



## The Role and Importance of Artistic Translation in Novels

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**Annotation:** This article examines the experience of translating historical novels in translation studies, and compares the unique methods of the Uzbek national school of translation studies and world translation schools. Also, the genesis of translation of Uzbek historical novels, translation methods, especially the problem of the unique style in translating into English, and the specific features of working on the translation of a historical work were researched on a scientific basis. In this regard, today, the trends of the experience of world schools of translation studies on the improvement of the working mechanisms of the formation of professional competence in the experience of translating historical novels have been thoroughly researched.

**Keywords:** School of Khorezm, Eastern poetry, literary commonality, foundation stone, adequacy, indirect and direct translation.

### Introduction

To our country, which today occupies a worthy and strong place in the ranks of the international community, to the great achievements it has achieved in a short period of history, to the spiritual roots, customs and traditions of our country, in a word, Interest and respect for the Uzbek character, Uzbek nature is increasing all over the world. In the following years, there are great opportunities to translate the best examples of our national literature into foreign languages and, on this basis, to widely show the way of life and human qualities of our people. In this respect, literary translation has made significant progress in the years of independence. The rapid expansion of historical experiences and the interest in the issue of national identity in native language literature, which is becoming more and more closely related to world literature, signaled the beginning of a new era in the theory and practice of translation. .

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 potential. In translation studies, all nations have their own schools of translation of historical novels. In particular, the translation of historical novels is important as works of art that clearly demonstrate the history, values, spiritual world, and national spirit of a nation, unlike works of other genres. Translation of historical novels into foreign languages plays an important role in introducing the national values of the people to the world.

### Material and methods

In translation studies, the process of translating historical novels has an educational, political, ideological and aesthetic value. This requires considering artistic translation as a serious and serious creative work, to implement great practical measures to raise the quality and scientific level of translated works, to accelerate the transition from foreign languages to Uzbek and direct translation from our mother tongue to foreign languages are enough. In the following years, there are great opportunities to translate the best examples of our national historical novels into foreign languages



and, on this basis, to widely show the way of life and human qualities of our people. But, unfortunately, we have not yet been able to achieve visible practical results in this matter.

Appreciating the great work done in this regard, the need to strengthen the work aimed at translating the most mature works of our literature directly from our mother tongue into Western and Eastern languages also shows the urgency of this issue.

When studying the process of translation of historical novels in translation studies, it is important to study the periods of its formation in depth. It should also be taken into account that it started with literary translation. In this sense, it is not a secret to anyone how high the role of literary translation is in the literary communication between different nations, especially the East and the West.

Although many scientific and artistic translations have been carried out in our country in the past, including Khorezm translation school flourished in the 19th century, new Uzbek translation was founded in the first decades of the 20th century. "Eastern (Uzbek) poetry discovered the literature of other world nations only in the 20th century. Even when discovered, this literature began to mature rapidly with the help of experience. Because of this, Uzbek literature of the 20th century is a great and immortal literary phenomenon, despite the fact that it lived under the pressure of communist ideology.

1. Translation is an integral part of native literature. "The concepts of Uzbek literature and literature in the Uzbek language are different from each other, but at the same time, they are very related and interrelated concepts. The development of today's Uzbek literature is influenced by fiction in the Uzbek language. Uzbek language fiction also includes translated literature. There is another side of the matter: translation into Uzbek would not have developed so much without the original Uzbek literature.
2. In this sense, the role of artistic translation in Uzbek literature of the 1920s and 1930s, especially translations from English literature, their spiritual and educational characteristics, level, achievements and shortcomings, as well as the issues of literary influence learning is important.

### **Result and discussion**

In the Uzbek enlightenment literature of the 20s and 30s of the 20th century, artistic translation has a special place. "Already, the role of translations from Russian literature and foreign literature has been incomparable in the development of Uzbek literature, especially in the birth and maturation of realistic prose, first of all, the genre of novels, dramaturgy." During this period, our accomplished writers, along with creating their original works, were also engaged in artistic translation, and translated the works of major representatives of world literature into Uzbek language.

