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Direct translation of some word groups: A case study Abdullah Qodiriy's "Bygone days"

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Abstract. Translating phraseological units can be a particularly challenging aspect of literary translation, as these expressions are often deeply rooted in the cultural and linguistic context of the original language. This is especially true for historical novels, which can contain a wide range of idioms, proverbs, and other figurative language that may be unfamiliar to readers from different cultural backgrounds.

One such example is Abdullah Qodiriy's "Bygone Days," a historical novel set in 19th-century Central Asia. The novel is rich with phraseological units that are unique to the Uzbek language and reflect the cultural, historical, and social context of the time period. These expressions are often difficult to translate directly into other languages, as their meanings may be dependent on cultural associations or may not have a direct equivalent in the target language. In this article, we will delve into the difficulties encountered when translating phraseological units in the novel "Bygone Days." We will provide examples of some of the most common expressions found in the novel and examine how different translations have approached the task of rendering these phrases in English. Through this analysis, we hope to shed light on the complexities of translating historical novels and to offer insights into the art and science of literary translation. Abdullah Qodiriy's "Bygone days" is a literary work that presents a unique case study for the direct translation of word groups and phrases. As a work of Uzbek literature, "Bygone days" presents a cultural and linguistic context that may not be familiar to readers in other languages.

INTRODUCTION. In this article, Qodiriy explores themes of nostalgia and loss as he reflects on the passing of time and the changing nature of society. The phrase "Bygone days" is used throughout the text to evoke a sense of longing for a past that can never be recaptured. However, a direct translation of this phrase may not fully capture the emotional and cultural significance of the term. To accurately convey the intended meaning and emotional effect of the phrase "Bygone days," translators must take a creative and nuanced approach that considers the cultural and historical context of the text. They must also have a deep understanding of the Uzbek language and culture to accurately capture the nuances and connotations of the original phrase.

METHODOLOGY. Furthermore, in addition to the challenges of accurately translating individual phrases, literary works like "Bygone days" present broader challenges for translators. The cultural and historical backdrop of "Bygone Days," coupled with the author's distinctive language and style, necessitates meticulous attention to detail in order to deliver a faithful and captivating translation that preserves the essence of the original work. In "Bygone Days," Abdullah Qodiriy employs a rich and diverse array of phraseological units that are unique to the Uzbek language and reflect the cultural, historical, and social context of the time period. These expressions present a significant challenge for translators, as they are deeply rooted in the linguistic and cultural context of the source language.

For example, the author employed the folk saying "kavshim ko'chada qolg'an emas" to illustrate the characteristics of the Uzbek people, which can be translated as "to know one's worth" in terms of meaning. Since this fixed expression lacks an equivalent or parallel in the target languages, a tracing approach was used to translate this phrase. The tracing method, which involves a literal translation, was chosen primarily because the key word in the phrase, "kavshim" (galoshes), is deeply rooted in the national culture, thus maintaining its distinctly

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national character. Let's consider one way to employ tracing in this particular phraseological unit: a verbatim translation of the text is used only when no substitute expression exists in the target language.

Lastly, here is some analysis of the phraseological unit from Abdullah Qodiriy's "Bygone Days" in the following context. Encouraged by her proposal's approval, Uzbekaim sets out to convince her husband of the wisdom of her plan. When he marries in Tashkent, he will comply with his parents' wishes and "be silent as a lamb, humbler than dust" - expressed as "suv quyg'andek tinar-qolar" in Uzbek. Since this term is formed on the basis of a comparative construction utilizing the suffix "dek," it is a comparative phraseological unit. The semantic connection between the phraseological unit and being quiet, meek, and gentle is established. In the English translation, a phraseological analogy was employed. Although the English lexicon does not have an exact counterpart, it does have a similar term in meaning. The phrase "be silent as a lamb, humbler than dust" compensates for the original's semantic and phraseological qualities. The translation, like the original, is constructed on a comparative basis but is structurally distinct. This example showcases a different method of transferring text by using a phraseological analogue, which, similar to the original, conveys the same meaning and phraseological essence while having a different structure.

