

PROBLEMS OF TRANSLATION OF ARCHAIC WORDS IN THE NOVEL “BYGONE DAYS” BY A. QADIRI

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Annotation: This article reflects the difficulties and methods of translating historical and archaic words into English in the novel “Bygone Days” by Abdulla Qodiriy, one of the representatives of the Uzbek Jadid movement, which is considered the crown jewel of Uzbek national novelism, to what extent the archaic words have found their equivalents in the three English translations of the novel. The article presents the translation methods used to solve the difficulties in translating archaisms into English using examples from all three translation options of the work using a comparative-analytical method.

Keywords: archaic words, transliteration, English, historicism, historical words, translation methods, historic words.

Introduction. In the novel “Bygone Days” by A. Kadiri, the skillful and masterly use of stylistic devices and expressive means determined its artistic and aesthetic value, while the archaic words and word combinations used in the work “clearly and vividly embodied the life, customs, spiritual insight, conditions and appearance of the Uzbek nation in a specific historical context and situation.”¹

Language is a dynamic phenomenon characterized by constant change and renewal. As a result, the objects and phenomena expressed by a particular word fall out of use, the word itself becomes obsolete. An analysis of special literature on the lexicology of the Uzbek literary language² shows that such obsolete words which have already fallen out of use in the lexicon of the language, are classified as *historical* and *archaic* words according to the coefficient of obsolescence and the nature of their use. Archaic words are used only because of the need to create an image of a certain historical period and are associated with the loss of the concepts expressed by them, social events, military weapons, and certain industrial equipment becoming obsolete and out of use. For example, words such as ***hark*** (*listen*), ***morrow*** (*tomorrow*), ***beseech*** (*to ask earnestly*), ***betimes*** (*in good time*), ***bruit*** (*to spread rumours*), and ***knave*** (*a dishonest man*) are archaic words.

The main difficulty encountered in translating archaic works is related to preserving the historicity reflected in them and fully conveying it in the translated text. In such cases, ambiguities cannot be allowed. After all, this leads to a distortion of historical reality and the creation of a false image of the past in the mind of the reader. “Naturally, such a (historical) work is filled with countless historical and archaic words in accordance with the needs of the era, which, in addition to reviving the spirit and breath of the era in the eyes of the reader, also increase the artistic and aesthetic impact of the work.”³

¹ Karimov B. The world's great novels: Abdulla Qodiriy. Bygone Days. World Literature, 2013, Vol. №4

² Lexicology of the Uzbek language. Tashkent. Fan. 1981.

³ Musayev K. Fundamentals of Translation Theory. Tashkent. Fan. 2005. p. 111.

The historical lexicon in the original, and in general, the translation of historical works, is mainly governed by four principles:

1. The method of explanatory translation;
2. The method of adaptation (in which a specific historical word or concept in the original text is replaced by such a name or concept in the target language);
3. The method of illustration;
4. The method of searching for and replacing an equivalent word or phrase in the target text that exactly corresponds to a historical word or phrase in the original;
5. The method of transliteration.

As G. Salomov put it, “Each translation should be studied in relation to the period in which the translation was created, based on the principle of historicity. Failure to adhere to such a rule can lead to serious errors or bias in assessing the quality of the translation, the translator’s merits, and the main trends in translation of each period.”⁴ So, one of the main tasks set before the translator is to fully reflect the spirit of the period in the translation text, which is originally intended in the translation of historical words and, in general, historical works.

Let us pay attention to how some historical words used in the novel have found their equivalents in the translations of the novel by I. Tukhtasinov, M. Reese, and C. Ermakova. In Part I of the work, Chapter 22, entitled “A Stranger and a Poor Man” the following sentence is quoted:

*“Dahlizdan ichkariga qaralsa bir munaqqash va muzayyan zol, ikki tomonida xonning shog‘ovul boshilari, yasovul boshilari, dasturxonchi va oftobachilari, tunqator va parvonachilari otaliq va mehtarboshilari va tag‘i alla qancha vazir-vuzarolari qator tizilishib o‘lturmakda edilar.”*⁵

In this passage alone, archaic words such as *munaqqash*, *muzayyan*, *shogavul bashilari*, *yasavul bashilari*, *dasturkhanchi*, *aftobachi*, *tunqator*, *parvanachali*, *otaliq* and *mehtarbashilari* are used to describe the khan’s horde in Kokand. These archaic words are translated as follows in the English translations of the novel:

Translation by I. Tuxtasinov, O. Muminov, A. Khamidov:

*“If you looked inside the anteroom, you could see a long and wide hall. On each side of the Khan, two servants were standing, mounted guards, and others sat in the line.”*⁶

Translation by M. Reese:

*“Working through the ancillary chamber, an expansive hall beckons with two sides of the room lined with the khan’s Shighavulboshi, armed Yasavulboshi, attendants of various ranks, the khan’s Oftobboshi, night watchmen, parvanachi, along with sundry other advisers, government employers, nobles, ministers and state officials.”*⁷

Translation by Carol Ermakova:

*“When we reach the end of the corridor and peep inside, a vast hall opens before us, luxuriously furnished and decorated with murals. Elders, dignitaries and high-ranking officials sit in rows along the walls, together with many advisors and viziers.”*⁸

Table 1

Comparative analysis of English translations of the passage under investigation

⁴ Salomov G. Fundamentals of Translation Theory. Tashkent. Ukituvchi. 1983.

