
Translation Of Common Words And Phrases In The Novel “Days Gone By” By Abdulla Kadiri

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ABSTRACT

This article is devoted to the study of Turkish and Russian translations of common words and phrases in the novel “Days Gone Bu” by Abdulla Kadiri, a well-known representative of twentieth-century Uzbek literature, a well-known writer and the founder of Uzbek novels, subtleties, folk culture, and national identity. In the article, the author emphasizes that the Uzbek and Turkish languages belong to the same language family, and that the translator should be very careful when translating the work, and should study the original source in depth.

KEYWORDS

Common word, phrase, Uzbek spirit, translator's skill, author's style, originality, melody, nationality, literary translation, full (adequate) translation, alternative (equivalent).

INTRODUCTION

The fame of Abdulla Kadiri, a well-known representative of twentieth-century Uzbek literature, a well-known writer and the founder of Uzbek novels, has been widespread since the mid-1920s. As our scholars point out, the critics of that time studied the author's works not “objectively” but “carefully” in order to find a “slant” in the work. However, the Uzbek people secretly

read the first Uzbek novels, which were “forbidden” to read, and then shared them hand in hand. The more the dictatorial regime banned the work, the greater the interest in it. No ideological pressure prevented the reading and study of Kadiri's works.

An important feature of Abdullah Kadiri's work is that he addresses the depiction of

serious social and political events taking place in society at a time of historical turning points. This feature is especially evident in his historical prose, which consists of two major novels. The novel “Days Gone By”, published in 1926, was dedicated to the “Khan's time”, which was one of the most difficult and dark days of the recent past of our people. Well-known orientalist Bertels, referring to the novel “Days Gone By”, noted that “along with the European novel, English novel, Russian novel, the Uzbek novel was created”. Influenced by Kadiri's work, Mukhtor Avezov, a well-known Kazakh writer and author of the famous novel Abay, wrote in his novel “Days Gone By” that Abdullah Kadiri became “the greatest writer of the East” in the 1920s.

MAIN PART

Well-known literary scholar B. Karimov says about the personality and work of A. Kadyri: “We should pray for the purity of his soul. Probably 500 novels have been written so far, “Days Gone By” remains the first written rare work. Our great grandfather left us a great spiritual property. Read the works of Abdulla Kadiri 10-15 times, a person will not be bored, he will find new facets. You can never say the last word about works written with great artistry. It serves the present, the future, and history. Abdulla Kadiri has a great saying: “tarixiy romanlarning yaxshi jihati shundaki, u bizga tarixni o'rgatadi”. It has exemplary and important aspects for both 17-18 year old boys and girls, as well as for adults. In fact, we have been referring to Kadiri's works for almost a hundred years, and we find something new every time we read them.

By the end of the 1950s, when the names of the victims of repression had been vindicated, all of the author's works began to be

republished, one after the other, albeit in the form of a sieve of Soviet ideology. Soon they began to be translated first into Russian and then into other languages. Since the late 50s of the last century, Uzbek literary critics have dared to express warm thoughts about Kadyri's work. The author's works began to be republished, but their call for mutual unity and national independence for the development of the nation was removed ... [1,5] During the Soviet period, Uzbek scholars commented on and studied many aspects of Qadiri's works. Many scholars, including M.Kushjanov, L.Kayumov, H.Abdusamatov, S.Mirvaliev, U.Normatov, A.Kuljanov, F.Nasriddinov, have published articles and scientific pamphlets on the author's work [1,5]. These scientific studies also differ drastically in terms of when and by whom they were written. During the years of independence, the author's works were published in full in accordance with the original written by the author. New scientific analyzes of the works were presented by such literary critics as M.Kushjanov, O.Sobirov, H.Qodiriy, U.Normatov, S.Mirvaliev and B.Karimov. Well-known Uzbek scientists O.Sharofiddinov and B.Kasimov also contributed to this [2].

Well-known Uzbek literary critic, poet M. Kushjanov, when writing “Pure Uzbek life, Uzbek spirit and spirituality are reflected in the works of Abdulla Kadiri”, gave the most appropriate assessment to the great writer [3,3].

