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## EXPERIENCE IN TRANSLATING HISTORICAL NOVELS IN TRANSLATION STUDIES

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### KEYWORDS

Khorezm school,  
Oriental poetry,  
literary commonality,  
cornerstone,  
adequacy,  
indirect and indirect  
translation

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### ABSTRACT

This article discusses the experience of translating historical novels in translation studies, in which a comparative analysis of the specific methods of the Uzbek National School of Translation Studies and world translation schools. Also, the genesis of translation of Uzbek historical novels, methods of translation, especially the problem of the specific style of translation into English, and the peculiarities of working on the translation of historical works are studied on a scientific basis. In this regard, the experimental trends of the world schools of translation have been studied in detail today to improve the mechanisms of activity of the formation of professional competence in the practice of translating historical novels.

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DOI: 10.5281/zenodo.6608975

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## **INTRODUCTION**

There is a growing interest and respect for our country, which occupies a worthy and strong place in the international community, its great achievements in a short historical period, the spiritual roots, customs and traditions of our people, in short, the Uzbek character and Uzbek nature. In recent years, there are great opportunities to translate the best examples of our national literature into foreign languages, and on this basis to widely demonstrate the lifestyle and human qualities of our people. In this regard, during the years of independence, the work of literary translation has achieved significant success. Although our national school of translation studies does not have extensive experience in translating historical novels, it is no exaggeration to say that it has its own unique potential. In translation studies, all nations have their own schools of translation of historical novels, especially the translation of historical novels, unlike works of other genres, as important works of art that clearly reflect the history, values, spiritual world and national spirit of the people. The translation of historical novels into foreign languages plays an important role in promoting the national values of the people to the world.

## **MATERIAL AND METHODS**

In translation studies, the process of translating historical novels has educational, political, ideological and aesthetic significance. This requires looking at literary translation as a great and serious creative work, taking great practical measures to improve the quality and scientific level of translated works, accelerating the transition from foreign languages to Uzbek and from our native language to foreign languages.

In recent years, there are great opportunities to translate the best examples of our national historical novels into foreign languages, and on this basis to widely demonstrate the lifestyle and human qualities of our people. But, unfortunately, we have not yet been able to achieve visible practical results in this regard. Appreciating the great work done in this direction, the need to intensify the work aimed at directly translating the most mature works of our literature directly from our native language into Western and Eastern languages also shows the urgency of this issue.

In the study of the process of translating historical novels in translation studies, it is important to study in depth the periods of its formation. It should be noted that it began with a literary translation. In this sense, it is no secret that the literary commonality between different nations, especially the East and the West, and the importance of literary translation in literary relations. Although many scientific and artistic translations were made in our country in ancient times, including the Khorezm school of translation in the XIX century, the new Uzbek translation was founded in the first decades of the XX century. "Oriental (Uzbek) poetry discovered the literature of other nations only in the twentieth century. Even when it was discovered, it began to mature rapidly with the help of the experience of the literature. As a result, twentieth-century Uzbek literature, despite living under the pressure of communist ideology, is a great and immortal literary phenomenon." Translation is an integral part of national literature. "The concepts of Uzbek literature and literature in the

Uzbek language are separate, but at the same time very interconnected. The development of modern Uzbek literature is influenced by fiction in the Uzbek language in general. Fiction in the Uzbek language also includes translated literature. There is another side to the issue: Uzbek translation would not have developed so much without Uzbek original literature."

Literary translation has a special place in the Uzbek enlightenment literature of the 20-30s of the XX century. "The role of translations from Russian and a foreign literature in the development of Uzbek literature, especially in the birth and development of realistic prose, especially the novel genre, drama genres, has been invaluable." During this period, our mature writers, in addition to creating their own original works, were also engaged in literary translation, translating the works of major representatives of world literature into Uzbek. "In the 20s and 30s, every self-proclaimed writer tried to be as involved in world and Russian culture as possible. He not only practiced, but also tried to acquaint readers with the most beautiful examples of world literature. The main feature of the work of Uzbek writers and translators in the 1920s was that they translated works of prominent figures of Russian and world literature, mainly in small genres (stories, short stories). In our view, there are several reasons for this. First, during this period our writers had only just begun to publish their original works, yet they had no experience in the field of literary translation. Second, it was necessary to continue the path started by the Jadid enlighteners and translate works that would serve to raise the literacy, general culture, spiritual and enlightenment level of the people. In the 1920s, the first experiments in the field of literary translation were carried out, and in the 1930s, not only the cornerstone of a new Uzbek translation was laid, but also the foundation of translation studies was laid. The contribution of our writers, who were engaged in both original work and translation, was great. Translation has become one of the factors that sharpened their pens.

In translation studies, the process of translating samples of Western literature into Uzbek has accelerated mainly since the twentieth century. As for the translation of historical novels in our national translation, a collection of works of several Western writers has been translated and published in Uzbekistan in different years, as well as many novels and short stories by T. Dreyzer, V. Irving, several novels by F. Cooper, dozens of attractive works by J. London. As for the issue of conversion, the translator S. Siddiq, realizing the need for it in the 30s of the XX century, began to translate directly from English. After this initiative of the victim of repression S. Siddiq, a long period of delay in the history of direct translation began. A more serious approach to direct translation took place almost forty years later - in 1972, the translator A. Iminov translated and published a number of stories by American writers directly from English. In the process of direct and indirect translation, a number of complex issues related to the re-creation of the author's style, as well as the restoration of the integrity of the content and form of the work, reflecting specific aspects of national terms in historical novels are still insufficiently studied. At the same time, according to the requirements of the time, the task of translating English literature directly from the original remains.