❖ **Abdulla Qodiriy:***...bunda sanalg'an sifatlarini bir yerga jamlab natija chiqarg'anda,"sharti ketib, parti qolg'an" bir darbozaning ostonadan uch to 'rt qadam kirilsa,...*[49,8]

❖ **Mark Reese:***...in short, if we tried to classify this long-suffering gate, we might put it in the "ancient as a history itself" category. After three or four steps through the opening,...*[50,16]

One such example is The phrase "ancient as a history itself" used by Mark Reese in "Bygone Days" suggests that something is extremely old or has been present for a very long time, to the point where it has become an integral part of history.

In this context, "ancient" refers to something that has existed for a significant duration, often implying a sense of age and deep-rootedness. It emphasizes the idea that the subject being described has a long and storied history, embedded in the fabric of time.

By stating that something is "as a history itself," the phrase emphasizes the rich historical background and significance of the subject. It suggests that the object or concept being referred to carries a weight of tradition, cultural heritage, and the accumulated experiences of the past.

The phrase "ancient as a history itself" in "Bygone Days" conveys the idea of something being deeply entrenched in history, evoking a sense of timelessness and the enduring legacy of the past.

As a result, translators must carefully consider the cultural associations of the phrase and find an equivalent expression in English that accurately conveys the same sense of ambition and drive.

However, finding equivalent expressions in the target language is essential to accurately convey the sense of mood, feeling, and context found in the original text. Through careful analysis and attention to detail, translators can overcome these challenges and bring the richness and complexity of historical novels to readers around the world.

Here it is given some analyzes of phraseological units as a case study and it is used from "Bygone days" by Abdullah Qodiriy:

❖ **Asliyat matni:** *Og'ir tabia'tlik, ulug' gavdalik, ko'rkam va oq yuzlik, kelishgan, qora ko'zlik, mutanosib qora qoshliq va endigina murti sabz urgan bir yigit.* [49,11]

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❖ **I.Tuxtasinov, O.Mo‘minov, A.Hamidov tarjimasi:** *While there were light-minded, tiresome, not serious people in those rooms, here was a smart man looking totally different: quiet, strong and tall in his stature, handsome with a white-skinned face, black eyes, going well with his black eyebrows, his first moustache just appearing on his face - a young, very handsome fellow was sitting there.* [56,16]

❖ **Carol Yermakova tarjimasi:** *Calm and reserved, of stately build, with a handsome, alabaster face, ebony eyesunder equally ebony brows, and a light fuzz of moustache just showing through - suchwas our young man*. [65,19]

In this text, the author utilized the combinations “Heavy nature” and “Murti sabz urgan” to convey metaphorical meaning in the text, specifically in relation to the main character, Otabek, and his character and appearance. By employing the metaphorical combination “heavy nature,” the author emphasized Otabek’s attributes, including his tranquility and contemplative nature. Additionally, the phrase “Murti sabz urgan” was employed to depict Otabek as a young individual, approximately 20 to 22 years old.

❖ **Asliyat matni:** *Manimcha, uylanishdek nozik bir ish dunyoda yo‘qdir, - dedi Rahmat va Otabekka yuz o‘girdi. - Uylangach, xotining tab'ingga muvofiq kelsa bu juda yaxshi; yo‘qsa, munchalik og‘ir gap dunyoda bo‘lmas.* [49,7]

❖ **I.Tuxtasinov, O.Mo‘minov, A.Hamidov tarjimasi:** “*There is not any other delicate issue in the world like “marriage”“- Rakhmat said turning his face to Otabek. - “If the wife you married matches your nature, it is good, if not - there is no more difficult fortune in the world*!*”* [56,13]

❖ **Carol Yermakova tarjimasi:** *“In my opinion, marriage is the most delicate matter in this world,” said Rakhmat.Turning to Atabek, he went on: “Once married, it is of the utmost importance that the wife should suit the husband’s nature. Otherwise, there is no more troublesome task inthe whole wide world.”* [65,14]

In this text, the author employs the lexical-stylistic method of metaphor in the combinations “a delicate work like marriage” and “heavy speech” within the text. The phrase “marriage is a delicate matter” conveys meanings such as emphasizing the importance of marriage, the need to approach it seriously, and the potential consequences of even a small mistake, which can lead to lifelong concerns. The combination “heavy talk” is used in a similar sense, highlighting the idea of long-lasting worries or burdens.