For almost a hundred years, Abdulla Kadiri's works have attracted the attention of not only Uzbek readers, but also fans of Uzbek literature in many countries around the world. The role of literary translation is invaluable. The level of translations of the author's works, the skill of the translators, the level of

knowledge of the original and the language of the translation are important factors in this. This can also be understood from the scientific works in which the translation of the novels is analyzed. It should be noted that the novel "Days Gone By" was translated into English. This work was done by an American translator, holder of the Order of "Friendship" of the Republic of Uzbekistan Mark Reese. Congratulating the Uzbek people on the adoption of the state language in October 2020, Mark Reese said: "For the last 26 years, the Uzbek language has had a great impact on me. You can learn Uzbek traditions, history, culture and religious teachings of your country through the Uzbek language. That is why your language has left a special mark on my life ... God willing, next year I can go to Tashkent to study the Uzbek language in more depth and translate Abdulla Kadyri's "Scorpion from the altar" [4].

In accordance with the Decree of the Cabinet of Ministers of the Republic of Uzbekistan No. 1027-F "Taking into account the great importance of the work of the great Uzbek writer Abdulla Kodiri, about the love and devotion to the Motherland in the hearts of the younger generation, raising the sense of pride in the spiritual heritage of our ancestors and the celebration of the 125th anniversary of the writer" dated December 3, 2018, state-level events dedicated to the 125th anniversary of Abdulla Kadiri in 2019 were held in our country [5]. This article is dedicated to the study of the Turkish and Russian translations of famous words and phrases used in the speech of the characters of the great work of the famous author - the novel "Days Gone By" [6].

RESULTS AND DISCUSSION

For almost a hundred years, Abdulla Kadiri's works have taken a worthy place in the hearts of millions of Uzbeks with their charm. The words and graceful expressions in the works of the writer have been passed on by word of mouth among our people and have become an integral part of live speech. Of course, the role of living films made by our famous directors on the basis of the author's works is invaluable. It is the duty of translators to translate such unique words and phrases in the translation of works.

"Days Gone By" begins with the well-known words "'Moziyg'a qaytib ish ko'rish xayrlik, deydilar. Shunga ko'ra mavzuni moziydan, yaqin o'tkan kunlardan, tariximizning eng kirlik, qora kunlari bo'lg'an keyingi "xon zamonlari"dan bel-guladim" [6,5] by A. Kadyri. This introductory word on the first page of the novel is translated into Turkish as follows: Maziden ibret almak gerekir derler. Bu yüz-den konuyu ma-ziden, yakın dönemde geçmiş günlerden, tari-hi-mi-zin en kirli, en ka-ra günleri olan son dönem "hanlık dev-ri"nden seçtim. The translation is fluent, the content in the artwork is full, given reliably. Nevertheless, the first sentence, which was memorized in the language of our people, turned into Turkish in the form of "Ma-zi-den ibret almak gerekir" (Мо-зий-дан ибрат олмоқ керек). Of course, it is wrong to say that this is a mistake, but when the translator was informed that this sentence became an aphorism among the Uzbek people, he would have translated it exactly in the form of "Maziye dönüp iş görmek hayırlı derler".

The episode, which is very familiar and interesting to Uzbek readers and fans of the film "Days Gone By", is a scene where Yusufbek Haji tells his son Otabek "good

news" (xushxabar) and his son responds to him wisely: "...Anchagina so'zsiz o'lturgandan so'ng hoji muloyimona so'z ochdi. – O'g'lim, hali san eshitdingmi, yo'qmi, haytovur biz saning ustingdan bir ish qilib qo'ydiq...

–Aqllik kishilarning o'g'ullari ustidan qilg'an ishlari albatta noma'qul bo'lmas, – dedi"[6,134].

Before analyzing the translations of this passage, it is worth recalling the continuation of the same scene - the episode when the Uzbek mother angered Otabek: "Biz sani Marg'ilon andisiga bunchalik mukkadon ketishingni o'ylamag'an edik, adabsiz... Otabek ham qizishdi:

– Xotin bo'lmasa nima, axir?!

– Qoshliq, ko'zlik bir andi!.."[6,135].

