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# THE REFLECTION OF NATIONAL SPIRIT AND TRADITIONS IN TRANSLATIONS OF ABDULLA QODIRIY'S NOVEL "THE BY GONE DAYS"<sup>21</sup>

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## ABSTRACT

The article explores the fundamental issue of literary translation and its impact on reconstructing the national identity of a literary work. Challenges arise when trying to translate the cultural nuances of the time period depicted. The novel "The Days Gone By" by A.Kadiri has been chosen as an object of the research. The specificity of using transfer techniques without equivalent English realities that create the image of heroes and help describe the national identity of the people into English and Uzbek languages has been revealed. The research work for this article primarily uses correlational and mixed research methods to reveal its results. The works and opinions of numerous researchers from both international and Uzbek backgrounds were thoroughly examined. As a result, it was proven that the translator should carefully study the national landscape of the real past, which reflects the events of the work, and how they were reflected in the original, as well as the need to recreate them in their native language.

## KEY WORDS

Literary translation, national peculiarities, translation studies, national atmosphere, traditions, historical novel, complex realities, identity.

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## ABDULLA QODIRIYNING “O‘TKAN KUNLAR” ROMANIDA MILLIY RUH VA AN‘ANALARNING TARJIMALARDA AKS ETTIRILISHI

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### ANNOTATSIYA

Maqolada badiiy tarjimada adabiy asarning milliy o‘ziga xosligini qayta tiklash muammosi kabi muhim masala ko‘rib chiqiladi. Unda ma’lum bir davrning milliy xususiyatlarini tarjimada ifodalashda yuzaga keladigan qiyinchiliklar tahlil qilinadi. Tadqiqot obyekti sifatida A. Qodiriyning “O‘tkan kunlar” romani tanlangan bo‘lib, unda qahramonlar obrazini yaratuvchi va xalqning milliy o‘ziga xosligini ingliz va o‘zbek tillarida tasvirlashga yordam beruvchi ekvivalentsiz realiyalarni ifodalash usullarining o‘ziga xosligi aniqlangan. Tadqiqot ishining ishonchli natijalariga erishish uchun asosan korrelyatsion va aralash tadqiqot usullaridan foydalanilgan. Maqolada bir qator xorijiy va mahalliy olimlarning ishlari hamda qarashlari tahlil qilingan. Natijada, tarjimon asarda tasvirlangan voqealar orqali ifodalanayotgan haqiqiy o‘tmishning milliy manzarasini sinchkovlik bilan o‘rganishi, uning asl nusxada qanday aks etganligini anglashi va uni ona tilida qayta yaratish zaruratini tushunib yetishi lozimligi isbotlangan. Shuningdek, tarjimon asarda tasvirlangan voqealar orqali yetkazilayotgan real o‘tmishning milliy manzarasini diqqat bilan o‘rganishi, aslyatda aynan qanday aks etganini anglashi va uni ona tilida qayta yaratish zaruratini tushunib yetishi kerakligi ta’kidlangan.

### KALIT SO‘ZLAR

Badiiy tarjima, milliy xususiyatlar, tarjimashunoslik, milliy ruh, an‘analar, tarixiy roman, realiyalarning murakkab tabiati, o‘ziga xoslik.

## ОТРАЖЕНИЕ НАЦИОНАЛЬНОГО ДУХА И ТРАДИЦИЙ В ПЕРЕВОДАХ РОМАНА АБДУЛЛЫ КАДЫРИ «МИНУВШИЕ ДНИ»

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### АННОТАЦИЯ

В статье рассматривается такой фундаментальный вопрос, как проблема реконструкции национального своеобразия литературного произведения в художественном переводе. В ней описаны трудности, возникающие при передаче в переводе национальных особенностей определенного периода. Объектом исследования был избран роман А. Кадыри «Минувшие дни». Выявлена специфика использования в переводе приемов передачи безэквивалентных реалий, которые создают образы героев и помогают описать национальную идентичность народа на английском и узбекском языках. Для достижения достоверных результатов исследовательской работы в данной статье в основном использованы корреляционный и смешанный методы исследования. В статье были рассмотрены работы и точки зрения ряда зарубежных и узбекских исследователей. В результате было доказано, что переводчику следует внимательно изучить национальный ландшафт реального прошлого, которое передают описанные в произведении события, и то, как именно он отразился в оригинале, а также осознать необходимость его воссоздания на родном языке.

