.*

In this sentence, we can see two words which we cannot understand in English. Because «dalv and hijri ear» are Uzbek words namely, related with dialect.



*A wintry day calls to evening prayer rang from all around as the sun set.*

And also there, words «evening prayer» -«kechki sig'inish» was used as «shom azoni». Not surprisingly, evening prayer are not same meaning, but translator utilized this word, and gave us the same meaning.

... *With one or two exception the rooms were overflowing with travelers from a far.* We know «rooms» is translated – «xona» from English into Uzbek, but in this novel, translator translated «hujra». Xona and hujra cannot be the same meaning, but in other way they are synonyms.

*Empty by day, this place was now teeming with life; the rising rocket of lively conversations interpreted with lusty laughter soared to an indescribable cacophony; the whole compound teemed poised to shoot up into the heavens at any moment.* In this piece of novel, we can see that one of the good idiom «to shoot up into the heavens». We translated it «jannatga chiqmoq,» however translator interpret it «ko'kka ko'targudek».

In the process of transmitting a translation, the translator must retain the content of the message in any way. This is a very important meaning. Therefore, the translator may often have to change the form to preserve the content, but if it would be good if he could convey that meaning in the language of translation. In this passage of the novel we can see that the other artistic means of expression have been used.

- Caravanserai-saroy(karvonsaroy)
- happy-go-lucky-serchaqchaq
- kurpach-ko'rpacha(blanket)
- a light fuzz of moustache just showing through-murti sabz urgan
- Candle flames flicker in a lively dance- sham yonadir.

## CONCLUSION

The comparative analysis of Abdullah Kadiri's «Days gone by» and Carol Ermakova's translation shows that, the translator used the method of formal equivalence with many lexical words. Summing up, in this article we can define the differences and similarities between the two irrelative language phrases and learn how they are differentiated by using these methods. Translation of these words depends on the context, which helps to identify their concrete meaning. Although the active translation of Uzbek literature into English during those years was the primary cause of errors and deficiencies in the translation of works from Uzbek to English in the late 20th and early 21st centuries, translation criticism and the unique characteristics of translation from Uzbek to English are still underdeveloped. It might also be seen as the result of non-manifestation. As a result, these flaws exist objectively in the sphere of translation in general as well as in the literary translation of Uzbek to English. Concrete lexical meaning (importance), this or that the lexical-semantic variant of a verb depends on structure and lexical meaning of words that distribute them. Contextual meaning of a word is always effective semantically and stylistically owing to its unexpectedness as well. It often used in stylistic purposes and therefore a translator runs into two obstacles: he should avoid and at the same time not to break the norms of translation. The most difficulty presents the translation of emotional coloring that demands lexical changes.

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