



TRANSLATION OF HISTORICAL REALITIES IN THE CHRONICLES OF THE KHANATE OF KHIVA

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ABSTRACT

The article discusses the importance of translation in the human communication and the reality units. Realias exemplified in this research, are taken from Munis and Ogahii's "Firdavs ul iqbal" by Y. Bregel's translation. These realias express daily life, culture and history in the Khanate of Khiva, as well as in Khanates of Turkistan. The methods and problems of translating realities most important aspect of historical-national color words, from source language into target language are also considered in this work.

KEYWORDS: *translation, literary translation, historical coloring, translation methods, transliteration, footnotes and explanations, analogue.*

1. INTRODUCTION

From time immemorial, translation has been free means of communication between cultures, and it has been considered the only tool for the realization of cultures from one nation to another in harmony of form and content. "It is difficult to imagine people building friendly relations with each other, learning and mastering each other's cultural wealth without translation." [6, 40] Over the centuries, there have always been social and economic factors that led to the emergence of translation activities. Translators are busy with their work due to these factors, and in most cases, regardless of the diversity of languages and cultures in the world, they succeed. During the history of mankind, the activity of translation has developed a lot. Therefore, translation has become the only tool in people's intercultural communication activities. At this point, it is permissible to quote the following opinion of G. Salomov, "Translation is undoubtedly based on linguistic activity, but the elimination of pure language differences is only one step in the translation process. Translation is a creative process that requires the comparison or clash of two grammars (grammatical systems), two historically formed methodological systems, two historical-literary traditions, two poetic systems, two individual writers - the author and the translator". [5, 40]

The American linguist E. A. Nida focused on cultural elements in expressing the great importance of translation and the translator, and expressed the following opinion: "the role of the translator is to help convert the message, content, and cultural elements from one language to another, creating an alternative response to the reader". [8, 13] He also suggests that in translation, the message in the source language should be appropriate to the cultural context. The lexical fund of a language has cultural referents and is unique to the people who speak this language. Understanding culturally charged words without specific cultural knowledge and translating them into another language creates translation problems. It is clear that the mentioned cultural elements are explained as follows: "The process of transferring cultural elements to another language environment through translation is a complex issue. Culture is a complex collection of everyday life experiences that includes history, social system, religion, daily customs and traditions". [4, 27] One of the main tasks of a literary work is to inform the reader about the thoughts and historical information of a society.

By the 50s of the 20th century, translation scholars of the world began to express their opinions on the expression of national and historical characteristics of realities.

2. METHODS

For the materials of our research, the historical realities of the work "Firdavs ul-Iqbal" written by Munis and Ogahii were selected and their translation features from Uzbek to English were analyzed.

Linguistic research methods, mainly comparative analysis and descriptive method, were used in the research process. The comparative method is a technique for studying the development of languages by performing a feature-by-feature comparison of two or more languages with common descent from a shared ancestor and then extrapolating backwards to infer the properties of that ancestor. [13, 4987]



The main task of the descriptive method is that it analyzes the linguistic units and phenomena related to a certain synchronic aspect in the process of describing and describing them, determines their function, place, use, structure, peculiarities in the language, summarizes them, and draws conclusions. [9, 257]

3. RESULTS

According to many researchers, the translated works on historical facts requires a lot of attention and knowledge from the translator. In this regard, it is appropriate to make the following opinion: "The translator should carefully know and feel the national color and characteristics of the people from which language he is translating". [7, 33] Of course, the fact that the translator is well aware of the language and folk customs of the original work, as well as having deep knowledge of the art of words, creates the basis for the work to resonate brightly in a different form. When translating a work, it is necessary to pay attention to the time and place where the work was written. Because the period when the original was created took place long before this process, and at the same time, the events of the work are considered to have become history.

