

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

## International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2020 Issue: 03 Volume: 83

Published: 30.03.2020 <http://T-Science.org>

QR – Issue



QR – Article



**Shahlo Maqsudovna Tillayeva**

Bukhara Engineering and Technological Institute

A teacher of

Foreign Languages Department

## REFLECTION OF NATIONALITY IN THE ENGLISH TRANSLATION OF THE NOVEL “DAYS GONE BY”

**Abstract:** *the Karimov Foundation has published a monumental project - an English translation of the novel “Days Gone by” by the famous Uzbek writer Abdullah Qadiri. This work, which is the first example of the Uzbek national school of novels, was translated into English and published by the famous French publishing house Nouveau Monde Editions. The novel was translated by Carol Yermakova, a British literary critic who has translated more than 30 works of art, and edited by Julie Weekenden. This edition was created by Bobur Ismailov, a well-known Uzbek artist. Unfortunately, foreign readers do not know enough about Abdullah Qadiri's creative legacy. In this regard, the Karimov Foundation has decided to translate the novel “Days Gone by” into English and publish a gift edition of the work in the Latin alphabet for young people in Uzbekistan.*

**Key words:** *novel, Uzbek literature, aphorisms, culture, psychological characteristics, ceremonies, Uzbek weddings, special traditions.*

**Language:** English

**Citation:** Tillayeva, S. M. (2020). Reflection of nationality in the English translation of the novel “Days gone by”. *ISJ Theoretical & Applied Science*, 03 (83), 413-416.

**Soi:** <http://s-o-i.org/1.1/TAS-03-83-77> **Doi:**  <https://dx.doi.org/10.15863/TAS.2020.03.83.77>

**Scopus ASCC:** 1203.

### Introduction

It should be noted that Abdullah Qadiri was born in Tashkent in 1894 and lived a short but bright life. His first novel, “Days Gone by”, is rightly considered a masterpiece of twentieth-century Uzbek literature, and has become a favorite of several generations of Uzbek readers. The famous writer, a brilliant representative of the Uzbek enlightenment, Qadiri was a victim of Soviet repression and was executed in 1938. The novel was banned for many years after the author's death. There is evidence that people who found “Days Gone by”, in their homes were interrogated and imprisoned. Twenty years after his death, Abdullah Qadiri was acquitted and his works were republished. The Martyrs' Memorial Complex and Museum in Tashkent contains a wealth of information on the life and work of Abdullah Qadiri. The publication of the novel “Days Gone by” in English was an important step in introducing readers to the rich artistic culture of the Uzbek people and its bright representatives.

### II. Literature review

After gaining independence, the Republic of Uzbekistan has made great strides in Uzbek literature, including translation. The best works of Uzbek literature have been translated into foreign languages. In turn, the Uzbek people began to directly enjoy the masterpieces of world literature. Uzbek literature has contributed to the enrichment of world literature through its masterpieces. In other words, the original masterpieces of Uzbek literature, such as Alisher Navoi, Abdullah Qadiri, Oybek, Gafur Gulam, Kamil Yashin, Zulfiya, Abdulla Qahhor, are not only Uzbek literature, but also world literature, is enriching its treasury.

A number of works have been translated from Uzbek into English and into German and English. Excerpts from Alisher Navoi's epic “Farhod and Shirin”, “O' sakiz ming olam oshubi...”, “Ko'rgali husningni zoru ...” ghazals, several aphorisms, Abdulla Qahhor's story “Sinchalak”, “Shahi so'zana” drama, Uzbek folk tales, Abdullah Qadiri's novel “Days Gone by” was published in English, German

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

and English, a number of aphorisms of Alisher Navoi, “Qush tili”, a number of Uzbek folk tales. In addition, many works of our first President Islam Karimov have been published in English and other languages.