❖ **Asliyat matni: -** *Kelinning suluvligi Marg‘ilonda ma'lum ekan-mi?*
- *Ma'lum ekan, tillarda doston ekan.* [49,48]

❖ **I.Tuxtasinov, O.Mo‘minov, A.Hamidov tarjimasi:**
- “*Is she famous for her beauty in Margilon*?”
- “*Yes, she is famous. She is well spoken of*.” [56,49]

❖ **Carol Yermakova tarjimasi::**
- “*And is her beauty famed in Margilan*?”
- “*Indeed it is, it is on everyone’s lips*.” [65,40]

In this text, the stylistic method of exaggeration is employed in the phrase “epic in languages” within the text. This combination is used to exaggerate the beauty of Kumush, one of the main characters in the play, by highlighting her fame in Margilon, suggesting that her reputation is so widespread that it is “epic in languages.” The translators, I. Tukhtasinov, O. Mominov, and A. Hamidov, convey the idea of Kumush being famous through phrases like “she

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is famous" and "everyone knows about him." Carol Yermakova's translation, "Indeed it is, it is on everyone's lips," accurately captures the essence of this exaggerated combination. In this translation, the concept of being famous and widely talked about is conveyed effectively, aligning with the meaning of "epic in languages." This translation successfully reflects the national and cultural characteristics of exaggeration found in both the Uzbek and English languages. In Uzbek, such an exaggerated combination is typically expressed through the tongue, as in "tillarda doston," while in English, it is expressed through the lips, as in "on everyone's lips." Hence, Carol Yermakova's translation appropriately captures the intended expression in English equivalent.

❖ **Asliyat matni:** *Otangiz Azizbekning mushoviri ekan, - dedi Akram hoji, - nima uchun uni bir oz bo'lsa ham yo'lg'a solmaydir?* [49,10]

❖ **I.Tuxtasinov, O.Mo'minov, A.Hamidov tarjimasi:** "*If your father is an advisor to the ruler Azizbek", - continued Akram Khoji, - "Why wouldn't he teach him to go the right way at least*?" [56,12]

❖ **Carol Yermakova tarjimasi:** "*But your father is Azizbek's advisor, is he not?" Akram hadji developed his line of thought. "Why would he not, at least occasionally, steer his bek onto the right road*?" [65,15]

The combination "yo'lga solmaydir" used in this sentence is a phraseological unit that conveys a metaphorical meaning. The combination "guide" implies providing the correct explanation or showing the right direction. Phraseological units are always used figuratively.

In the translation by I. Tokhtasinov, O. Mominov, and A. Hamidov, this combination is rendered as "Why wouldn't he teach him to go the right way at least?" - "Nima uchun uni to'g'ri yo'lga boshlamaydi?" Here, the phrase "to go the right way" carries a metaphorical meaning. On the other hand, Carol Yermakova's translation reads, "Why would he not, at least occasionally, steer his back onto the right road?" - "Nima uchun u o'zining bekini to'g'ri yo'lga boshqarmaydi?" This translation introduces a difference in meaning, emphasizing "Yusufbek xoji bekning o'z fikrlari bilan boshqarish" (Yusufbek, the nobleman, managing things his own way). Nonetheless, the combination "steer his back onto the right road" remains a phraseological unit with a metaphorical meaning.

The analyzed text's phraseological unit is reflected in two different translation options, albeit with slight variations in content. The translators chose a word-for-word translation approach to render this phraseological unit into English.

❖ **Asliyat matni:** *Tag'in bir necha daqiqa quloq uzmay turib, so'ngra o'rnidan qo'zg'almoqchi bo'lg'an edi, ichkaridan «ufff» degan ixrash eshitdi.* [49,14]

❖ **Tuxtasinov, O. Mo'minov, A. Hamidov tarjimasi:** *Listening to the sounds from inside for some time, he heard Otabek sighing deeply, then he moved away from the door and waited.* [56,8]

❖ **Carol Yermakova tarjimasi**: *After waiting for some time, Khasanali had just decided to get up when a heavy sigh resounded from beyond the door.* [65,13]

The combination "quloq uzmay turib" used in this passage is considered a phraseological unit that conveys a figurative meaning through synecdoche. In the sentence, "quloq uzmay turib" is actually used to convey the idea of listening carefully. The focus here is on metonymy through the ear, representing attentive listening.

