ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES VOLUME 2 | ISSUE 2 | 2021
ISSN: 2181-1385
Scientific Journal Impact Factor (SJIF) 2021: 5.723
DOI: 10.24411/2181-1385-2021-00305

ABDULLA QODIRIY'S NOVEL ''THE DAYS GONE BY'' AND THE ISSUE OF TRANSLATION

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ABSTRACT

The article is devoted to study the work of Abdulla Qodiriy, “The days gone by” and its translation. To clarify the use of national words and phrases as well as national and international coloring.

Keywords: the days gone by, nation, tradition, literary translation, Uzbek people.

INTRODUCTION

"The days gone by" by Abdulla Qodiriy: Translated first novel writtin by a Jadid writer in the Uzbek language. The novel is set on the eve of the Tsarist Russia's invasion of Tashkent and is long considered an attempt to reform Central Asian society in the face of colonial encounter. “The days gone by” has long been considered the national novel of Uzbekistan and is highly regarded by all levels of Central Asian society. It is clear that most nations appreciate the work. It is noted that it was the first novel and that it had been translated into English, and that “The days gone by” was a national novel and was of great importance in all aspects of Central Asian society.

METHODOLOGY

In this article, the English translation of Abdulla Qodiriy’s novel “The days gone by” is studied in comparison with the Uzbek language, and additional comments on the reconstruction are given in the translation.

RESULTS AND DISCUSSION

One of the most difficult issues in literary translation is the expression of the features of a living vernacular, namely a vernacular language. Abdulla Qodiriy’s novel “The days gone by”, one of the rich legacies of the Uzbek people, not only 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 describes the struggle for the throne between the khanates and the lives of ordinary people who suffered as a result of these struggles:

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"After 70 days of battle, Nurmuhammad's 3000 soldiers were diminished for 1500. The lives of military men were sacrificed under the ruins of Tashkent, that's why Nurmuhammad had to come back without any result.

During seventy days of fight, some faithful and true dwellers of Tashkent showed their loyalty to Azizbek and serviced him with ardor and sincerely, that's why he managed to stand against their enemy but now they were in terrible condition as well. During seventy days of war they decisively were pulled apart from the relationship with other villages that's why financial position of their life was under bad situation. All grains, seeds and sowing areas were on the enemy's hands, because of the 70 days of battle Tashkent's citizens couldn't manage to harvest. The state of shoemakers, artisans and poor people were without grain, flat-bread, and clothes. But despite the difficulties they didn't keep much attention to them because the spirit of victory, victory over the enemy. So they again were about to start farming. But... "

Through this passage, we can recognize that the play reflects the suffering and power of the people in history. The suffering of the people from the siege, their loyalty to their country, as well as their loyalty to Azizbek, even if it is bad, and as a result, Azizbek’s powerful blow against the oppression, are very clearly expressed. It should be noted that the readiness of Yusufbek Haji, a symbol of greatness, to give his life for the people, for the country where he was born and grew up, once again increases the student’s love for his homeland.

The work fully covers the events of the past. We have already proved this by quoting the author’s own words in this regard:

"It's clear, we took a step for new age we should follow this new age's novelties any way and also we feel the responsibility to create new works, novels and narrations while we introduce nowadays "Tohir and Zuhra", "Chor Derwesh"(Four Dervishes), "Farhod and Shirin" and "Bahromgor" for today's people.

My intention on writing "O'tkan kunlar" (The Days Gone By) was a small experiment in the way of romanticism. Actually it was a desire on the way of getting acquainted with the new era's novels. It is natural that each work comes out with lots of shortages in primitive and modern period of life and it corrects gradually with growing intellectual men and get into fruition. I took the initiative with the help of that encouragement and I didn't afraid of blame and mistakes on my work.

They say: "It is better to make an arrangement keeping in mind the history". That's why I began the matter from the history, from our recently past, darkest and fifty history after the "Khans age". Abdulla Qodiriy (Julqunboy)".

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It is also clear from the opinion of the author that the work serves to reveal all the details of the khanate period. Of course, every nation has its own history, its own experiences. In expressing this history, experiences, customs, rituals, of course, the writer-creator shakes the pen, relying on our national traditions. It should be noted that the play uses a lot of national words and phrases, which are a small factor in expressing the identity of the Uzbek people, their special traditions.

We know that the novel “The days gone by” was also recreated in a foreign language in foreign countries, that is, translated into German and English. Of course, translating such an original work from one language to another requires a great deal of knowledge and translation skills from the translator so that the translated work does not lose its charm. This is because many national words used in the play may not have equal equivalents in other languages, but the translator must be able to choose the right way out of this. We also know from the rules of “translation theory” that it is possible to explain non-equivalent terms from one language to another, but devoting oneself to this thing also bores the reader, making it a little difficult to read the work. The solution to such problems can be achieved through a lot of research, which requires real work. The following is an excerpt from the work, which brings to your attention the Uzbek national traditions, national expressions.

"Uzbek oyim was about fifty-five years-old woman. She was incompetent but very strict to her husband. She was not strict only to her husband but to the women of Tashkent as well. The other women couldn't do anything without Uzbek oyim in their feasts, funerals and in other ceremonies. Their doors were always open every time for her, the women who were about to marry their daughters, to choose a bride for their sons or who wanted to held circumcision ceremony just couldn't do anything without Uzbek oyim's advice. All women's wishes in their marry-making days, in their feasts were carried out without a word by their husbands; if Uzbek oyim participated. They could say their husbands that it was Uzbek oyim's order. Even women's husbands obeyed her. So, we can say that she had a great impact on everybody, both women and men. Uzbek oyim didn't want to go to all wedding ceremonies".

