



UDC: 811.11-112

*Nargiza MASHARIPOVA,*  
Associate Professor, Urganch State Pedagogical Institute,  
E-mail: [nargizamasharipova0787@gmail.com](mailto:nargizamasharipova0787@gmail.com)  
*Onagul ISMOILOVA,*  
PhD student, Urganch State University,

Review professor D.Qambarova

### THE PROBLEM OF TRANSLATING RELIGIOUS AND HISTORICAL TERMS IN THE TRANSLATION OF HISTORICAL AND LITERARY WORKS

Annotation

This article is devoted to the field of translation studies, discussing the crucial role of translation in the world, opinions expressed by representatives of global translation schools, mainly addressing one of the issues that translators may encounter in historical and literary works - the translation of religious and historical terms, the omission or addition of certain words, and the impact of these actions on the context.

**Key words:** adequate translation, style, rhyme, archaic words, realities, hadith, wise leader, prophet, faith, religious words.

### ПРОБЛЕМА ПЕРЕВОДА РЕЛИГИОЗНЫХ И ИСТОРИЧЕСКИХ ТЕРМИНОВ ПРИ ПЕРЕВОДЕ ИСТОРИКО-ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ

Аннотация

Данная статья посвящена области переводоведения и содержит мнения представителей международных школ переводчиков о роли переводчика в мире. Основное внимание уделено проблемам, с которыми могут столкнуться переводчики при работе с историко-художественными произведениями, такими как перевод религиозных и исторических терминов, пропуск или добавление отдельных слов и их влияние на контекст.

**Ключевые слова:** адекватный перевод, стиль, рифма, архаичные слова, реалии, хадис, мудрый лидер, пророк, вера, религиозные слова.

### TARIXIY-BADIIY ASARLAR TARJIMASIDA DINIY VA TARIXIY SO‘ZLAR TARJIMASI MUAMMOSI

Annotatsiya

Mazkur maqola tarjimachilik sohasiga bag‘ishlangan bo‘lib, unda jahonda tarjimaning o‘rni, dunyo tarjimachilik maktablarning vakillari tomonidan bu borada bildirilgan fikrlar, asosan tarixiy-badiiy asarlarda tarjimon duch kelishi mumkin bo‘lgan muammolardan biri diniy va tarixiy so‘zlar tarjimasi, ayrim so‘zlarni tushirib qoldirish yoki qo‘shish va buning kontekstga ta‘siri yoritib beriladi.

**Kalit so‘zlar:** adekvat tarjima, uslub, qofiya, arxaik so‘zlar, realiyalar, hadis, pir, nabiy, e‘tiqod, diniy so‘zlar

**Introduction.** As we all know, any work that spreads enlightenment contributes to the development of that society and the high level of success of the state. For this reason, many creators of the 20th century translated the masterpieces of world literature from Russian, English, German, and French into Uzbek to acquaint the Uzbek people with them and to lead our society out of dependency and slavery, to open the eyes of the Uzbek people wider. They tried to present many works to the people more easily by staging them. Our great scholars like Behbudiy, Abdulla Avloniy, Cho‘lpon, Fitrat worked hard in the field of translation, even risking their lives, sweating for today's peaceful times. In a sense, they succeeded in awakening the people, taking samples from foreign literature, encouraging the people towards freedom and independence. In fact, if we look at the world schools of translation studies, practical translation studies began two thousand years ago when Livius Andronicus translated Homer's "Odyssey" into Latin. In Europe, interest in practical translation studies arose in the 8th-9th centuries [1].

In Uzbekistan, starting from the second half of the 20th century, we can witness that G‘aybullat Salomov, Jamol Kamol, Abdulla Sher, Shavkat Rahmon made great contributions to delighting our people with samples of world literature. Through translation, by knowing the languages of

other peoples, we can open new and bright doors for our own lives. It brings joy to a person that we can keep pace with world innovations in every field and apply this to our own research. For those who have taken translation as their profession, there is a great responsibility to convey the works written about the culture and customs of other language-speaking peoples to the reader of the second nation in the way the writer felt.

After gaining independence, among a number of reforms being carried out in our country, the designation of "Training modern personnel who know several foreign languages in our country, conducting scientific research on foreign languages, improving language teaching methodology" [2] as one of the priority tasks is opening up the way to inform researchers about the latest achievements in the field of science and to conduct more and deeper research in the field of translation studies to increase adequate translations. Especially in the years since our country's independence, it would not be an exaggeration to say that a radical turn has been achieved in this field. Real specialists in their field, who are translating foreign literature into our national language and presenting samples of Uzbek literature to people in other languages, have been achieving sufficient success in this regard. But as we mentioned earlier, this path is

certainly not easy; conducting many researches and being able to use the necessary type of translation, appropriate style, correct linguistic equivalents, and phraseological units requires great skill in the translator. A writer who stands out with his bright individual style often displays not just one but several styles in his work [3]. It is natural that the translator understands this and his effort in correctly conveying the work to the people is proof that he is a true creator.