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In the translation by I. Tokhtasinov, O. Mominov, and A. Hamidov, it is rendered as "Listening to the sounds from inside for some time" - "biroz vaqt ichkaridan kelayotgan ovozni tinglab". This translation fails to express any

figurative meaning and does not capture the phraseological unit present in the original text.

Similarly, in Carol Yermakova's translation, the phrase "After waiting for some time" is rendered as "biroz vaqt kutganidan so'ng". Even in this translation, the phraseological unit of the original text is not expressed, and there is no figurative meaning conveyed.

In our opinion, for the translation of this phraseological unit that carries stylistic coloring, the combination "hear smb out" in English would be suitable. In English, "hear smb. out" means to listen until somebody has finished saying what they want to say. This can be partially equivalent to the phraseological unit in question. There is also an expression in English, "be all ears", which means "kimning gapini eshitishni kiziqish bilan kutish" (to eagerly listen to someone). This expression also partially corresponds to the phraseological combination "quloq uzmay turib".

Translating phraseological units in historical novels like "Bygone Days" requires a deep understanding of the cultural and linguistic context of the source language, as well as careful consideration of the emotional and cultural connotations of each expression. Through careful analysis and attention to detail, translators can capture the richness and complexity of these expressions and bring the beauty of historical novels to readers around the world.

Additionally, the use of rhyming couplets and other poetic devices in the novel can also pose a challenge for translators. "Bygone Days" encompasses a multitude of poems and songs, essential elements that contribute to the narrative and cultural heritage of Uzbekistan. Translating these poems accurately requires not only an understanding of the linguistic and cultural context, but also a keen sense of rhythm and

Overall, translating phraseological units in historical novels like "Bygone Days" requires a deep appreciation for the linguistic and cultural richness of the source language, as well as a willingness to delve into the historical and cultural context of the novel. By capturing the nuance and complexity of these expressions, translators can bring the beauty and complexity of Uzbek literature to a global audience.

When conducting a study on the direct translation of some word groups in Abdullah Qodiriy's "Bygone Days," the following material and methods were used:

Material:

- ❖ The original Uzbek text of "Bygone Days"
- ❖ A published English translation of "Bygone Days"
- ❖ A dictionary of Uzbek idioms and phraseological units
- ❖ A dictionary of English idioms and phraseological units
- ❖ A collection of scholarly articles on the translation of idiomatic expressions and phraseological units

Methods:

Identification of phraseological units: The first step was to identify all the phraseological units and idiomatic expressions used in the original Uzbek text of "Bygone Days." This was done by systematically reading through the text and highlighting any expressions that were not literal translations.

Direct translation: The second step was to compare the direct translation of each phraseological unit from the Uzbek text to its English counterpart in the published English

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translation. This was done to identify any discrepancies or inaccuracies in the translation of these units.

Analysis of idiomatic expressions: The third stage entailed examining the idiomatic expressions and phraseological units used in the Uzbek text to comprehend their meaning and contextual importance within the novel. This process involved referring to Uzbek idiom dictionaries and scholarly literature on translating idiomatic expressions.

Evaluation of translations: The last phase involved assessing the translated versions of the phraseological units in the English publication of “Bygone Days” to assess their precision and efficacy in conveying the intended meaning and cultural significance of the original Uzbek text.Through these methods, the study aimed to identify the challenges and complexities involved in translating phraseological units in historical novels like “Bygone Days” and to propose strategies for improving the accuracy and effectiveness of these translations.

Additional methods that could be used in a study on the direct translation of word groups in “Bygone Days” or other historical novels include:

Cultural and historical research: Historical novels like “Bygone Days” often contain references to cultural and historical events that may not be familiar to readers from other cultural backgrounds. Therefore, conducting thorough research into the historical and cultural backdrop of the novel becomes a crucial step in comprehending the importance of phraseological units and idiomatic expressions employed in the text.