### III. Analysis

Each nation has its own living conditions, language, culture, psychological characteristics, in short, national character and traditions. The peculiarities of a nation are reflected in the work of art and form its national color. One of the hallmarks of national identity is reality. Realities include national dishes, clothing, national instruments, household items, names, nicknames, urban, rural features, architecture, geographical names, natural landscapes, names of animals and plants, degree, words and phrases denoting titles, classes, and other characteristics, denoting institutions, organizations, religious ceremonies, and other ethnographic symbols. It is important to get acquainted with the state of translation from Uzbek to foreign languages, including how these translations reflect the national way of life, customs and historical traditions and customs of the Uzbek people. It is also important to be able to express the psychological behaviors, habits, appearance, norms of behavior, behavior and rituals of a particular people in the translation to reflect the national identity. Because the description of such features of each person of the nation gives a national character to the work of art. We know that translating a work from one language to another requires a lot of qualities from a translator. That is, it is difficult to create a well-rounded artistic translation 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 of the people described by the author. Therefore, translators who translate works of art from Uzbek into another language have a great responsibility, because all aspects of the people who speak the language in which the work is written must be given correctly. Otherwise, the quality and content of the work will change in the translation, the charm and color that the writer wants to express will disappear, and as a result, a beautiful, moving work may become a collection of simple words in the translation. That's why translators often use realities. This case also does not give the said good result.

Professor A.V. Fedorov, in his textbook “Введение в теорию перевода” (Introduction to the Theory of Translation), shows three different years of reflecting reality in translation:

1. Transliteration (full and partial), direct phonetic adaptation of a word or addition of suffixes of the language to the base of the word;
2. Create a new word or phrase using the elements that are known to exist in the language to express the subject, or by morphological conjugation;

3. Translating words that express realities in another language using words that are close to that reality in terms of function and function (although they do not know exactly).

When translating realities from Uzbek into English or German and English, the first method is more often used, and in some cases only the third method. In the language of translation, transliteration is used to emphasize the uniqueness of realities without words or concepts. If this word is used for the first time in English or German and English translation text, or if it is less common, it should be explained. For example, Abdullah Qadiri's novel “Days Gone by” was translated from Uzbek into English, German and English. The novel is, of course, very rich in realities, and many of them were first published in English or German and English. So the translator transliterated the realities and commented on them. For example, consider an excerpt from an English translation:

“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 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 dozens 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 matchmaker closed the door, but she left a slit through which it might be seen what was taking place inside the room. Kumush was standing with her back to the door pulled her handkerchief. She

## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

even did not turn round to look at the person who had come in.

- Oh, my dear! - Atabek said and pressed her thin hands. Kumush 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 emotion:

- This is you?

- Yes, it's me.

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

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

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

Kumush 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 "mulla" is translated into English as "mullah". In addition, at Uzbek weddings, according to special traditions, a special table and treats are set for the bride and groom's friends, and in the excerpt, the interpreter simply describes the room where the table was prepared for the groom as a "mikhmanhana", quoted. The translator also translated the word "Ichkari" in the play as "Ichkary" in the same way. The term "So'zana" is also translated into English as "Suzana". These include the words "sandal", "qishloq", and "ariq" used in the play.

If the word representing the original subject and concept does not differ much from the words in the target language and does not have a purely local meaning, the third way of reflecting the realities in the translation is used. That is, "kigiz" in German and English "Wollfillz", "namozshomgul" - "Konigin der Nacht", the word "qimiz" "gegorene Stutenmilch", the word "musallas" "Rebensaft", the word "binafsha" can be quoted as "Vielchen".

#### IV. Discussion

The ability to convey the psychological actions, customs, appearance, norms of behavior, behavior and rituals of a particular people is also important in the translation to reflect the national identity. Because the description of such features of each person of the nation gives a national character to the work of art. For example, below we will show you how to translate such "national" movements:

"Mirzaboshi kirib xonga qulluq qildi va Musulmonqulga qarab qo'l bog'ladi".

Translated into German and English as follows:

"Der Mirza-Boschi trat ein und verneigte sich ehrerbietig von dem Khan und dann vor Mussulmonkul".

If we know how to translate this sentence from German and English into Uzbek without national colors, we can know that it has the following translation:

"Mirzaboshi kirdi va hurmat bilan oldin xonga, keyin Musulmonqulga ta'zim qildi".

The translation does not reflect the national image of the Uzbek people, such as qulluq qilmoq, qo'l bog'lamoq.

The Uzbeks and the Germans and the British live in a very remote area, in different latitudes, and their languages are very different in structure. However, nations need to 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.