"In the 1920s and 1930s, every artist who considered himself a writer tried to engage with world and Russian culture as much as possible. He did not limit himself to work, but at the same time tried to introduce readers to the most beautiful examples of world literature. In the 20s, the main feature of the work of Uzbek literary translators was that they translated the works of prominent representatives of Russian and world literature, mainly in small genres (stories, novellas).

In our opinion, there are several reasons for this. Firstly, during this period, our writers had just started to publish their original works, and they had no experience in the field of literary translation. Secondly, it was necessary to continue the path started by the modern enlighteners and to translate the works that serve to raise the literacy, general culture, spiritual and educational level of the people. In the 1920s, the first experiments in the field of artistic translation were carried out, and in the 1930s, the foundation stone of the new Uzbek translation was laid, and the foundation of



translation studies was laid. In this, the service of our writers, who were engaged in both original work and translation, was great. Translation became one of the factors that sharpened their pens.

In translation studies, the process of translating the samples of the literature of Western nations into Uzbek language has accelerated mainly since the 20th century. Regarding the translation of historical novels in our national translation studies, several collections of works by representatives of Western literature were translated and published in Uzbekistan in different years, as well as many novels and stories by T. Dreiser, stories by W. Irving, several by F. Cooper novel, dozens of attractive works of J. London reached the hands of Uzbek readers. As for the issue of turning away from the original, the translator S. Siddiq, who realized the necessity of this in the 30s of the 20th century, started a direct translation from English. After this initiative of S. Siddiq, the victim of repression, a long period of interruption in the history of translation began. A serious approach to direct translation was realized almost forty years later - in 1972, translator Abdukahhor Iminov directly translated and published the stories of a number of American writers from English. A number of complex problems related to recreating the author's style in the process of direct and indirect translation, as well as restoring the content and form integrity of the work, and reflecting the specific aspects of national terms in historical novels, are still not sufficiently studied. At the same time, according to the requirements of the time, the task of turning literature in English directly from the original is transverse.

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 the experience of translating historical novels. Researches conducted by scientists such as G.Salomov, N.Komilov, J.Sharipov, N.Vladimirova, S.Akobirova, Q.Sidikov, Sh.Ibrohimova regarding the detailed analysis of examples of translation of historical novels, which appeared in the period of literary translation, which is increasingly developing in our country is noteworthy.

So far, a lot of translation and scientific research has been done in the field of translation, because there are enough research objects and materials for it. As for the direct translation issues from English to Uzbek and from Uzbek to English, a few translations have been made. The issue of transition from English to direct translation has been partially addressed in a number of articles by translation scholars and researchers.

In our opinion, due to the fact that the number of direct translations is less than the number of indirect translations, the "problems" inherent in indirect translations have been studied more than necessary, and the issues of direct translation have been overlooked and this topic has not been thoroughly researched. Also, issues such as restoration of the original art style in direct translation from the English language and translator's skills have not been theoretically deeply researched, and not enough importance has been given to studying the issues of translating historical novels into Uzbek.

In this case, it is necessary to determine the main aspects of the writing styles of historical novels and to study the methodological features of Uzbek translations and their different aspects. In addition, to study the interpretations of national terms, cultural and domestic features, customs and customs, feelings and experiences in Uzbek language or in the language being translated, for example in English, which are reflected in historical novels. is important. At the same time, scientific analysis of the process of adequate re-creation of original artistic image means in translation on the basis of the comparative method 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 is preserved during the comparison of direct and indirect translations in the experience of translating historical novels in translation studies. In our view, the adequacy and skill



of the translator serve as the main primary task in restoring the artistic style of the work in direct translations of historical novels. We can cite as an example the first novel of our great writer Abdulla Qadiri, "Otkan Kunlar", which was published as a book in the United States under the name "Bygone Days".