If we look at the passage from the work, in this small passage we can find many national words and phrases that are typical of the Uzbek nation, but there are words that are in the Uzbek language itself also need to be explained. As we become acquainted with the interpretations of certain words taken from the work, it takes a great deal of knowledge and skill on the part of the translator, as we have said to translate such nationalist words and phrases from one language to another. In addition to the knowledge of translation studies, the knowledge required of a translator is to be

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fully acquainted with the language, customs and national traditions of the people he is translating from.

Along with the description of Uzbek national traditions and customs, the play beautifully depicts the loyalty, courage, bravery, as well as wisdom of the Uzbek woman through the image of Kumush:

"In ten minutes qorboshi, who was listening to qushbegi's story impatiently, stood up and:

- Permit me to leave and attend the execution of verdict? - asked he.

Nearly he could finish his words; Pirmat appeared and bowed to qushbegi:

-One woman is asking permission to come in, will she be permitted?

Qushbegi let qorboshi leave and told Pirmat to lead the woman inside.

Qorboshi was in doubt, because of that unexpected visit of a woman. He was eager to know about the complain of that strange woman, but he had already asked permission to leave, that□s why he had to leave. While he was leaving, a woman in old vein entered the room and bowed to qushbegi. The woman was excited and worried. Qorboshi□s doubt became stronger and he decided to stand behind the door.

The woman took off her shoes in a hurry, and looked for something, being inside the vain. Qushbegi was surprised and said:-Sister, come in and tell us your complain.

The woman came in, came up to qushbegi, handed him something and returned to the door. The thing, handed by woman was a sheet of folded paper. Qushbegi started opening paper slowly□

-May God bless you, please be quick□otherwise you will be guilty for two innocent men□s death!

After these words of the woman, officials looked at each other. Qushbegi quickly opened the letter and started reading a long letter written with thick pencil. He read the letter for a long time and everybody became impatient. Approaching the end of the letter Qushbegi called Pirmat.

- Pirmat, Pirmat!

Pirmat ran up to him.

- Yes, my lord!

Qushbegi’s voice sounded very strange:

- Be quick and bring back those two sentenced men. Tell my order to qorboshi.

Pirmat bowed and informed about qorboshi’s presence.

-Call him!

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Qorboshi entered and bowed.

-It is good, that you didn't leave. Go with Pirmat and bring back those two men, as soon as possible.

Qorboshi felt that his doubt was reasonable, looked at the woman and asked:

- Why, my lord?

- It isn't time for discussing the reason now, be quick!

Qorboshi bowed and went out with Pirmat. After him qushbegi cursed and looked at his officials. Now the woman calmed down a little. Qushbegi began reading the letter again. Officials were still staring at the letter and the woman. Qushbegi read the letter twice and looked at the woman.

- Sit down, sister,-he said.

While she was sitting, her silk dress atlas and gentle hands were seen from the inside of the paranja. Qushbegi looked through the letter .The letter was baggy. The letters were partially effaced. Then he asked the woman.

- Sister, who are you for Qutidor and Otabek?

- I'm Qutidor's daughter and Otabek's wife.

After her words officials looked at each other.

- Why didn't you bring it earlier?

Kumushbibi became afraid of his question; she thought that it was late. That's why she asked in trembling voice.

- Is it too late?

- No, no, daughter - said qushbegi - I mean, why didn't you bring it yesterday or the day before yesterday.

Kumushbibi sighed with relief and said: I've found it only today

- Didn't you see the letter before you mean, did you?

- No, I didn't.

- Where did you find it?

- It was in his old kamzol's pocket.

Then qushbegi handed the letter to Azim ponsadboshi, who was sitting next to him saying to him to read it, as well

He addressed to Kumush.

- Are you educated?

- Yes, I am.

- Did you know before your husband s action against the government?

- What action?

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- For example, those actions for which we were going to hang your father and husband

- That□s wrong, they are innocent.

- Who told you that this letter would save your husband from the death?

- I have guessed it myself.

- Then you knew about your husband□s illegal actions?

- No, sir-said Kumush..."

This passage from the work depicts the wisdom, courage and devotion of the Uzbek woman Kumush. Moreover, the injustices of that time, as well as the ugly people who do not shy away from anything for their own benefit, are beautifully expressed through the images of “Homid” and “Korboshi”. If we read the passage better, we can see the phrases typical of the Uzbek nationality- “kamzul”, “taqsir”, “Kushbegi”, “Korboshi”, “paranji”, “ponsad” have been used a lot, and translating these words and phrases into another vernacular poses some difficulties.

CONCLUSIONS

In conclusion, Abdulla Qodiriy’s novel “The days gone by”, one of the rich legacies 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 reveals the struggles for the throne between the khanates and the lives of ordinary people who suffered as a result of these struggles. As we know every nation is proud of its history, traditions and it would consider an offence if the translator does not manage to convey the national coloring or if he conveys it wrong. That’s why the translator must be very attentive and careful with any kind of literary work.

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