

# The Uniqueness of the Expression of National Peculiarities in the Novel "The Days Gone Bay".

Nortoeva Ugiloy Muhammadalievna

2nd year master student of Andijan State University.

**Abstract.** The article examines the issue of the fundamental problem of literary translation and the reconstruction of the national identity of a literary work. Difficulties in translating the national peculiarities of the period depicted in it.

**Keywords.** literary translation, peculiarity, traditions of peoples, complex realities, historical novel, identity.

**Introduction.** If we look at the history of translation, we will see that it also referred to several stages, that is, to various means and methods of translation. These include literal translation, slogan, nationalization, graphic translation, annotated translation, dialogical translation, indirect translation, direct translation and so on. Obviously, the aforementioned translation methods play role in the development of translation. However, the existing studies (G. T. Salomov, N. Kamilov, P. Usmon, etc.) prove by examples that the translation should be transferred directly from the original, and not from the translation.

Because if it is translated from a translation, the mistake made by the first translator in the translation process will inevitably double or even triple. Until now, most of the translations made before independence were done indirectly, into Russian. [3, 101]. In the former Soviet Union, there were few translators in our country who could translate from the original. Examples: Y. Egamova, H. Rakhimov, O. Dzhumaniyazov, Poshali Usmon, Yuldash Parda. Today, many of our translators translate directly from foreign languages and vice versa. Examples are Sadridin Salimov, M. Akbarov, Oybek Ostonov, Sh. Imyanova, Salim Jabborov, Hafiza Kochkarova and others.

**Main part.** The novel of the famous Uzbek writer Abdulla Kadiri "The Days Gone By " has been translated into many languages, including Russian. For the first time the novel "The Days Gone By" was published in the magazine "Inquilob" in 1922, and in 1926 it was published as a separate book. The novel covers one of the most important periods in the history of the Uzbek people - the events of the middle of the 19th century - and unfolds against the bloody background of the struggle of local rulers for power.

After the release of the novel, it became clear that the dream of a wonderful writer came true on the first try. ""The Days Gone By "" marked the beginning of a new realistic prose, entering the golden fund of original and talented Uzbek literature.

Later, the well-known orientalist academician E. Bertels wrote: "The novels of Abdulla Kadiri, with all their structure, with all their peculiar style, are Uzbek novels. World literature knows five schools of the novel: French, Russian, English, German and Indian. Now the sixth, namely the Uzbek, school of the novel has been created by Abdullah Kadiri." This novel is a realistic depiction of the life, color and traditions of the Uzbek people, which is difficult to translate into English. One of the most complex and fundamental problems of literary translation is the reconstruction of the national identity of a literary work and the color of the period depicted in it. There is a long history of studying this problem, the translator must be fully familiar with the people depicted in the novel, from the details of people's daily lives to their worldview, their relationship to existence. In the modern world, where national cultures differ and work together, enriching and complementing each other, the common ties of fraternal peoples develop by generalizing and harmonizing the best traditions of all national cultures, which have become a deep social necessity. The study of the problem of national identity is undoubtedly of great importance for translation from national literature. Because it is difficult to translate a work without a deep understanding of the national specifics of this or that work, "understanding things" in it, the national psychological environment. Because "the

national identity of the original, the question of recreating the unique colors associated with the environment in which it was created, is one of the main issues that decide whether it can be translated or not.

The complexity of translating the national identity of the work, the spirit of the period created in it, lies in the fact that the signs of nationality do not consist only of clearly visible signs. Even the translator does not have a deep knowledge of the original language. Just as not everyone who knows their own language is a writer, not everyone who is fluent in another language is a translator. In addition to knowledge of the source language, the translator must know the history, worldview, thinking and artistic observations of people who speak this language. They should also deeply study their way of life, most importantly, from the bottom of their hearts feel their reflection in a particular work. "National identity means the material conditions of people's lives, spiritual life, nature, forest, mountains, fields, water, earth, sky, myths and legends, history and religion, literature and real ideas, concepts and terms of art and other special things are understood" - said Professor G. Salomov.