The above two passages have been translated into Turkish as follows: "Bir süre devam eden sessizlikten sonra hacı bey babacan bir sesle söze başladı:

Oğlum, haberin var mı yok mu bilmiyorum, ama biz senin fikrini almadan bir iş yaptık...

– Akıllı kişiler, elbette oğulları için hayırlı şeyler yaparlar, – dedi [6,143].

The rude words of the Uzbek mother are given in Turkish as follows: "Biz senin Mergilanlı bir yabanın eteğine yapışıp kalacağını düşünmezdik, edepsiz!.. Atabey de sinirlendi:

Hanım değil mi dedin, ne dedin? Kaşı gözü bulunan bir yaban! [7,144].

Although the passage does not exactly correspond to the author's style in Turkish, it has been translated reliably, and the original content has been delivered in translation. The

translator also worked very carefully on word choice. For example, for the word "muloyimona"- the word "babacan" (meaning "fatherly", "worthy of fathers"), and for the word "haytovur", which is often used by pilgrims, the word "ama" (but, but) is chosen. However, the Turkish translator was freer in translating the dialogue between Otabek and his mother. For example, it is said: "..Marg'ilon andisiga bunchalik mukkadon ketishing..." accumulation "marg'ilonlik bir kelgindining etagiga yopishib qolishing" (Mergilanlı bir yabanın eteğine yapışıp kalacağını)".

In addition, "settled from elsewhere; alien 2. The Turkish translator, who translated the word "andi" in the Turkish dictionary, meaning "wild", meaning "low" (in the eyes of the nobles, the rich) "[9], gave the word "wife" as "lady". However, it was better to give the word "old" (wife).

Let us now turn our attention to the Russian translation of the famous dialogue above: "После некоторого молчания хаджи ласково обратился к сыну: – Не знаю, слышал ли ты, сын мой, мы тут потрепили одно дело, тебя касающееся...

– Конечно, разумные люди не задумывают недостойного дела, если это касается их сына, – сказал он [8,147].

An Uzbek mother's argument with her son about anger is given in Russian as follows: "Могли ли думать, что ты свяжешься с какой-то маргиланкой, бесовестный.

Атабек тоже стал готрячаться: – А кто же она мне, если не жена?

– Пришлая... вот с такими глазищами и бровями!" [8,148].

In general, both the Turkish translation and the Russian translation of the above passages are reliable, graceful, and the translators have not overlooked any detail, only that both translations seem to lack a juicy, original tone. Another of the most beautiful scenes in the novel is the episode of the Silver and the Family meeting of the Otabek family:

“– Qani, bek otasi, ko'rmanani bering-chi! – dedi O'zbek oyim Kumushni imlab. Kumush uyalib zo'rg'agina salom berdi va Yusufbek hojining yaqiniga kelib bo'yin egdi. Hoji qo'li bilan Kumushning elkasiga qoqib suydi va Kumushning manglayig'a tegizib olg'an o'z qo'lini o'pdi:

– Bizning Marg'ilonda ham shunday kelinimiz bor ekan-ku, biz bilmay yurg'an ekanmiz-da, – deb tevaragiga qarab kulindi va qo'lini duog'a ochdi... O'zbek oyimg'a: Qani, mehmonlarni ichkariga olinglar, – deb o'zi tashqarig'a burildi” [5,315]. Every Uzbek knows these words by heart.

Now let's look at the Turkish translation of this passage: “Ha-di bey babası yüz görümlüğünü versenize! – de-di Özbek hanım Gümüş'ü işaret ederek. Gümüş, utangaç bir tavırla saygıyla selam ve-rip Hacı beyin yanına yaklaştı ve hafifçe eğildi. Hacı elini Gümüş'ün omu-zuna koyarak taltif edip, gelininin alnına koyduğu elini öptü: – Mer-gilan'da böyle bir gelinimiz varmış da bizim haberimiz yokmuş! – di-yerek çevresine bakıp gülümsedi. Sonra da ellerini kaldırarak dua et-ti... Sonra Özbek hanıma döndü: – Hadi, misafirleri içeri alın! – de-di ve dışarı doğru yürüdü [7,334]. The Turkish translator managed to turn this scene into a reality in every way.