It is no coincidence that many studies in translation studies today are devoted to the

actual and important problems of the theory and practice of translating historical novels. The researches of G.Salomov, N.Kamilov, J.Sharipov, S.Akobirova, K.Sidikov and others on the detailed analysis of the examples of translation of historical novels that emerged in the period of growing literary translation in our country are noteworthy. So far, a lot of translations and research have been done in the field of translation, because there are enough research objects and materials for this. There have been a number of direct translations from English into Uzbek and from Uzbek into English. The issue of the transition from English to direct translation has been partially addressed in a number of articles by translation scholars and researchers. In our view, due to the fact that the number of direct translations is less than that of indirect translations, the "problems" inherent in indirect translations have been studied too much, the issues of direct translation from the original have been overlooked and the subject has not been studied in depth. Also, in the direct translation from English, issues such as the restoration of the original artistic style and the skill of the translator have not been studied in depth in theory, and not enough attention has been paid to the study of translating historical novels into Uzbek.

### **RESULT AND DISCUSSION**

At the same time, it is necessary to identify the main aspects of the methods of writing historical novels and to study the methodological features of the Uzbek translations, their differences. In addition, it is important to study the national terms, cultural and everyday features, customs and traditions, feelings and experiences in historical novels in Uzbek or in the language being translated, for example, in English.

At the same time, the scientific analysis of the process of adequate reconstruction of the original means of artistic expression in translation on the basis of the comparative-comparative method also plays a key role in the translation of historical novels. This, of course, makes it possible to observe to what extent the harmony of content and form in the work has been preserved in the practice of translating historical novels in comparison with direct and indirect translations. In our view, in the direct translations of historical novels, adequacy and the skill of the translator serve as the main primary task in restoring the artistic style of the work. An example of this is the first novel "Last Days" by our great writer Abdullah Qadiri, published in book form in the United States under the name "Bygone days". Created by renowned American translator and researcher Mark Edward Reese and translated directly from Uzbek into English, this work, as noted above, has shown great skill in restoring the artistic style of the historical novel. At the same time, in translating the nationalist terms reflected in the historical novel in English and restoring the artistic style of the work in this regard, the translator has fully adhered to the rule of adequacy with his skill. The translator took more than 15 years to translate this large-scale novel into English, and wrote more than 400 concepts and commentaries to make the 660-page work understandable to American readers. It is noteworthy that the same work was translated into English by another translator, British literary critic Kerol Ermakova, who translated more than 30 works of art. This work, which is the first example of the Uzbek National School of Novelism, was translated with the support of the Karimov Foundation and

published by the famous French publishing house Nouveau Monde Editions. The translation edit was done by Julie Weekenden. Unlike the US edition, this translation is not enriched with comments. Furthermore, in terms of experience in translating historical novels, it can be seen that the American translator has both the skill and unique style of translation of historical novels than his British counterpart.

The experience of world translation schools also plays an important role in the translation of historical novels in translation studies. At the same time, it is important to study the specific translation methods of Western writers and the genre features of Western novels, to analyze the comparison of their interpretations in the original languages in the translation of historical novels into different languages. Also, in the translation of Western historical novels and cultural and everyday features in the Uzbek national environment, or in the creation of English adequacy of national terms in the translation of Uzbek historical novels into English, there is a need for a less common means of translation which causes it to be closer to reality. A. Qahhor, who analyzed the state of translation thirty or forty years ago, said: "We always say that there should be a translator who can translate from the original. But we don't have that many translators right now. Why should we now deprive the national literature of the joy it receives through the Russian language?" . It should also be noted that in recent years there have been clear attempts to move from indirect translation to direct translation. The process of transition to direct translation eliminates some of the shortcomings of previous translations. In this case, through direct translation, the translator is able to fully reflect in the translation the original narrative intonation, emotional mood, worldview of the author of the work being translated.

The issue of reflection of national terms in the translation of historical novels in translation is reflected in the views of such scholars as S. Vlahov, S. Florin, AV Fyodorov, V. Vinogradov on the translation of realities. The preservation of the originality of art in the translation of historical novels stems from the problem of reflecting the national identity of the original work. Words denoting objects, concepts and events that are specific and belonging to a particular people allow the author to describe the material and spiritual life of the characters he describes in a real, national form. Adequate interpretation of such words, which express the national identity of peoples, in translation is one of the most responsible and extremely difficult issues of such a complex problem as the restoration of the national character of the original in another language. According to G. Salomov's words, "It is impossible to preserve all the elements of historical and national identity in the original, but it is necessary to keep some of them, so that the student has an idea of the historical and national environment." One of the national peculiarities of historical novels is that the author makes extensive use of religious and mythical realities in his works for a specific artistic purpose. Since these realities have their own artistic function in the story, the translator must be careful when translating them into English or Uzbek. The creator must act according to the extent to which the Uzbek or English reader is aware of the history, images, and concepts of another religion. Because, as S. Vlahov, S. Florin noted, "Translation is made for" his "reader, if the realities of the text are beyond the

comprehension of the reader, then the communicative purpose of translation is not realized."

### **CONCLUSION**

Based on the analysis of the experience of translating historical novels, it can be said that due to the lack of translators who translate directly from English into Uzbek or from Uzbek into English, most of the translations were translated into intermediate languages. We can say that this has led to the underdevelopment of national translation studies. However, it should be noted that among the indirect translations there are many works that are close to the original, it is undeniable. In recent years, the process of translating historical novels from Uzbek directly into English or vice versa has become more widespread, which requires a scientific study of current issues in this area.

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