



**TRANSLATION OF BYGONE DAYS BY MARK
EDWARD REESE LINGUOCULTUROLOGICAL STUDY OF
SUBORDINATORS OF THE CONCEPT OF BLOOD
RELATIONSHIP**

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Translation is a bridge between language and culture. Translation is an important tool for communication between speakers of different languages. Because we can get information about the culture, history, literature and scientific research of other peoples through translation. Translation helps to develop understanding and respect between peoples. It promotes intercultural exchange and helps promote peace and harmony on a global scale.

It goes without saying that translation is a changing and constantly evolving field. Because, thanks to modern technologies and globalization, the field of translation is changing rapidly. The advent of machine translation and the globalization of translation services have brought the practice of translation to a new level.

It is no exaggeration to say that the field of translation constantly involves new languages and cultures and can be a tool for translators to constantly update their knowledge and skills.

When it comes to the theory of translation, it is impossible not to dwell on the theories of the Israeli linguist and logician Yaakov Bar-Hillel [1.6], because he is one of the scientists who made a great contribution to machine translation, and he tried to analyze the translation process mathematically. did and proposed a unique approach to translation theory. According to the scientist, translation is impossible, because the structure and meaning of the language are interdependent and cannot be completely transferred to another language. American translator Eugene Nida is famous for his "dynamic equivalence" theory. In his opinion, he emphasizes that while preserving the meaning of the original text, the translation should also be understandable to the reader.

English translator Peter Newmark [5.6] distinguished "semantic" and "communicative" types of translation in his research. While semantic translation tries to be closer to the meaning of the original text, communicative translation focuses on the translation that is most understandable for the target language reader. The German folk writer, critic and translator Walter Benjamin [2.3] in his article "The Task of the Translator" describes the process of translation as creativity and emphasizes that translation is not "approaching" but "new creation" in relation to the original text. Russian linguist scientist and translator Roman Jakobson thinks about types of translation. According to him, "linguistic" translation is a translation based on grammatical and lexical structure, while "semantic" translation is a translation aimed at preserving the meaning of the text. Schleiermacher, a German folk theologian, linguist and philosopher, made a unique contribution to translation theory in the

19th century. He believes that the main task of the translator is to "approach" the original text and suggests choosing one of the types of translation "close to the source language" and "close to the target language".

Another Belgian literary critic, translation theory specialist André Lefevere [3.2] emphasizes that the translation process depends on the social and political context. According to him, translation is influenced by social and political forces, and the translators play their social role.

Many translators have contributed to world literature in Uzbek linguistics. As an example of these, we can cite the great representative of Uzbek literature and language, Hazrat Alisher Navoi, who translated works from many Turkic languages into Uzbek. As a clear example of this, we can cite the work of Hamsa. This work is considered a collection of five epics created by Navoi himself, but he used Nizami Ganjavi's "Khamisa" as a basis for translating "Khamisa" into Turkish. This can be said to be one of Navoi's most important contributions to Uzbek literature. A. Navoi translated many works, one of them is "Layli and Majnun", which Navoi translated from Persian to Uzbek. Navoi's translation has its place in Uzbek literature.

In addition, Navoi translated several books into Uzbek, for example: Miftah ul-Fuzala, the work was written in Arabic, and Navoi translated it into Uzbek. The work contains information about the art of poetry. Initially, the work Risolai Muqaddasi was written in Arabic, and later Navoi translated it into Uzbek. This work is devoted to a religious theme, and it reflects Navoi's religious views.

Another Uzbek representative is Zahiriddin Muhammad Babur. He also translated poems from Persian into Uzbek, he also wrote his work "Boburnoma" in Uzbek.

Mirtemir (Mirtemir Hamid Mirzo), a well-known representative of Uzbek literature and translation, translated many literary works from Russian, Ukrainian, Azerbaijani, Turkish and other languages into Uzbek. O'tkir Hashimov's contribution to the translation of works of art is also incomparable.

Osman Nasir, who translated many works from Russian, Turkish and other languages into Uzbek, was engaged in poetry and prose.

When the period of independence began, many translation scholars began to present their major works, among which Farhod Toychiyev's place is incomparable. He translated literary works from many foreign languages into Uzbek.

After the independence period, another well-known literary critic writer Tahir Malik translated the works of fiction from Russian into Uzbek, and he also wrote poetry.

Using the opinions of translation scholars as a source for a deeper understanding of the translation process and solving the problems that arise in it. Their opinions also serve as a guide to translators in their work, and the complexity of the translation process helps them understand the different aspects of translation.

Therefore, translation plays an important role in all areas of our life, not only in the fields of literature and art, but also in medicine, technology, law, business and many other fields. Through translation, we improve our knowledge, learn about new technologies, create opportunities to work with foreign partners to achieve success in business, and strengthen friendship between peoples.

In short, translation is a bridge between nations that helps create understanding and harmony between different cultures and languages. For this reason, we also take excerpts

from our national and cultural works, make a linguistic and cultural analysis of their alternatives translated into English, pay attention to the translations of the original text, and if necessary, we also provide translations of our alternatives.

The original text given in Uzbek: " *Thank you, uncle, for introducing me to the dear ones of the father,*" he said and bowed to Haji Akram and Mirzakarim. - *My father entrusted me with greeting close friends like you* [6.1]

Ingliz tiliga o'girilgan matn: "*Thank you for introducing me to my father's closest friend, taksir he said, showing his deference toward Mirza Karim and Akram Hajii.*"*My father also entrusted me with paying his compliments to his dearest friend*[4.5].