According to the type of work, if it is a literary work, it is necessary to illuminate the artistic expressiveness in the second language; if it is a scientific work, to correctly apply terms and concepts; if it is poetry, to adjust the rhyme and refrain; if it is historical, to effectively use archaic and historical words in the second language. If we turn to the opinions of world scholars in this regard, we will witness the existence of different views. "The translation process between two languages involves the translator transforming an oral text in the source language into an oral text in the target language" [4]. In this statement, we can see that A. Rojo has provided a general idea related to the field of translation. According to P. Newmark, "Translation is rendering the meaning of a text into another language in the way that the author intended and with the appropriate style" [5]. In our opinion, Newmark here implies being able to correctly use all styles in translation, to accurately convey the author's idea to the reader who is a speaker of another language.

**Object of the Research and Methods Used.** We are pleased that most of the research being conducted in the field of translation today is devoted to the difficulties we may encounter in translation, the pragmatic problems arising from the absence of exact equivalents in the second language, creating great opportunities for young translators. Any research and studies conducted in the field of translation are always discussed with great interest in linguistics. For example, in her dissertation on "The Investigation of the Translations of Figurative Means in the Text of 'Baburnama' into English" [6], D. Hoshimova has illuminated the lexical, semantic, syntactic-stylistic, pragmatic, and linguocultural characteristics of the translation of figurative means in the work. With this, the scholar has, on the one hand, demonstrated her enthusiasm for historical works, and on the other hand, to some extent provided solutions to the problems we may encounter in the translation of historical-literary works.

The translator scholar G. Salomov, who was instrumental in the flourishing of the translation school in our country, defined translation as follows: "The main feature of translation is that it is a creative process of re-creation with the means of another language; it is the art of words" [7]. Understanding the essence of the great translator's thoughts, if we define translation as the art of words and the translator as a true creator, we would be giving a correct definition. Because when introducing a work into a second language, it is not easy for the translator to not only create it in a simple and understandable way so that the customs and national values of the people reach the second nation, but also to creatively select the style of the work, and this is not within the ability of every creator. Because, as a result of translation, new views, new ideas, and new genres can also form as products of relations between national literatures. The results of observations show that foreign readers very much enjoy reading samples of Uzbek national literature that have been translated, and express positive opinions about Uzbek creators. In 1898, Mirzo Muhammad Haydar's work "Tarikh-i Rashidi" was translated into English by Edward Denison Ross and was warmly received by English readers. Interest in this historical work aroused interest among researchers, and in 1996, it was re-translated into English and published by Professor William Thackston [6]. Of course, as time goes on and progress and

changes are observed in science, it is noted that the later translation was done in a much more perfect, simple, and fluent language than the previous one. Only if these literary samples that showcase our identity to the world are translated correctly, will the author's ideas be correctly interpreted by the readers.

**Results Obtained and Their Analysis.** For these reasons, we decided to translate another bright example of Uzbek national literature - the historical work "Khorezmoma" by Ozod Masharipov—to present it to English readers. In this process, in addition to gaining an understanding of the life paths of our ancestors who left a deep mark in our national history, we also realized that we should gain knowledge about the history of the emergence of Islam and its spread to Central Asia, and that English readers should certainly also enjoy this. In order to achieve an adequate translation, we resolved to produce a translation by integrating various translation methods. This is certainly not an easy task, because during the translation process, we need to know in what way religious words, realities, and archaic words are correctly used in English, and exactly which words can be used in place of specific words. For example, in the translation of religious words in this work such as *hadith*, *pir* (wise leader or spiritual mentor), *nabiy* (prophet), *e'tiqod* (faith), Islamic theology, *murid* (disciple), *payg'ambar* (prophet), we need to be careful. Because one wrongly chosen word can completely reverse and shatter the entire work, the original feelings and thoughts that the author intended to convey.

