



REALIAS IN THE TRANSLATIONS OF THE NOVEL "DAYS GONE BY" BY ABDULLA KADIRI

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Annotation

The novel "The Days Gone" by Uzbek author Abdulla Kadiri stands as a pinnacle of Uzbek culture and history. Set in Turkestan during the latter half of the 20th century, the narrative captivates readers with its gripping plot, a heartfelt tale of love, and an authentic portrayal of Uzbek lifestyle. The central characters, including Atabek, his beloved Kumush, and their families Yusufbek-haji and Uzbek-Ayim, as well as Mirzokarim Kutidor and Oftob-Ayim, represent the upper echelons of society around which the story revolves. Kadiri's use of language authentically captures the essence of Uzbek, showcasing its beauty and conciseness. As a result, the novel abounds with various poetic devices such as metaphors, similes, and epithets. This study aims to explore and analyze the realia—words reflecting specific cultural or social aspects—in Kadiri's work, as well as to compare the translations of the novel into Russian by M. Safarov and into English by K. Ermakova in 2018, and M. Reese in 2019.

Key words: realia, compound words, translation methods, nationality

Introduction. Throughout history, Uzbek literature has stood out for its originality, vibrant imagery, and emotive depth. This distinctiveness can be attributed to various factors, including the evolution of the Uzbek language, the influence of foreign languages on Uzbek vocabulary, and the unique aspects of Uzbek culture and identity. From the 14th to the 15th centuries to the present day, works by Uzbek writers have captivated readers worldwide, offering them the opportunity to immerse themselves in a new, often fantastical, world. Abdulla Kadiri's debut historical novel, "The Days Gone," written in 1922, exemplifies this tradition. Set in the latter half of the 20th century, the novel provides a detailed portrayal of Uzbek life, contrasting the lifestyles of ordinary peasants and wealthy merchants while depicting their relationships. It also delves into the political landscape of the time, focusing on the reign of the last Kokand Khan, Khudoyarkhan. At the center of the narrative is young merchant Atabek, who, through a twist of fate, becomes entangled in the affairs of the khanate. As one of the early proponents of the Jadidist movement, Atabek's quest for enlightenment and his struggle for an independent state intersect with the tumultuous events of 1847-1862.[1]

Material and Methods. The language consist in the novel is rich in vivid and colorful stylistic devices, including metaphors, similes, and epithets, which showcase the beauty, elegance, and simplicity of the Uzbek language. According to F. Khajieva, the utilization of



stylistic devices aids readers in envisioning unfamiliar scenes, embracing new ideas, and grasping the implied meanings or nuances of words within specific contexts. Therefore, given its abundance of stylistic devices, Abdulla Kadiri's work has been subject to stylistic analysis, as evidenced by studies such as the article "Decoding of Stylistic Devices in Russian and English Translations of the Uzbek Novel "Days Gone By" by Abdulla Qadiri (Stylistic Correspondences and Transformations)." Furthermore, the novel transparently portrays the essence of the Uzbek mentality, showcasing unwavering patriotism, humanism, reverence for elders, humility, dedication to culture and traditions, as well as the indomitable spirit and bravery of the Uzbek people.[3] Translated into numerous languages, including English, the novel "Days By gone" continues to captivate foreign audiences. Notably, the 2018 English translation by Carol Ermakova, based on Muhammadnodir Safarov's 2009 Russian translation, was published by the French publishing house Nouveau Monde Editions. Additionally, another English translation, by Mark Reese, was released in 2019.

Analysis and Results. Translating any literary work poses significant challenges due to differences in language, culture, and the temporal gap between the original writing and the translation process. These factors create formidable obstacles for translators, necessitating a broad range of professional skills including linguistic expertise, historical knowledge, cultural understanding, and a rich vocabulary. The fundamental aim of translation is not to tailor the text to suit individual perceptions, but rather to faithfully preserve the content, functions, stylistic elements, communicative nuances, and artistic values of the original work. It is crucial to underscore that the primary objective in any translation is the accurate conveyance of the text's semantic information. All other aspects such as functional, stylistic, socio-linguistic elements, and emotional nuances rely on the faithful reproduction of semantic content. Essentially, the paramount task of any translator is to uphold the original meaning of the text and faithfully reflect the author's intentions and ideas.[4]

Discussion. According to the linguistic dictionary of Akhmanova, "realias are elements of everyday life and culture of the historical era and the social system, state structure and folklore of a given people, different to other people." From this it follows that the lexis of any of the languages contains specific words on which the nationality and identity of the people, their way of thinking and worldview are imprinted. Also, realias can be divided into several groups, based on the semantic and thematic background. [2] Let's discuss some examples from the novel: The word "hujra" takes its roots from the Arabic language and has two meanings. The first meaning of this word is "small room", while the second - "cell" is historically colored and denotes a living room at a madrasah, which was mainly used by teachers and students of educational institutions of the countries of Central and Western Asia. When translating this word in Russian, a peripheral method was used, in other words, the translator, using the phrase "уютнаякомната" (a cozy room), tried to convey the semantic meaning of the original word. However, the translator did not manage to preserve the historical, religious flavor of the word "hujra", since the word "room" itself, having three dictionary meanings: 1) a separate room for housing in an apartment, in a hotel, in a hostel, as well as a separate office premises; 2) a memorial room in a building; 3) a separate



premises for special purposes in a public place, at an enterprise, - does not include any single meaning close to the word "hujra". It should be noted that for a more accurate transfer of the meaning, the translator also used the adjective "уютная" (cozy). And due to the usage of this word, an image of a small, but quite comfortable room for temporary housing appears in front of the reader.

Conclusion. In summary, the examples and analyses provided highlight the presence of words in every language that carry exclusive national, cultural, religious, or historical significance. As such, translating these words, known as realias, demands a specialized approach and multifaceted analysis. This analysis entails not only examining linguistic and grammatical aspects but also delving deeply into the culture and historical context of the original language. Given the unique nature of each realia word, careful consideration and appropriate methods are essential in ensuring accurate translation and preservation of meaning.

References:

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