In the culture of the Uzbek people, the lexeme "uncle " expresses not only close kinship, but also respect and politeness. The lexeme " *blame* " was used in the English translation of the text . The correct lexeme " *taqsir* " is also used in Uzbek, but it does not fully reflect the meaning and level of respect of the word "uncle". The translator could also use a phrase such as " *respected uncle*" or " *honored uncle* " as a reference lexeme. The lexeme "Ota" is translated as "father", and this method has been successfully implemented directly into the type of translation.

the expression " *qarddon* or *close friends* " has a stronger meaning than the expression " *closest friend* " **given in English**. These lexemes express not only closeness, but also respect and attention. The words " *closest friend* " and " *dearest friend* " are used in the translation text . The lexeme given in the original text could be translated as " *cherished friend* " or " *dear and respected friend* ". translated.

In Uzbek culture, the lexeme "amonat" is very important, this word represents trust, responsibility and respect. Although the sentence " *entrusted me with* " was used in the translation, the cultural meaning of the word "amanat" was not fully reflected. In our opinion, the translation of the original text could have used phrases like " placed his trust in me" or "charged me with".

Regarding the shortcomings of the translation of the original text, it can be considered that the full meaning and tone of the lexemes "uncle" and "dear" used in the original text are not sufficiently reflected in English. We also believe that the cultural meaning of the word " *deposit* " is not fully reflected.

Based on the analysis, it can be said that it is important to take into account the specific features of the Uzbek language and culture in the translated text. It can be concluded that the translator should have understood the kinship relations in Uzbek culture and the way of expressing respect and politeness and translated these features into English.

The original text in Uzbek: "*I'm sorry, I don't remember,*" he said , " *Your uncle used to take you to the palace.*" *Kutidar was about to say something, but Haji Akrom did not let him* [6.2]

Text translated into English : " *I regret not being able to recall your visits,*" he said. *Qutidor wanted to brush away his embarrassment, but Akram Hajji cut him off* [4.5].

regret " mentioned in the original text is considered a lexeme reflecting embarrassment in the Uzbek language, and it should be said that in the culture of the Uzbek people, special attention is paid to the feeling of embarrassment, and the introductory word " *regret* " given in the original text expresses the feeling The expression "I don't remember" given in the text seems to be used simply in Uzbek language, but it is said in a respectful tone . Because respect and education are important in the culture of the Uzbek people.



In the sentence " *Your uncle used to take you to the palaces* " given in the original text, the plural form of the pronoun "sen", which is often found in the speech of the Uzbek people, means *you, to you*. It is a way of expressing respect for people in the culture of the Uzbek people.

In the original text, " *Kutidor Taghin wanted to say something, Akram Haji did not let him*" was the plural form of "edi", which is common in Uzbek language. You can hear sentences like *he wanted to say, he didn't allow*. In Uzbek culture like this, speaking softly and trying to be thoughtful reflects feelings.

"I regret not being able to recall your visits," he said. In this sentence, the phrase " *I regret* " is used, which corresponds to the lexeme " *taasufki* " given in the original text. This phrase is also used in English folk culture to mean regret.

As for the phrase "Kutidor wanted to brush away his embarrassment, but Akram Hajji cut him off", it is translated according to the phrase "Kutidor wanted to brush away his embarrassment, but Akram Hajji cut him off" in Uzbek.

If we think about the shortcomings of the translation of the text, **we can see that** in the English translation, the plural form of the personal pronoun " *you* " and the plural form of the auxiliary verb "you" in the original text are not correctly converted. In our opinion, in the language of English culture, the plural form of the personal pronoun "you" is often used in a simple relationship, it does not express the attitude of respect or appreciation, as in the Uzbek language. Also, the plural form of " *edi/was*" in English does not reflect the feelings of being soft-spoken and thoughtful, just like the plural in Uzbek.

If we analyze the following original text: The confession of the tyranny of a beg, *who was the blessing of his father, was really surprising. Azizbek is one of the most tyrannical and authoritarian begs of the Turkestan Khanate and his oppression of the people of Tashkent under his care is epic for Ferghana, but this question of Akram Haji is one of Azizbek's closest friends. it was to test the son of a man* [6.1] .

Ingliz tiliga o'girilgan matn: *All of Fergana knew of Azizbek's reputation as one of the most despotic and coldhearted leaders in all of Turkistan, a ruler who governed the population of Tashkent with a heavy handed and chillingly brutal authority. However, the underlying purpose of Akram Haji's line of questioning was to determine the loyalties of his dearest friend's son*[4.3].

The lexeme *valine'mat* given in the original text can be said to combine kinship and respect. Because, in the culture of the Uzbek people, " *vali* " is a patron, protector and " *nemat* " - *goodness, blessing* means. So, *thank you* lexeme embodies the work, **sorrow and respect** of parents. The lexeme "near" is used in the sense of closeness and kinship. The expression son of a friend shows the importance of family relationships and family values.

Dearest friend in the English translation of the text the phrase means " *close friend* ", but does not mean family relations. The lexeme *Loyalties* means " *loyalty* " and affects social and personal relationships rather than kinship. *Son* lexeme meaning " *son* " is one of the main archetypes of blood kinship, but the importance of family values is not emphasized in the text.

It should be noted that the concept of *kinship is more emphasized in the original text, while the concepts of friendship and loyalty prevail in the English translation*. We think that this may be related to the fact that kinship and family relationships are highly valued in Uzbek culture, and personal and social relationships are more important in English culture.

In the Uzbek language, lexemes such as *valine'mat*, *close*, *friend* contain the meaning of kinship. In English, we can understand from the meaning of the text that words such as " *dearest friend* ", " *number* ", " *loyalties* " influenced social and personal relations rather than kinship.

Given text *consanguinity* shows the different expressions of the concept in Uzbek and English cultures. In the Uzbek language, kinship is more emphasized, and this concept gives high value to family values. In English, personal and social relationships are more important, which depends on its language characteristics and cultural values.

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