We can provide thousands of such examples. For instance, it was difficult to find exact equivalents in English for lexical units such as *qurultoy* (a historical term for a council or assembly), *davlat to'ntarishi* (coup d'état), *sohibqiron*; or expressions like *qonini so'rmoq* (literally "to suck one's blood," meaning "to massacre"), *nohaq qon to'kish* (to shed innocent blood), *hukmron g'oya* (dominant idea), *o'ziga og'dirib olmoq* (to win over), *tutingan o'g'il* (adopted son). However, to translate these word-for-word may be contrary to the principles of translation. Therefore, if exact equivalents of such words, phrases, and idiomatic expressions do not exist in the lexical wealth of the second language, we can express the meaning using explanations or phrases with close meanings. Sometimes, it is sufficient to convey the content of an entire paragraph using two or three sentences, and sometimes the opposite may be the case. That is, to bring out the essence of one sentence in the second language, we may have to use several sentences. This process is not considered incorrect in translation, as long as the author's idea finds its precise expression. Also, a translation of the same sentence done by two translators may be expressed with different words.

The Uzbek language is such a rich language that it is full of words that cannot be expressed in other languages, for which exact equivalents do not exist in other languages. For example, in the historical work "Sultan Jalaluddin Khwarazmshah in Pakistan" written by Bekzod Abdirimov and Vasim Sajjad, the phrase "*yastanib yotgan*" ("sprawling" or "lying spread out") caught our attention. In the English translation, we witnessed that this phrase was omitted by the translator:

"Indeed, the Khorezmshahs' state, which included vast deserts, plains, mountains and hills, oases lying spread out from the Kipchak steppe to the Indus River, from East Turkestan to the Persian Gulf, stands among the largest empires established in the world" [8].

This sentence was interpreted by the translator as follows:

"Because, the Khorezmshahs' state, which stretches from the Kipchak steppe to the Indus River, from East

Turkestan to the Persian Gulf, was one of the largest empires in the world" [8].

As a result of the integration of the world's peoples, representatives of the global community are striving to study each other's cultures in all aspects and, in this process, establish mutual cooperation in various fields. The development of different peoples' cultures is evident in the progress of relations in important areas such as culture, art, and literature of those nations. The unique aspects of each nation's culture, customs, and daily life are vividly reflected in artistic and historical literature. For this very reason, by analyzing and studying the masterpieces of world literature, the reader becomes aware of the past and ancient values, customs, secrets of that people's culture, and the historical stages of their culture. This also leads the readers to be aware

of the others' culture and be more flexible if they visit to the overseas.

**Conclusion.** From the translation, we can understand that the part in the original text "...including vast deserts, plains, mountains and hills, oases lying spread out..." was omitted in the English translation of the text. However, with this, we cannot say that the translator made a gross error; we can consider that he was able to convey the author's intention to the reader in simple language, briefly. With this, we once again witnessed how versatile and unique our Uzbek language is. It is up to the translator with which methods to translate, they only try to create perfect, clear and readable work into other language. The translated book can be a real example of the skillful translator's work if it becomes bestseller and loved one among other books.

#### REFERENCES

1. Hamidov X.X, Tarjimashunoslik fanidan ma'ruza matnlari", -Toshkent, 2012
2. O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2018-yil 5-martdagi Namangan viloyati To'raqo'rg'on tumani Isoqhon Ibrat nomidagi maktab-internatiga tashrifidagi nutqi. Elektron resurs:<http://www.uza.uz/oz...prezidentimiz-is-okhon-t-ra-ibrat-mazhm>
3. Salomov G', "Tarjima tashvishlari", -Toshkent, 1983 19-bet
4. Rojo A., Step by step: A course in contrastive Linguistics and Translation. Peter.Lang. 2009. -25-bet
5. Newmark P.A., Textbook of Translation. – London: Prentice Hall, (1988/1995). – p 5.
6. Hoshimova D., "Boburnoma" matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi. Filologiya fanlari bo'yicha fan doktori darajasini olish uchun yozilgan dissertatsiyasi avtoreferati. – Toshkent 2018. -74-bet
7. Salomov G', Tarjima nazariyasiga kirish. – T.: O'qituvchi, 1978. – B.93.
8. Abdirimov B., Sajjad V., "Sulton Jaloliddin Xorazmshoh Pokistonda" – Toshkent: Yoshlar matbuoti, 2021-y.11 va 171-betlar.
9. Cruse D. A. Lexical semantics. – Cambridge, England: Cambridge University Press, 1986. – 310 p. – P. 285.
10. DiMarco Ch., Hirst G., Stede M. The semantic and stylistic differentiation of synonyms and near-synonyms. In AAAI Spring Symposium on Building Lexicons for Machine Translation. –Stanford, CA: March. Dorr, Bonn, 1993. – P. 114-121.