We can say that this work, made by the famous American translator and researcher Mark Edward Reese and directly translated from Uzbek to English, has shown great skill in reviving the artistic style of the historical novel. In this case, the translator followed the rule of adequacy with his skill in giving the national terms reflected in the historical novel in English and in this regard in restoring the artistic style of the work. The translator spent more than 15 years translating this massive novel into English and wrote more than 400 definitions and annotations to make the 660-page work comprehensible to American readers. It is also noteworthy that the same work was translated into English by another translator, Carol Yermakova, a British literary critic who has translated more than 30 literary works. This work, considered the first example of the Uzbek national novel school, was translated with the support of the Karimov Foundation and published by the famous Nouveau Monde Editions in France. Translation edited by Julie Wickenden. Unlike the US edition, this translation is not annotated. In addition, in terms of experience in translating historical novels, it can be seen that the American translator has both a skill and a unique translation style in translating historical novels than his British counterpart.

The experience of world translation schools in translation of historical novels also plays an important role in translation studies. In this case, it is important to study the specific translation methods of writers of Western countries and the genre characteristics of Western novels, to analyze the comparison of their interpretations of historical novels in the original languages when translating them into different languages. Also, in the matter of re-creating the cultural and domestic peculiarities in the Uzbek national environment in the Uzbek national environment, the peculiarities that appear directly in the translation, and the cultural and domestic peculiarities reflected in the translation of the western historical novels, or in creating the English equivalent of the terms specific to the nationality when translating the Uzbek historical novels into English. Less need for an intermediary language, which is now widespread in translation studies, will undoubtedly cause the translation to be closer to the original.

Analyzing the state of translation thirty or forty years ago, A. Qahhor said: "We always say that there is a translator who can translate from the original. But we don't have that many translators. Why should we now deprive national literature of the pleasure and joy that it receives through the Russian language?" . It should also be noted that in recent years, efforts to move from indirect translation to direct translation method are clearly visible. With the process of transition to direct translation, some characteristic defects found in previous translations are eliminated. In this case, through direct translation, the translator can fully reflect the original state of the author's unique narrative intonation, emotional mood, worldview of the work he is translating.

In translation studies, the issue of the reflection of national terms in the translation of historical novels was reflected in the opinions expressed by scientists such as S. Vlahov, S. Florin, A. V. Fyodorov, V. Vinogradov about the translation of realism. In the translation of historical novels, preservation of the original artistry goes back to the problem of reflecting the national identity of the original work.

The words that express the objects, concepts and events characteristic of a certain people give the author the opportunity to describe the material and spiritual life of the characters he describes in a real, national way. Adequate interpretation of such words, which represent people's concepts of nationality, in translation is one of the most responsible and extremely difficult issues of the



complex problem of restoring the original national character in a foreign language. G'. In the words of Salomov, "It is impossible to preserve all the elements of historical and national identity in the original, but among them it is necessary to keep such ones, as a result of which the reader will have an idea of the historical and national environment."

One of the national peculiarities of historical novels is that the author uses a lot of religious and mythical realities in his works, aiming at a certain artistic goal. Since these realities have their own artistic function in the story, the translator should be careful when translating them into English or Uzbek. The creator should act based on the extent to which the Uzbek or English reader is aware of the history, images, and unique concepts of other religions. Because, as S. Vlahov and S. Florin pointed out, "Translation is made for "its" reader, if the realities transferred to the text remain outside the reader's perception, then the communicative purpose of the translation will not be fulfilled".

Researcher N. Dosbayeva's opinion can be a clear proof of this. According to N. Dosbayeva, "there are such factors that determine the national quality of the work, which are related to the psychology and spiritual qualities of the people. The fact that the English form of address "you" is the only equivalent for both "sen" and "siz" in Uzbek requires consideration of the context in many cases.

### Conclusion

In short, based on the analysis of the experience of translating historical novels, it can be said that due to the lack of translators who directly translate from English to Uzbek or from Uzbek to English, most of the translations were made through intermediate languages. We can say that this led to the underdevelopment of national translation studies. However, it should be mentioned here that among the indirect translations, there are many works that are translated close to the original, which cannot be denied. In recent years, the process of translating historical novels directly from Uzbek to English or from English to Uzbek has been widely launched, which calls for scientific research of current issues that are waiting for their solution in this regard.

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