Linguists such as S. Vlahov and S. Florin noted that historical words can be found in the following "two cases" in the works expressing the spirit of the historical period:

- 1) in the translation of works of past writers;
- 2) in the translation of works written by modern writers referring to the past. [14, 352]

The work that we want to analyze includes issues related to the translation of the historical lexicon in the works of the first type. The purpose of our analysis dividing literal works into groups is that the content of the vocabulary in the above-mentioned works is very different from each other. For this reason, the translator should choose the words taking into account the issues of the period of creation of the work and the period being described. When we think about the re-creation of the historical color in another language, it is appropriate to highlight the work "Firdavs ul Iqbal" by Munis and Ogahiy, which represents the history of the Khanate of Khiva, the cultural life of the Khanate and the social environment of that period. In 1988, the American scientist Y. Bregel (1925-2016) published the scientific-critical text of Munis and Oghahi's work "Firdavs ul-Iqbal" with comments, and after a ten-year break, in 1999, he published the translation into English. Since the language of the work is rich in Arabic and Persian expressions and it was created in a unique oriental way, it was not easy to translate it into English. In this regard, Y. Bregel worked in consultation with many scientists, including the translator, Russian scientist Oleg Akimushkin (Institute of Sharkology of the Russian Academy of Sciences), Professor Robert Dankoff (University of Chicago), Dr. Irina Viktorovna Yerofeyeva (Institute of History and Ethnography, Almaty). , he recalls with pleasure that orientalist such as Professor Boris Litvinsky (Institute of Oriental Studies, Moscow), Alexander Naimark (Indiana University), Dr. Benno van Dalen (Institute of Geography, Moscow), Professor Devin Davis (Indiana University) helped him greatly. [1, 181]

Historical works should be translated from one language to another while preserving their originality as much as possible. In addition, the translation of historical works is a task that needs to be carried out without any changes or omissions. But not every translator can do it. "In the translation of a historical work, the reason why translators cannot translate all language tools through modern language is the "antiquity" of the original, and the reason for denying translation through ancient language is the need for it to serve the times. The translation of the historical work covers two periods. That is, it should be created in a modern language and it should reflect the spirit of the historical period". [7, 136]

It should be noted that culture items mentioned in historical works can be regularly transcribed or transliterated from the original into the translated language. Because the linguistic aspects of the translation should not be overlooked. Only then the goals of the author will be realized by the translator.

Below we give examples to consider the characteristics of historical realities in the meaning of translation:

1. "... *necha ming xum yog'kim, ulug'liqda falak xumi alarg'a sarxum bo'la olmas erdi.*" [FI, 401] – "... several thousand jars of oil were given ..." [FI, 409]
2. "a precious *woolen robe (chekmen)* with a gilded belt" [FI, 485] – "tillo kamarlik *chakmani*". [FI, 447]
3. "Berdibek Khan, after his father's death, appointed on amir called Akhichuq as his *deputy* in Tabriz and came to Saray". [FI, 25] – "Berdibekxon otasidin so'ng Axi Juq degan amirni Tabrizda *noyib qilib, Saroyg'a keldi*". [FI, 76]

In the first example, the realias of *xum* and *sarxum* are given, and the realia of *sarxum* is omitted in the translation. *Sarxum* is a linguistic unit of the Khorezm dialect (in fact, a substratum belonging to the Khorezm language), which is explained as follows: *Sarxum* is a copper vessel used to collect water from large *xums*. [2, 130] Through this lexical unit presented in the original, the author expressed his style through exaggeration. As a result, the meaning of reinforcement has become abstract compared to the amount of oil given to people in the original context. In a result, it turned out that in the translation of the sentence *ulug'liqda falak*



xumi alarg'a sarxum bo'la olmas erdi from one language to another lose its figurativeness and the author's intention and style became evasive.

