



## Linguacultural Problem of the Literary Translation from Uzbek into English (On the Materials Of 'Bygone Days' by Abdullah Qodiri)

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### ABSTRACT

This article deals with the issues of interpretation and equivalency, particularly with social words, which display national traditions and conventions. Social terms ordinarily show less issues. In this article, incredible consideration is paid to the national-cultural specificity of interpretation of Uzbek classical writing into English. Translation from the mother tongue into a remote dialect must comply with phrased and elocution standards of the target dialect to such a degree that the thoughts, eagerly and truthful data contained within the unique discourse and the demeanor of the speaker to them are passed on in such a way that communication isn't disabled nor errors caused. Roman Abdulla Qadiri, "Bygone days" uncovers a wide run of widespread human subjects and issues. Subsequently, it is exceptionally troublesome to characterize it unambiguously.

### Keywords:

Language, national culture, enrichment, paradise on earth, humble, for all the will of god, last judgement.

Roman Abdulla Kadiri, "Bygone days" uncovers a wide run of widespread human topics and issues. Hence, it is exceptionally troublesome to characterize it unambiguously. In any case, it can be contended that, having laid the establishment of the work as a wonderful cherish story, the creator was able to touch upon the complex issue of the encounter between God and the fiend, light and haziness within the fates of mankind. "Bygone days" is the primary reasonable novel in Uzbek writing, and at the same time the foremost prevalent and most considered. Researchers, as normal, particularly famous the picture of national conventions in it (Makhmudova Z, 1994), emphasized its vicinity to the people epos and experience books of past centuries (Mirvaliyev S, 1962), analyzed the verifiable roots of the occasions delineated in it (Aliyev A, 1967), investigated the creativity of the heroes of the unused and ancient era within the work (Kuronov D, 2006). In any case, no less

imperative, but still not investigated include of the novel, without a doubt, is the subject of the restriction of light and haziness, displayed to us by the creator through the visual-color symbolism of the made content.

Speaking to the vanished world of the past, the creator as if welcomes the peruser to pay consideration to the impressions of the divine brilliance uncovered within the bygone time, and on the way of individual change of a person, on the way to light, given to the reader within the setting of a certain colorful arrangement. Already within the "Introduction" Kadyri characterizes his primary topic ("mavzu") as a story of "the dirtiest and darkest days ... of history" (All references within the future, 1984,1958) ("tariximizning eng kir, qora kunlari").

In a letter to his child, Yusufbek-hoji composes: "My son, you'll be able to a few degree recognize white from black" ("O'g'lim, sen bir qadar oq bilan qorani ajrata olasan"), which at

first - through a conceptual message - not as it were communicates its tall appreciation and believe within the child, but and the significance of the presence of colors typically characterizing the partition of great and fiendish within the existing world.

The hero's chosenness is felt from the primary page of the novel. The author notes this both within the portrayal of his room - "more charged than the others" ("... boshqalarga qaraganda ko'rkamoq bir hujra"), and within the depiction of his appearance "not like other ...' other individuals" (" Bu hujraning egashi ham boshqacha yaratilshida "). The reason for the features of the legend lies not only in his riches and magnificence. There's a few higher quality inherent within the legend. At an early arrange in his life, it shows itself within the hero's capacity to adore. The reality that usually a blessing, other than a uncommon one, can be caught on by comparing the legend with Hamid and his demeanor towards ladies. The creator isn't constrained to a basic differentiate. He demands on the character of the legend through the words of the lover Hasanali, who claims that adore is the pearl of the heart given to exceptionally uncommon youthful men ("Muhabbat juda oz yigitlarga muyassar bo'ladigan yurak javharidir" (Abdulla Kadiri, 2000)). Otabek's merits are unmistakable not as it were to his relatives. In Margelan, he was instantly and profoundly acknowledged. Akram-haji would wish to see him as a khan ("... hon qilib Otabekni ko'tarar edim!"). Mirzakarimbay famous that the youthful man was completely talented ("... Xudo har narsadan bergan yigit ekan"). The cherish sent to Otabek through the medium of an blessed messenger - Kumush - got to be the primary and most joyful organize of his troublesome way to the light. A society in which it was not standard to illustrate adore for a lady where ladies have never delighted in extraordinary regard, in each way misshapes this feeling and causes Otabek torment. Best of all, his father responded to the marriage of the saint: he basically did not pay consideration to it. Most noticeably awful of all, the mother met this news. She detested her child since he

denied her of the proper to select a spouse for him to her taste.

Mount Otabek turned into a riddle. He ventured to that step where he was to discover that "highest meaning". And the as it were individual who may offer assistance with this was Ace Alim. As it were another to him seem Otabek stand up to the strengths of obscurity. Feel sorry for, cherish and indeed afterward apology of guardians might as it were worsen the peril. It isn't known who Otabek faults or rebuffs more: himself or his guardians, but he clears out them until the end of time. A signal common sufficient in eastern writing ... Wonderful lyrics composed on the grave of Kumush create an inference within the novel with the verse of the Uzrit school, singing "unhappy significant others isolated by fiendish rock" (The Days Gone By, 2017). One of the unmistakable agents of this school - Majnun - despondent adore too constrained to leave his domestic. The classic couples specified within the presentation to the novel - Farhad and Shirin, Tahir and Zuhra - affirm that this parallel did not emerge by chance. Otabek strolls the way predetermined for him from over. And the truth that Ace Alim went this way with him confirms that both of them taken after the proper way and, within the conclusion, associated with the light.

The street to light is troublesome and troublesome. Not everybody is able to remain on this way. The saddest thing is that it isn't at all necessary that ethicalness within the conclusion be remunerated. The sad fate of Otabek's father, Yusufbek-hoji, could be a striking prove of this. The creator totally expels it from the final pages of the novel, where it ceases to see into the souls of heroes, but as it were portrays outside occasions related to the passing of Kumush. But the final sentence of the novel returns an costly picture to perusers. The saint celebrates the commemoration custom ("... Yusufbek xoji xatmi quron qilib yurtga osh berdi ..."). How incredible the distress of the father is inconceivable to specific. But as the extraordinary prophet of Islam said: "Mening bir toifa ummatim bordurkim, qiyomat bo'lguncha ham bular haq yo'lidan adashmaydilar" ("Among my

adherents there are those who will not go adrift some time recently the Day of the Final Judgement”). Indeed some time recently entry, Kumush Otabek concluded that all individuals, without exemption, are tried depending on their level (“... hayotning zarbasi har kimning o‘z darajasiga qarab va lekin istisnosiz bo‘lganligini tushundi”): the conviction is broad in Islam that the closer a individual is to God, the harder the trials that drop to him.

Maybe while translating from Uzbek into English the translator can find some equivalents of some of the words and even can explain by definitions, but some emotions and feelings can’t be shown in other foreign languages. Thus, we can say that the analysed national-cultural words of Abdulla Kadiri’s work — “Bygone days”. It is obvious from those translations that some words which belong to our culture cannot be directly translated into languages of other nations or cultures, as they might be deeply different from ours.

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