Let's pay attention to the Russian translation of the scene: “– Hy, бек-ата, теперь

выкладывайте подарок за смотрины невесты! – ска-зала Узбек-аим и кивнула на Кумуш. Засмущавшись, Кумуш ед-ва смогла отдать “салям”, затем, приблизившись, склонила низ-ко перед ним голову. Хаджи приласкал Кумуш, погладив ее по пле-чу, и поцеловал свою руку, которой коснулся лба Кумуш: – Оказывается, вот какая у нас невестка в Маргилане, а мы и не знали! – сказал он с улыбкой, поглядел вокруг и раскрыл ру-ки для благословения... И он повернулся к Узбек-аим со словами: – Ну и что же, ведите гостей в дом! А сам направился на муж-с-кую половину” [8,344]. Although the Russian translation did not sound like the Uzbek original text or the Turkish translation, the translator did not “sacrifice” any of the original words in the exact Russian translation.

Another famous saying in “Days Gone By” is Kumushbibi's trembling words from a “stranger's” hand: “–Ushlamangiz, – dedi ham siquvchi qo'ldan qutilish uchun orqaga tislandi-” [6,60]. The Turkish translator of this word is “Dokunmayınız! – dedi ve kolunu tu-tan elden kurtulmak için geriye çekildi” - very reliable in the form of. In fact, the translator used the word “- Dokunmayın!” could be translated as a simple command tense (2nd person plural), but it does the right thing by adding the suffix -iz, which represents a high esteem that is almost never used in modern live speech.

As for the Russian translation, it is as follows: “–He тронь-те меня, – сказала она-”. As we can see, Kumush's “siquvchi qo'ldan qutilish uchun orqaga tislanihi” is not reflected in the Russian translation. Kumushbibi recognized Otabek in an excited voice: “– Siz o'shami?”. Otabek also answers: “–Men o'sha” [6,60]. This short but very exciting dialogue is given in Turkish as follows: “– Siz o musunuz?” – diye

sordu. “– Evet ben oyum!” – dedi Atabey...”. Here the translator translated the word original, literally.

However, if the Turkish translator had given the dialogue “– O... Siz miydiniz?” – diye sordu. “– Evet O... bendim!” – dedi Atabey...”, it would have been closer to the original. Russian translation of the dialogue: “– Вы тот самый?” “– Да, это я!”. From the translations, we are once again convinced of the great expressive power of the Uzbek language.

Translator G.Salomov in his monograph "Language and Translation" described the hero of the novel Kumushbib as follows: “Kumush is a chaste, educated, polite and honorable girl who was brought up in a noble, enlightened Uzbek family. It is this human quality in silver that finds its brightest expression in the perfect, elegantly crafted language of his writer ... The wedding day. The silversmith sees the unfamiliar groom as an evil “enemy”, but his upbringing does not require him to be rude, even to his opponent, and “ushlama” he says. One word, but it has a worldly meaning! How noble! There is horror, anger, excitement, and pain in that one word, but at the same time, there is certain ... respect. In the German translation of the novel, it is “Lasst mixts!” “ushlama” given that. The following observation of R. Fayzullaeva, who studied the translation of the work, has a deep meaning: “It's true that God spoke German to his opponents,” he said. It is a somewhat “rough” language phonetically and lexically. But at the same time, we are not talking about the German reality, but about the translation of the work, which elegantly depicts the Uzbek national life with a deep lyrical feeling! ” If translation was only a linguistic problem, it would be much

easier to move directly from all foreign languages to translation. However, translation is also an aesthetic problem [10,72-73].

CONCLUSION

Although the main reason for the mistakes and shortcomings in the translation of works from Uzbek to Turkish in the late twentieth and early twenty-first centuries was the active translation of Uzbek literature into Turkish in those years, criticism of translation and the peculiarities of translation from Uzbek to Turkish are still poorly developed. It can also be understood as a consequence of non-manifestation. Therefore, such shortcomings are an objective situation not only in the field of literary translation from Uzbek to Turkish, but also in the whole field of translation.

Translators should conduct in-depth, multifaceted research on the translations of the novel “Days Gone By” into Turkish, Russian and other languages, give an objective, objective, and, of course, professional assessment of the published translations, provide qualified instructions and guidance on the re-translation of works if necessary.

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