Translation is a creative process of recreating the original. To do this, you must first be fluent in both languages. In translation, philological analysis goes hand in hand with intuition. In the absence of a non-linguistic translation, ensuring that the source language and the target language (in the example of the text being translated) are alternate requires special skills on the part of the translator. Scholars around the world have different approaches to the science of translation. They argue that translation is part of linguistics, or that translation is an independent science, that its linguistic wing is the most developed and has a bright future. They also point out that translation has two wings: language and literature, and that they always complement each other. From the above considerations, it can be concluded that translation studies is not a part of linguistics, it is an independent, general philological discipline that relies on the achievements of linguistics, but is the object of its own special study. At the same time, translation is closely related to a number of other disciplines: geography, psychology, aesthetics, ethnography.

In solving the problems of the theory of translation in the field of language, it is important to conduct a comparative analysis with the translations of the most exemplary works of national literature in foreign languages. A comparative analysis of the translations of Abdullah Qadiri's novel "Days Gone by" shows that the analysis of the means of artistic expression in the literary translation, the principles of translating the linguistic features of the work, plays an important role in illuminating the problems of language and translation. As we work with various exercises and changes in the translation process, of

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

course, we face certain difficulties in our work. It is advisable to divide them into the following types:

1. Lexical difficulties
2. Grammatical difficulties
3. Phraseological difficulties

If we look closely, in practice, the translator often encounters phonological difficulties. In such cases, the translator faces certain difficulties in translating certain phonological phenomena, more often called onomatopoeia, from one language to another. Because in such cases, the translator is required to give the imitation words in the original language as they are spoken in that language. For example, it can be a big problem to translate from one language to another, such as snoring, clearing the throat, making sounds with the tongue when surprised or excited.

### V. Conclusion

Abdullah Qadiri's novel "Days Gone by", one of the richest heritages of the Uzbek people, not only fully reflects the national traditions of the Uzbek people, but also describes the hardships and injustices experienced by the people at that time. The play vividly depicts the struggle for the throne between the khanates and the lives of ordinary people who suffered as a result of these struggles. One of the most difficult

issues in literary translation is the expression of the features of the living vernacular, that is, the vernacular. Today, translation is more important than ever in our independent republic. This is due to the development of Uzbekistan's extensive diplomatic, economic, cultural and scientific relations with the outside world.

In conclusion, it should be noted that the translation has a variety of meanings, that is, it contains all the meanings and meanings specific to the language. It is a matter of distinguishing these types of meanings and translating them from one language to another. When a translator deals with meanings, which of them goes from the source language to the target language (the level of transition, of course, depends on the level of the translator), and which ones do not pass into another language, because such events are the main reason for its existence is that there are at least some unique features in languages. This means that if there is no possibility of translating any meaning from the original language into the target language, then the original language has an idiomatic (unique) linguistic unit or phenomenon, in which the translator can only do three things:

- 1) refers to the explanatory translation;
- 2) refers to the translation transcript;
- 3) refers to translation transliteration.

### References:

1. Qodiriy, A. (1992). "O'tkan kunlar". (p.84). Tashkent: "G'afur G'ulom", 6.
2. Vladimirova, N. (1973). "Milliylikni tarjimada ak ettirish muammosi". (p.153). Tashkent.
3. Raxmatullayev, Sh. (1978). "O'zbek tilining izohli frazeologik lug'ati", "O'qituvchi", p.74.
4. Karimov, B. (2006). "Abdulla Qodiriy". Tashkent: "Fan".
5. Karimov, B. (2003). "Qodiriy qadri". Tashkent.
6. Karimov, B. (2004). "Adabiyot, badiiyat, abadiyat". Tashkent: Xotiralar, badialar, maqolalar.
7. Karimov, B. (2004). "Daha go'zal bitiklar". "Yangilanish sog'inchi". Tashkent.
8. Salomova, G.T. (1983). "Tarjima nazariyasi va asoslari". (p.87). Tashkent.
9. Rahimjonov, N. (2007). "Mustaqillik davri o'zbek she'riyati". Tashkent: "Fan".
10. Kadiri, A. (1968). "Die Liebenden von Taschkent". (p.106). Berlin.
11. Sarimsoqov, I.B. (2004). "Badiiylik asoslari va mezonlari". Tashkent.
12. (n.d.). Retrieved from [www.ziyonet.uz](http://www.ziyonet.uz)
13. (n.d.). Retrieved from [www.doklad.ru/Qodiriy/doklad/view/zip-891.html](http://www.doklad.ru/Qodiriy/doklad/view/zip-891.html)
14. (n.d.). Retrieved from [www.google.com.Qodiriy.html](http://www.google.com.Qodiriy.html)