⁵ Abdulla Qodiriy. Bygone Days. Novel. Publishing House “East”. Tashkent. 2004. p. 113.

⁶ A. Qodiriy. The Days Gone By: Novel. I. M. Tukhtasinov, O.M.Muminov, A.A. Khamidov. – T.: “Mashhur-press”, 2017. p116.

⁷ Reese M. Bygone Days by Abdullah Qodiriy. USA. Middletown, DE. 2019. p134.

⁸ Ermakova C. Days Gone By by A. Kadiriy. Nouveau Monde editions. 2019. p 111.

Original	Translation by I. Tuxtasinov, O. Muminov, A. Khamidov:	M. Reese's translation	Carol Ermakova's translation
<i>Dahlizdan ichkariga qaralsa bir munaqqash va muzayyan zol, ikki tomonida xonning shog'ovul boshilari, yasovul boshilari, dasturxonchi va oftobachilari, tunqator va parvonachilari otaliq va mehtarboshilari va tag'i alla qancha vazir-vuzarolari qator tizilishib o'turmakda edilar⁹.</i>	<i>If you looked inside the anteroom, you could see a long and wide hall. On each side of the Khan, two servants were standing, mounted guards, and others sat in the line¹⁰.</i>	<i>Working through the ancillary chamber, an expansive hall beckons with two sides of the room lined with the khan's Shighavulboshi, armed Yasavulboshi, attendants of various ranks, the khan's Oftobboshi, night watchmen, parvanachi, along with sundry other advisers, government employers, nobles, ministers and state officials¹¹.</i>	<i>When we reach the end of the corridor and peep inside, a vast hall opens before us, luxuriously furnished and decorated with murals. Elders, dignitaries and high-ranking officials sit in rows along the walls, together with many advisors and viziers¹².</i>

The lexemes *munaqqash* [a. decorated, embellished] and *muzayyan* [a. decorated] in the sentence are words borrowed from the old bookish Arabic language, expressing the meanings of decorated and embellished. These Arabic borrowings can be translated into English as *ornamented*, *decorated*. In the novel, the writer aims to provide detailed information about the internal and external appearance of the Khan's Horde in Kokand, as well as the buildings and administrative structure of the Kokand Khanate, which covered a large territory under its jurisdiction at the beginning of the 19th century, in order to create a clearer and vivid picture for the reader.

In the translation variant by I. Tukhtasinov, O. Muminov, A. Khamidov, these lexemes have been rendered as *long and wide*. M. Reese translated them into English as *expansive*, while C.

⁹Abdulla Qodiriy. Bygone Days. Novel. Publishing House "East". Tashkent. 2004. p. 113.

¹⁰A. Qodiriy. The Days Gone By: Novel. I. M. Tukhtasinov, O.M.Muminov, A.A. Khamidov. – T.: "Mashhur-press", 2017. p116.

¹¹Reese M. Bygone Days by Abdullah Qodiriy. USA. Middletown, DE. 2019. p134.

¹²Ermakova C. Days Gone By by A. Kadiriy. Nouveau Monde editions. 2019. p 111.

Ermakova expressed them as *vast*. Here, the question is not about the size of the hall, but about its high quality and decoration with various ornaments. We will continue our analysis with the translation of archaic words such as *shigavul bashilari*, *yasovul bashilari*, *dosturkhonchi* and *aftobachi*, *tunqator* and *parvonachi*, *otaliq* and *mehtarbashilari*, which are given in the continuation of the sentence. The work “Tarihi Turkistan” [The history of Turkestan] by Mirzo Alim Makhdum Khoji divides officials and dignitaries in the khanate into 24 levels and provides extensive information about the authorities and duties assigned to them. According to this source:

- ***shigavul*** – (also used as *shi'govul*, *shagavul*) is a 4th-level position, which was used to refer to an official who met ambassadors and brought them to the khan during the khanate;
- ***yasavul bashi*** – a military, armed guard, guard who supervised the implementation of laws (*yassis*);
- ***dasturkhanchi*** – (twelfth-level position) an official in charge of the khan's kitchen;
- ***aftobachi*** – one of the khan's personal servants, a person who helps him wash and perform ablution;
- ***tunqator*** (or *tunqotir*) – (sixth-level position) a night guard, a personal guard;
- ***parvonachi*** – (third-level position) an official who writes the khan's decrees and orders, delivers letters and petitions to the khan;
- ***otaliq*** – (eighth-level position) advisor to the khan;
- ***mehtarbashi*** – a high-ranking official at the khan's court, at the level of kushbegi

When translating such archaic words, the method of transliteration and interpretation is mainly used. On the other hand, if there are words in the target language that are completely equivalent to these words in the original, they can be used. Since the titles and positions used in the original are historicisms belonging to the khanates that ruled Central Asia at that time, they can be translated by transliteration and interpretation.