**Results and Discussion.** It should be noted that these concepts and perceptions are not a fixed sum of national symbols in a work of art, they are reflected in the actions of the main characters - in their actions, thoughts, aspirations, interfering with fate. Thus, national identity underlies the social, economic and political problems reflected in the play, and is the basis for the implementation of artistic creativity in general. However, when translating, the same work of art must be presented as an alternative to the original. Otherwise, if the translation accurately reflects the details of the original life, for example, the actions of the main characters may be "dissimilar" and there may be a discrepancy between the image of the place and the psyche of the characters.

For example, the novel "The Days Gone By", in general, the work of A. Kadiri is one of the most difficult works to translate into other languages, especially European ones.

In this novel, which combines Uzbek classical literature, oriental tones of folklore, oriental poetics, in addition to hundreds of complex realities, traditions, customs, psychological scenes that are difficult to convey, polished language and subtle emotions are in its unique romantic colors. expressed in this language, embodying the ways of observation, are more difficult to recreate. The translation of such works, of course, requires a great talent from the translator.

American specialist Mark Reese, who worked on the translation of the novel, director of the Center for Regional Studies at the US Naval Academy, has been studying Central Asia for 23 years, including eight years of field research, both for program management and academic research. His website "Uzbek Modernist" is dedicated to the novel "The Days Gone By" and its author Kodiri, but also contains a bibliography of works on the history of the region. [1, 3]

Mark Reese, noting the difficulty of conveying national color and spirit, said:

"Translator Edith Grossman, who did the final translations of the novels of Don Quixote and Gabriel García Márquez into English, really helped me in terms of translation theory: read the book, read the story, but more importantly, know when to "break" the rules. The translator must, as it were, retell the story in the spirit of the author. If you don't know the culture or mindset of the author, you're lost. I have seen Westerners trying to translate passages from the novel, all of them trying to create a magnificent Shakespearean language. This is indeed a mistake. Kodiriy was primarily a humorist: he tried to capture both the usual street language and the irony of court life. He was a modernist and a realist - if I may use those terms - and he wanted to create something that would reflect the loss of all aspects of Central Asian culture. Thus, the translator must capture this spirit, but know when to break the rules and when to follow them!" I have seen Westerners trying to translate passages from the novel, all of them trying to create a magnificent Shakespearean language. This is indeed a mistake. Kodiriy was primarily a humorist: he tried to capture both the usual street language and the irony of court life. He was a modernist and a realist - if I may use those terms - and he wanted to create something that would reflect the loss of all aspects of Central Asian culture. Thus, the translator must capture this spirit, but know when to break the rules and when to follow them!"

**Conclusion.** In conclusion, we would like to note that, not by chance, we take an example from the translation of a historical novel, in such works national identity is exaggerated compared to works on a

modern topic. It is not necessary to emphasize the national flavor in modern works, they are close and understandable to every reader. [5,242]. In a historical work, the writer primarily embodies the spirit of this historical period, the features of national psychology, and reconstructs the past. This means that special attention is paid to national identity and color.

On the one hand, the writer makes extensive use of language symbols, phrases, realities, objects, historical details, on the other hand, the national identity develops psychologically through the thoughts of the main characters, “the way of understanding things”, moral norms, beliefs, behavior. This makes it even more difficult to recreate a national identity when translating historical novels. In this regard, national identity, if you look at it schematically, is the real historical reality - the original artistic being - in translation, that is, a reformed artistic being in another language. This means that the translator needs to carefully study both the national flavor of the real past, reflecting the events of the work, and the extent to which it is reflected in the original, and taking this into account, recreate it in his native language.

#### Literature:

1. Mark Edward Reese. Bygone days . O'tgan kunlar by Abdulla Kadiri. Kindle Edition, 2018.
2. Qodiriy A. The Days Gone By. Translators: I.M.Tukhtasinov. -“Mashhur-presse”, 2017
3. Salomov F. Tarjima nazariyasi asoslari. Toshkent, 1983
4. Salomov F. Tarjima nazariyasiga kirish. Toshkent.: Ukituvchi. bet.
5. Salomov F. Til va tarjima. Toshkent.: «Fan. 1966. - 242 bet.
6. Сергей Влахов, Сидер Филорин. Непереводимое в переводе. М.: “Международные отношения”. – 1980. -352 ст.
7. Федоров А. Основы общей теории перевода. – Москва: “Высшая школа”.– 1983. -303 ст.