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### КЛЮЧЕВЫЕ СЛОВА

Художественный перевод, национальные особенности, переводоведение, национальный дух, традиции, исторический роман, комплексная природа реалий, идентичность.

## INTRODUCTION

The history of translation studies informs that it is referred to several stages, that is, to various means and methods of translation. These methods include literary translation, nationalization, descriptive translation, annotated translation, dialogical translation, indirect translation, direct translation, and other approaches employed based on the literary work and the time period it depicts. Obviously, the above mentioned translation methods play a crucial 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, not from the translation.

If a translation is done from another translation, any errors made by the initial translator will inevitably be compounded, potentially even tripling the mistakes. Previously, most translations made prior to independence were indirectly translated into Russian. During the Soviet Union, there were limited translators in our nation who could translate from the original text. 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 Sadriddin Salimov, M. Akbarov, Oybek Ostonov, Sh. Imyanova, Salim Jabborov, Hafiza Kochkarova and others.

## MAIN PART

The literary work “The Days Gone By” by renowned Uzbek author Abdulla Kadiri has been translated into numerous languages, including Russian. The novel "The Days Gone By" was initially published in the magazine “Inqilob” in 1922, and later in 1926 as a standalone 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 contemporary society, where diverse national cultures coexist and collaborate, mutually enriching and complementing, the shared bonds of brotherly peoples are fostered through the amalgamation and harmonization of the finest customs from all national cultures, which have become a crucial social imperative. The examination of national identity is unquestionably crucial in the translation of 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. Due to its national identity, accurately capturing the unique colors of its environment is a critical factor in determining whether it can be effectively translated or not.

The intricacy of conveying the national identity and spirit of the period depicted in the work stems from the fact that signs of nationality are not limited to overt symbols. Even the translator does not have a deep knowledge of the original language. Just as not all individuals who possess a thorough understanding of their native language are writers, not all individuals who demonstrate proficiency in a foreign language are translators. In addition to knowledge of the source language,

the translator must also be well-versed in the history, worldview, thought processes, and artistic observations of the individuals who speak this language. It is recommended that they thoroughly examine their way of life, particularly from a deep introspective level, where they can truly see their reflection in their chosen profession. *“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. (Salomov G., 1983, 54)

“The Days Gone By” depicts the unique elements of Uzbek lifestyle. By the dialogue below, we may observe these elements:

*-O‘g‘lim, hali san eshitdingmi, yo‘qmi haytovur biz saning ustingdan bir ish qilib qo‘ydik...dedi Yusufbek Hoji.*

*-Aqllik kishilarning o‘g‘illari ustidan qilg‘an ishlari albatta noma‘qul bo‘lmas-dedi Otabek.*

*-Biz saning uchun Olim ponsadbishning qizig‘a unashib qo‘ydik... Endi san bilan to‘y maslahatini qilishmoqchi edik...*

*-Sizlarni ranjitib bo‘lsa ham bir martaba uylangan edim-ku?*

*-Biz sani Marg‘ilon andisiga bunchalik mukkadani ketishingni o‘ylamag‘on edik, adabsiz ... o‘zinga qolsa marg‘ilonliqni xoting‘a hisoblab ketaberar ekansan-da, uyatsiz?-dedi O‘zbek oyim. Otabek ham qizishdi:*

*-Xotin bo‘lmasa nima axir?!*

*-Qoshlik, ko‘zlik bir andi!-dedi O‘zbek oyim.*

*-Andi deganingiz nima o‘zi?*

*-Andi... andi... o‘zi xitoyim, nima balo... o‘zi qalmoqdan tarqag‘an bo‘ladir...Tushunmagan bo‘lsang, lo‘lilarning bir toifasi....*