Consultation with native speakers: Consulting with native speakers of the source language can provide valuable insights into the nuances and cultural significance of phraseological units and idiomatic expressions. This can help to ensure that translations accurately convey the intended meaning and cultural significance of the original text.

Comparative analysis: Comparing the translation of phraseological units and idiomatic expressions in “Bygone Days” to translations of similar texts in other languages can provide valuable insights into the challenges and complexities of translating such expressions across different linguistic and cultural contexts.

Collaborative translation: Engaging in collaborative efforts with fellow translators or language experts offers a valuable chance to exchange insights and perspectives regarding the translation of phraseological units and idiomatic expressions. It also helps in identifying potential areas for improvement in the translation process. By utilizing these methods, researchers can gain a deeper understanding of the complexities involved in translating phraseological units and idiomatic expressions in historical novels, and can develop more effective strategies for producing accurate and culturally sensitive translations.

Result: The analysis of direct translation of word groups in Abdullah Qodiriy’s “Bygone Days” shows that the novel contains a large number of phraseological units and idiomatic expressions that pose challenges for translators. Many of these expressions are closely tied to Uzbek culture and history, and require a deep understanding of the cultural context in order to be translated accurately and effectively.

The analysis also shows that direct translation of phraseological units and idiomatic expressions can lead to inaccurate or nonsensical translations, particularly when the expressions are translated literally without taking into account their cultural and historical significance.

Discussion: The results of this study suggest that the direct translation of phraseological units and idiomatic expressions in historical novels like “Bygone Days” requires a careful and nuanced approach that takes into account the cultural and historical context of the original text. In many cases, a literal translation of these expressions may be ineffective or inaccurate, and may fail to convey the intended meaning or cultural significance of the original text.

To address these challenges, translators of historical novels should employ a range of translation techniques and strategies, including cultural and historical research, consultation with

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native speakers, and collaborative translation. These methods can help to ensure that translations of phraseological units and idiomatic expressions are accurate, culturally sensitive, and effective in conveying the intended meaning of the original text.

Moreover, the analysis of direct translation of word groups in “Bygone Days” highlights the importance of professional development for translators, particularly in the area of cultural and historical understanding. As the global market for translated literature continues to grow, it is essential that translators possess the knowledge and skills necessary to produce accurate and culturally sensitive translations of historical novels and other literary works.

Furthermore, the study underscores the importance of striking a balance between maintaining the cultural and historical context of the original text and ensuring the translation of phraseological units and idiomatic expressions is accessible to readers in the target language. This delicate equilibrium allows for an authentic representation of the source material while also making it comprehensible and engaging for the intended audience. Translators must find a way to convey the cultural and historical significance of these expressions while also ensuring that the translation is clear and understandable to readers who may not be familiar with the culture or history of the source text.

Another important finding of this study is that the direct translation of word groups can often result in the loss of nuances and subtleties that are present in the original text. When translating phraseological units and idiomatic expressions, translators are frequently faced with the challenge of selecting among several potential translations, each of which may subtly convey different meanings or connotations. This decision-making process requires careful consideration of the context, intended message, and target audience to ensure that the chosen translation captures the essence and nuances of the original expression as accurately as possible. Translators must be skilled in selecting the most appropriate translation that captures the essence of the original text while also taking into account the cultural and historical context.

CONCLUSION

Overall, the study demonstrates that the direct translation of word groups in historical novels like “Bygone Days” requires a combination of linguistic, cultural, and historical knowledge and skills. Translators must be adept at navigating the complexities and challenges of phraseological units and idiomatic expressions in order to produce translations that accurately convey the intended meaning and cultural significance of the original text.

In conclusion, this article has examined the direct translation of word groups in Abdullah Qodiriy’s “Bygone Days” and highlighted the challenges and complexities that translators face when dealing with phraseological units and idiomatic expressions in historical novels. The analysis has shown that direct translation of these expressions can result in inaccurate or nonsensical translations if the cultural and historical context is not taken into account

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