

The Manifestation of Culture through Metaphor in the Translations of the Novel by Abdullah Qodiri "Days Gone By"

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Abstract: The article describe the use of stylistic devices and cultural anylsis in the English translation of Abdullah Qodiri’s novel “Days Gone by”. The article investigates the stylistic transformations in the English translations of A.Qodiri’s novel “Days Gone By”. The main focus is given to the translations of metaphor.

Keywords: Translation, “Days Gone by”, metaphor, culture, artistic image.

INTRODUCTION

Imagery or to name with other terms stylistic devices have a crucial role to embellish the literary work. Stylistic devices used by Abdulla Qodiri in the novel “Days Gone By” not only increase the artistic spirit and beauty of the work, but also vividly reveal the cultural life of the people. This first Uzbek novel has been translated into different languages by various translators. In particular, 1931 was translated into Azerbaijani by Khalid Said and Abdulla Kamchinbek. In 1958 it was translated into Russian by Lydia Bat and chosen for translation. The translation work began in 2004 and was completed in 2019.

MAIN PART

Each nation reflects a certain national tradition in itself. That is, each people, nation has its own national traditions, rite. In this sense, each person will be associated with a certain culture, language, history, literature, which embodies this nationality. It is known that language, being a social phenomenon, is inextricably linked with culture. By the end of the 20th century, a new branch of linguistics, linguo-culturology, aimed at studying the problem of language and culture, developed rapidly.

we analyse with the example of A. Qadiri's novel “Days Gone by” which has not lost its value despite the fact that it is increasing from year to century. Artistic imagery and stylistic tools have an incomparable place in the glorious and beauty of Abdulla Qadiri's works. The artistic image and stylistic devices used by Abdulla Qadiri not only increase the artistic spirit and beauty of the work, but also vividly reveal the cultural life of the people through these devices.

It should be noted that the peculiarity of translating literary works, especially novels, is that, unlike other literary works, they cannot take the place of the original, and the text of the work is not translated in its entirety. Analyzing the versions of the novel translated by Carol Ermakova (“Days Gone By”) and Ilhomjon Tokhtasinov, rector of the Samarkand Institute of Foreign Languages (“The Days Gone By”), it should be noted that the original language is different for our translators. ', we can see different differences in the translation.

As we observe the novel "Days Gone By", we will witness the use of a number of artistic means in it. He relied on his style, the situation of that time and the language of the artist who used the

means of artistic representation. This increased the appeal of the work. We will analyze the means of artistic image one by one, considering the novel "Days Gone By". As we know, there are different forms of metaphor.

The word "fruit of our life" used in the above sentence means child. It is the fruit of the tree, not of life. The name of the plant is changing to something else. Let's look at the translation of this metaphor.

<p>Originality</p>	<p><i>“Huvalboriy...ko ‘zimizning nuri, belimizning quvvati, hayotimizning mevasi o ‘g ‘limiz mulla Otabekka yetib ma ‘lum va ravshan bo ‘lg ‘aykim, alhamdulillah biz duogo ‘y padaringiz, mushtipar onangiz va yaqin do ‘stlaringiz munda Haq taoloning hifzi himoyatida sihat va salomat bo ‘lib ko ‘z nurimizning duoyi jonini subhi shom, balki aldavom rabbulolamindan rajo va tamanno etmakdamiz.” [1;17]</i></p>
<p>Translated by Mark Reese:</p>	<p><i>By the name of the creator. Let it be known and clear to the light of our eye, power of our loins, fruit of our life, our son Mullah Otabek, Thank God, we, your supplicant father, gentle mother, and close friends, under the protection of Allah, are in good health and praying for the light of our eyes, day and night continuously, with hopes and wishes. [2;87]</i></p>
<p>Translated by Carol Ermakova</p>	<p><i>To the priceless gift granted us by the Almighty Creator, light of our eyes, power of our loins, fruit of our days, to our son mullah-Atabek, we hereby inform you that Allah be praised - 1. your father and mediator, intercessor before the Creator, your fragile mother, and close friends remain in good health and fortune under the protection of the Most High. Night and day, we beseech the Creator that he might favor the apple of our eye.[3;37]</i></p>
<p>Translated by Tokhtasinov</p>	<p><i>"May God the Creator send this a priceless gift to the light of our eyes, the strength of our loin, the fruit of our life, our son mullah Otabek, praises be to Allah, I am your advocate, the Father and Creator, feeble your mother and your close friends have been living under the protection of God, healthy and well all day and night, praying for the welfare of the creator, of light for our eyes [4;36]</i></p>

Haji Yusufbek was a learned, knowledgeable, high-level intellectual of that time, and it should be noted that Yusufbek Haji is depicted as a very polite person, because in the work he describes his son with very beautiful words. Bearing fruit is a feature of trees and plants, but the fruit of our life, which is a characteristic of a tree, has come to mean a child. It is the fruit of the tree, not of life. The name of the plant is changing to something else.

Usually, in literary translation, translating phraseological expressions from one language into another language using equivalents is the most effective way to create an adequate translation. Because equivalents, in addition to the meanings of expressions, their figurative bases are similar to each other. This ensures that their stylistic function is more compatible with each other. That is why professional translators try to use this method more during their work.

From the above translations, this metaphor was a successful equivalent translation in the translations of Mark Reese and I. Tokhtasinov. In both translations, it is given as "fruit of our life", both in terms of meaning and form, and of course, in terms of imagery, the originality has been preserved. Carol Ermakova's translations of "fruit of our days" in the translations of "fruit of our days" corresponded in form, but in terms of meaning, the word "day" could not convey the meaning of "life".

CONCLUSION

Conversely, the translation of stylistic devices from one language into another language with the help of alternatives also results in an original output of the translation. The difficulty of the translator is that he needs to be able to choose the most suitable expressions available in the translation language in order to translate the stylistic devices. Our analysis shows that the three English versions of the novel “The Days Gone By” have differences in the stylistic aspect. Depending on cultural understanding, and interpretation of the context the translations may use different concepts to render the meaning.

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