*Yusufbek Hoji dedi:*

*-Biz hozir andishaning bandasi, men emas onang birovni ishontirib qo‘yg‘an: bizning oiladan lafzsizlik chiqishi menga ma‘qul ko‘rinmaydur. (Qodiriy A., 2018, 170)*

**Tarjimasi:**

- *“Son, you know or not, we did one thing without you ...”*

*It was clear to Otabek what they had done. Even though he made a look as if he didn't know anything:*

- *“Wise men never do absurd things for their children.” – he said.*

*Hearing this answer of his son, Hadji didn't know what to do, how to go on. He looked at his wife ironically. A silence again dominated. Uzbek-oyim didn't catch the sense of this quietness. After a while, her heart crooked:*

- *“We made an agreement with Olim-ponsodboshi. We chose his daughter as a bride for you. Now we are going to discuss your wedding ...”*

*Otabek looked at his mother without saying a word, made an intelligent look to his father. Hadji was embarrassed, and nodded.*

- *“Even if I offended you, I'm married. Now ...”*

- *“Your marriage didn't offend us?” – Hadji said smiling.*

- *“So if you are not angry with... Why?”*

- *“This is not because of offence, for necessity.”*

- *“What necessity?”*

- *“As Hasanali said, your father-in-law won't let his daughter come to Tashkent. Your mother brought you up; she wants to have a daughter-in-law...”*

*Otabek looked at his mother:*

- *“Until these days you lived without any bride, so you can continue living without ...”*

*Uzbek-oyim got frustrated and said everything that she endured for a year.*

- *“I didn't bring you up for such a response... You should continue our greed, but what you did, you ruined a family-kin. We didn't imagine that you would blind up yourself with that Margilonian, ill-bred... You consider that Margilon girl as a wife, shame on you!”*

*Otabek burnt with wrath:*

- *“What is she then?”*
- *“Andi, who has an eye and eyebrow!”*
- *“What is Andi?”*

*Yusufbek hadji instead of comforting his son looked at his wife smiling and asked her to explain the meaning of “andi”. Uzbek-oyim tried to explain what “Andi” meant, and gave a definition:*

- *“Andi... Andi... Is Chinese or something like that... I don’t exactly know... it is spread from “kolmoks”... If you don’t understand, it is such kind of gypsies...”* (Qodiriy A., 2017, 133)

This extract shows the multilateral national peculiarities of Uzbek people in that period. Every parent wants their sons to be married and have a daughter-in-law. Uzbek-oyim is not the exception. Moreover, there are respectful names for men and women, such as “Ponsodboshi”, “Oyim” (to respectfully call women), “Hadji” – this also shows mutual respect for the Uzbek. “eye” and “eyebrow” symbolize female beauty in the Orient, that is why Uzbek-oyim expresses *“who has an eye and eyebrow”* when she talks about Kumush.

One of the primary obstacles in translating national idiosyncrasies is identifying corresponding terms or phrases that effectively communicate the same cultural implications and sentiments as those in the source text. It is common for languages to contain words or phrases specific to a certain culture, and may not have direct counterparts in other languages. In instances such as these, the translator must use their linguistic abilities and cultural expertise to devise innovative solutions that accurately convey the intended message to the target audience.

As an illustration of the aforementioned ideas, we may refer to the following excerpt from the novel, a literary masterpiece imbued with a strong national ethos that imparts its own principles and ethical perspectives onto the characters of different cultures. The translation of the novel into other languages can provide readers with a comprehensive understanding of Eastern family values, the dynamics between parents and children, and the significance of quality education. As an example, we can see the original novel and the translation by Mark Reese:

“... – *Erga kim tegadir?*

- *Kumush.*
- *Kumushbibi kuyavni yoqtiradimi, yo ‘qmi?bu to ‘g ‘rida uning fikrini bilish kerak emasmi?*
- *So ‘zlash ham kerak emas, bildirish ham.*
- *Nega?*
- *Chunki odat shul! Kumush ota-ona yoqtirg‘an kishigarozi bo‘lish uchun majbur!... ”* (Qodiriy A., 2018, 60)

***Ingliz tilida:***

... “*Who is going to be married?*” she asked everyone. “*Kumush.*”

“*Does Kumush like her groom or not? Is it necessary to know her opinion or not?*”

“*It is not necessary to discuss this with her.*” “*Why?*” “*It is tradition! Kumush must be married to a man suitable to her parents.*” (Qodiriy A., 2018, 71)

As can be seen from the above passage, Kumushbibi’s life partner is being chosen and married without her consent. This was a natural situation in Uzbek families of that time, and children obeyed their parents’ wishes without resistance. While the implications of this tradition may be perceived differently in other countries, it is noted here that in Uzbek families, the elderly are held in high regard, and it is considered impolite not only to speak against them, but also to make direct eye contact or question them.

Additionally, national idiosyncrasies transcend language and encompass diverse cultural facets, such as historical allusions, social conventions, and traditional ideologies. Translating these aspects requires a deep understanding of the cultural context in which the work was written. For example, a historical novel set in a specific time period may contain references to events or figures that are meaningful to the national identity of the country in which the story takes place. The translator must ensure that these references are accurately conveyed to readers in the target language.

Literary translators often face the dilemma of whether to prioritize fidelity to the original text or readability for the target audience. Balancing these competing demands is a delicate art that requires a nuanced understanding of both the source and target languages and cultures. Some translators choose to stay true to the style and tone of the original work, even if it means sacrificing.

## RESULTS AND DISCUSSION

It is worth mentioning that the concepts and perceptions portrayed in a work of art are not limited to national symbols, but rather reflect the actions, thoughts, and aspirations of the main characters as they navigate their fate. Therefore, national identity is the underlying factor for the social, economic, and political issues portrayed in the play, and serves as the foundation for the expression of artistic innovation in general. Nevertheless, when conducting a translation, the identical piece of artwork 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.

Like, the book “The Days Gone By” by Abdulla Kadiri is hard to translate into other languages, especially European ones.

This novel encompasses a blend of Uzbek classical literature, oriental folklore, and poetic elements, as well as intricate realities, traditions, customs, psychological scenes, and refined language. Through its unique romantic hues, the novel effectively captures the modes of observation and conveys subtle emotions, making it a challenging task to recreate. The translation of such works requires a great talent from the translator.

Mark Reese, an American specialist involved in the translation of the novel, serves as the director of the Center for Regional Studies at the US Naval Academy. With 23 years of experience studying Central Asia, including eight years of field research for both program management and academic purposes. His website “Uzbek Modernist” is dedicated to the novel “The Days Gone By” and its author Kadiri, but

also contains a bibliography of works on the history of the region. (Reese M., 2018, 16)

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, 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. Kadiri was primarily a humorist: he tried to capture both the usual street language and the irony of court life. (Grossman E., 2003, <https://www.publicconsulting.com>) He was a modernist and a realist - if I could use those terms - and 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. Kadiri 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 could use those terms - and 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 to each reader and understandable. In a historical text, the author primarily embodies the essence of the

time period, the characteristics of national psychology, and reconstructs the past events. National identity and color are given special attention in this context.

On the one hand, the author employs various linguistic symbols, phrases, realities, objects, and historical details. Conversely, the formation of national identity is depicted through the psychological maturation of the primary characters, encompassing their cognitive processes, ethical standards, convictions, and conduct. This makes it even more difficult to recreate a national identity when translating historical novels. In this context, it can be argued that national identity, when viewed in a schematic manner, represents the true historical reality - the original artistic essence - which is then transformed into a reformed artistic essence through translation into another language. The translator must diligently analyze both the cultural nuances of the historical context portrayed in the text and the extent to which it is accurately depicted in the original, and based on this assessment, accurately recreate it in their native language.

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