In the second example, *chakmon* is a long winter coat for men, usually made of wool. [12, 448] This reality presented in the original is expressed in the translated language only in a figurative way, in parentheses, in transliteration. In the translation, he expressed the fabric of the original reality. However, it was not possible to express the function of the *chakmon* unit as a national dress and in what situation it is worn. It should be noted that most of the historical clothes - *chakmon*, *xil'at*, *xilo'* and *sarupo* are translated with the word *robe* in almost all places in the translation. For this reason, it would be appropriate if it were shown in the footnotes with a full explanation: 1. *Chekman* – was a form of clothes that could be put on in cold weather, especially as an outfit. It was men's cloth, which was made from wool of camel or sheep.

Noib/noyib – نائب vizier's assistant. [3, 280] When the khan left Khiva on for example, a military campaign, he left one of his relatives in charge as *na'ib*. [15, 133] In *A collection of tarkhan yarliqs* by William Wood, the *realia* is defined as following: *na'ib*(نائب), *deputy*, *representative*. In addition, in the 19th century the Uzbek clans of two specific districts of Khiva (Besh-ariq and Qiyat-Qongrat) were governed by *na'ibs*. It is unclear why this was the case or how these two positions differed from the *hakims* who governed in all other regions of Khorezm. [16, 33] in given examples of translation text the word *deputy* is chosen as a equivalent of the word *noib*. It is obvious that the lexical unit *noib* in Uzbek with the word *deputy* creates an adequate translation and considered as complete equivalent to each other.

1. DISCUSSION

Munis and Ogahi's work "Firdavs ul-Iqbal", which reveals the history of the Khanate of Khiva, contains many historical and national words, describing the events and phenomena related to the distant past not only of the Khorezm people, but also of the Uzbek people's national objects and traditions. In order to convey historical facts to the reader, Y. Bregel came to the right conclusion with his deep knowledge and philosophical views in the process of translation of the historical work, and translated historical and national words using complex of methods: *g'on- booty(ghan)*¹⁰²⁶. It seems that by the end of the reign of Muhammad Rahim Khan the the *yasavulbashis* acquired the role of military inspectors and commanders; *sarkarda* – 1) *the officers*, 2) *military commander(sarkarda)*; *pir-pir*⁴⁷⁹ – a spiritual guide of a *Sufi* (in this meaning a synonym of *shaykh* and *murshid*); *shotir* – *runners(shatir)*⁸⁰⁵ – The runner (*shatir*) in ceremonial processions usually had bells attached to thier belts; *chakman* – *woolen robe (chekmen)* and etc.

Using the results of the research, we can say that historical realities undoubtedly serve not only the culture of the nation, but also its historical color. In the process of translation of special words, the translator was able to effectively use dynamic methods as well as transcription, transliteration, calking, which are mechanical methods of translation.

Thus, modern translations of historical works created an opportunity to form knowledge and thinking about past times in the minds of today's readers.

2. CONCLUSION

In this historical work, the traditions, customs, way of life, historical events, and characters of the ancient Turkic peoples are covered, and a unique national-historical gloss of these artistic texts is created. Therefore, the translation of historical facts in the translations of the chronicles of the Khiva Khanate requires taking into account additional aspects:

- 1) the ineffectiveness of replacing the original realities with analogues of the translated language that cannot express the artistic aesthetic value of the original realities in order to create the possibility of translation;
- 2) replacing the vocabulary used at the time of the creation of the original version with modern vocabulary in the translated text is limited;
- 3) in the process of translation of a work of historical significance, it should match in terms of form and content and fully reflect the author's purpose.

The characteristics of composing text in two contrasting languages (the original Uzbek language and the translated English language) and in each of these languages may limit the capacity to fully preserve the original content in the translation. As a result, the essential prerequisites for transferring the original historical-national terms to the reader in the translation are as follows: having a thorough knowledge of the source language as well as a thorough comprehension of the source nation's traditions and history. Transliteration, transcription, functional analogue (translating reality with reality), as well as calque methods are used in the translation of the work "Firdavs ul-Iqbal" by Y. Bregel to not only express the author's intention but also to maintain the artistic-aesthetic fugirativeness of the work.



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