It can be seen from the table that in the translations of I. Tukhtasinov, O. Muminov, and A. Khamidov, the words expressing the positions and dignitaries in the novel are translated as two servants and mounted guards, in the interpretation of M. Reese as *Shighavulboshi*, *Yasavulboshi*, *Oftobboshi*, night watchmen, parvanachi, advisers and government employers, and by C. Ermakova as elders, dignitaries and high-ranking officials. In the translation by M. Reese, some positions and positions are transliterated and explained at the end of the book.

In our opinion, although the translator omitted or incorrectly reflected some historical lexemes (for example, *Oftobboshi*. There was no such position in the Kokand Khanate), we believe that this translation is closer to the original. The positions and positions introduced at that time are also described in detail in the literature by foreign historians and scholars, which provides valuable information about the emergence and decline of the Central Asian khanates, in particular the Kokand Khanate, the system of governance of the khanates, and the political and social situation.

Shog'ovulboshi – ***Head of Shighavuls*** (high official in the court administration; master of ceremonies, responsible for supervising diplomatic exchanges);

Yasovul boshi – head of Yasovuls (head of servants to the ruler, personal bodyguard to the khan, an armored guard);

Dasturkhanchi – Dasturkhanchi (a high official who was responsible for preparing meals for court officials and hosting guests in the palaces of emirs, khans, and beks);

Oftobachi – Oftobachi (an official who held an ewer when the khans, the emirs, and their guests were washing their hands in the palace of the khans, an ewer bearer);

Tunqator - a night watchman, a guard;

Parvonachi - Parvonachi (a person who wrote the khan's decrees and orders; one of the highest-ranking officials in the palace);

Otaliq - Otaliq (high civil administration post for a senior official, khan's advisor);

Mehtarbashi - Mekhtarbashi (A high-ranking official at the same rank as a kushbegi: a foreign affairs officer at the khan's palace).

Table 2

Comparative analysis of English translations of archaic words in the passage under investigation

Original	Translation by I. Tuxtasinov, O. Muminov, A. Khamidov:	M. Reese's translation	Carol Ermakova's translation	The translation variant we are offering
shog'ovul	two servants, mounted guards	Shighavulboshi	Elders, dignitaries and high-ranking officials	shighavulbashi
yasovul boshi		Yasavulboshi		yasovulbashi
dasturxonchi		–		dasturxanchi
oftobachilari		Oftobboshi?		oftobachi
tunqator		night watchmen		a night watchman, a guard
Parvonachi		parvanachi		parvonachi
Otaliq		advisers		otaliq
Mehtarboshilari		government employers		mekhtarbashi

So the whole context can be translated as follows:

*If you looked inside the antechamber, you could see a **decorated** and **ornamented** hallway on both sides of which heads of **shighavuls**, **yasovuls**, **dasturxanchi** and **oftabachi** (an ewer bearer), **a night watchman**, **parvonachi**, **otaliq**, **head of mekhtars** and some other viziers and state officials were sitting in rows.*

Conclusion. It can be concluded that a work of art is mainly examined from the linguistic and literary aspects. When the language of a particular work of art is examined linguistically, work is carried out at the morphological, lexical, syntactic, and semantic levels of linguistics, and the way in which the writer used the laws of language is deeply analyzed. When the examination is carried out taking into account the criteria of literary criticism, the mysterious power of the work of art is manifested through the artistic, stylistic, and ideological and aesthetic means used in it. The novel “Bygone Days” by Abdullah Kadiri is not only a unique epic work glorifying nationality and identity, but it is also a unique historical novel that provides a detailed account of the historical and social events that took place in Central Asia, in particular in our country, at the beginning of the 19th century.

This can be seen in the skilful and sensitive use of many historicisms and archaic words and word combinations and other expressive means used in the novel. On the other hand, it is noticeable that words related to historical events and historical concepts, as well as historicisms denoting positions and positions, adopted from Arabic, Persian-Tajik languages, are used more often in the Uzbek literary language than in other categories of historical words. In translating historical and archaic words, adaptation, description, explanation and transliteration methods are used. Based on the results of our study on the degree to which equivalence was established in the translation of historical words used in the novel “Bygone Days” into English in the translations by I. Tukhtasinov, O. Muminov and A. Khamidov, and the translations by M. Reese and C. Ermakova, it can be concluded that the translation by M. Reese relatively preserved the national and historicity of the original. It can be seen that K. Ermakova allowed freedom in the translation of some historicisms and sought to express a number of historical words in general. In the interpretation by I. Tukhtasinov, O. Muminov and A. Khamidov, although some historical lexemes in the original text were translated by replacing them with other words in some cases, we believe that, in general, they were able to convey the general spirit of the original.

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