



NATIONAL-CULTURAL REALITIES AND THEIR TRANSLATION IN CHOLPON'S NOVEL "NIGHT AND DAY".

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In the process of translating a certain source into another language, the translator has the opportunity to change the text, as well as use other equivalents of expressions. But in any case, giving from genuine content is not allowed. It should be said that thanks to translators, representatives of many peoples, reading works, studying the literature of other peoples, have the opportunity to get to know each other closer. Writers in their works seek to express the history of the country, customs of the people, lifestyle, culture and wealth of language. Consequently, we will be right, calling translators who occupy an important place in the cultural interchange of peoples, selfless people. On a par with such people we see H. Ismaili.

Thanks to this person, one of the valuable works of Uzbek literature "Night and Day" reached the Russian and English readers. Getting acquainted with the Uzbek version of the novel, we witness how the way of life of the people, its customs, respect, manifested by wives in relation to our husbands, religious culture, climate and nature, were masterfully introduced in the work. When creating the novel, Chulpan with his characteristic skill was reflected by the national color of the Uzbek people. It seems to us that it was the misunderstanding of local realities that led to the emergence of problems with Khamid Ismoil. For example: "Ahliyamiz uchiga chiqqan chevar, Xudoga shukur" and "Our children, thank God, the craftswomen at least where" before comparing the above phrases, it should be reminded that, as usual in Uzbek families, the husband turned to his wife, calling her according to her according to The name of the eldest daughter, and the wife, in turn, called her husband the name of the eldest son.

Now, with regard to the translation directly, it seems to us that the translator has chosen one of the options for the word "Ahliyamiz" in the meaning of "children". If we again translate this phrase into the Uzbek language, we will meet the word "Akhliyamiz" in the meaning in which we are it explained. To find out if the translation of the word "Akhliyamiz" is true in the meaning of "our children", we will need to turn to the next sentence: "Ojizamiz ham do'ppi tikishga "farang" bo'lib chiqdi" - "And the youngest began to sew excellent skullcaps".





It is easy to notice that the use of the word “younger” in this translation instead of “snags” shows that the combination of “our children” in the previous sentence cannot convey the meaning of the word “akhliyamiz.” That is: “Va kichkinasi xam do'ppi tikishga moxir”. By this, the translator turned the wife of the rack of Sufi into his eldest daughter. It becomes obvious that the translation into English of the words “Akhliyamiz” as “our children” will not give the expected effect. In our opinion, K. Ismaili wanted to portray the custom of the Uzbek people in English, but as a result it turns out that the rasure did not have Sufi one, and two daughters. The eldest is Kurvanbibi, the youngest - Zebi. The translation of the word "Akhlia" we also meet in other places with the following translation: "accomplice", "girlfriend", which is wrong. In the form of an explanation, we bring the answer to the layer to the question. About the Marias during his conversation on a train with one advanced person. He asks: “Who do you have to do?”, And he himself deduces a layman out of a difficult situation: “An accomplice?” Moreover, the word “friend” is used in the question of an interlocutor expressing a request to get to know her. Is the translator in all three cases could not correctly express the word “akhlia”? If it would be difficult for him to understand this word, then it was enough to turn to the explanatory dictionary of the Uzbek language. In the end, the translator is directly related to our nation. It is difficult to imagine that he does not know that every man calls his wife "Akhlia". Continuing to give examples, we want to draw your attention to the next episode that the American translator Christopher Fortu is prevailing.

It goes without saying that the eldest wife of Mingbashi Khadichakhon and her rival, the second wife of Mingbashi Poshakhon, getting closer to each other, pour out the soul in front of each other to forget the suffering that happened between them. After all, that fire, burning in the soul of Khadichakhon because of Poshakhon, had already managed to snap into the heart of the last after the arrival of the Sultankhan. And in order to get rid of these torments, she needed support for Khadichonhon. Seeing the rival, a reflection of his own suffering, Khadichakhon says: "Mening ko'nnglim timalanib, timalanib ado bo'lgan, aylanay... Ko'nnglimdagi olovning quruq kuli qolgan, xolos" -"I have a honey, dear, everything scraped to the bottom. There were empty, bare walls". In the expression given in the original, the following meaning is implied. There was no hope for the heroine, all dreams have turned into dust, and there is no soul in her soul Nothing but burned out coats from the flame of past suffering. Khadicha is now all hopes connected with his daughter. In the English version, “empty naked walls remained” we do not see deep experiences transferred in the





original. Because the fire that turned Khadicha's soul into dust serves to enhance the meaning, and thanks to it becomes obvious in what state the woman was. In general, we could consider it true that option that was transferred in translation. But, paying attention to the true meaning, we will make sure that the bare walls can be decorated again, and ash will never turn into a flame. This state of the woman becomes the reason that the reader involuntarily experiences a sense of compassion for her. Christopher Ford was supposed to convey these spiritual pains.

Despite a number of shortcomings regarding the mentality of the Uzbek people, as well as aspects of the national tradition of the people. In their translations, K. Ismaili and Christopher Ford managed to reveal the true content of A. Chulpan's novel "Night and day". Thanks to the work of these translators, this work is again in demand for discussion. So, their labors were not in vain. Novel "Night and Day", peculiarly telling about the rich inheritance of the Uzbek people will be translated into many languages and attract the attention of numerous readers. Completing our opinion, we need to say that the highest goal of Khamid Ismaili and Christopher Ford are that they wanted to convey the novel to English readers, guided only good intentions. Our goal is to show the real price of Uzbek works telling about the high morality of the Uzbek people, and in other languages. Consequently, we would like to complete our thought with a wish for talent to our writers and skill - our translators.

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