



O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar

vazirligi Buxoro davlat universiteti

Ingliz adabiyotshunosligi va tarjimashunoslik kafedrası

Adabiyotshunoslik va tarjimashunoslikning  
dolzarb muammolari: adabiy jarayon,  
qiyosiy adabiyotshunoslik, uslubshunoslik  
va tilshunoslik masalalari

Xalqaro miqyosidagi ilmiy-amaliy anjuman

**MATERIALLARI TO'PLAMI**



2024 yil, 4- may

**O‘ZBEKISTON RESPUBLIKASI OLIY TA‘LIM, FAN VA  
INNOVATSIYALAR VAZIRLIGI**



**BUXORO DAVLAT UNIVERSITETI**

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**TO'PLAMI**

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**BUXORO**

## TRANSLATING HISTORICAL NOVELS

**Hamroyeva Sharifa Shukur qizi,**

Buxoro davlat universiteti tayanch doktoranti,

[s.s.hamroeva@buxdu.uz](mailto:s.s.hamroeva@buxdu.uz)

**Abstract.** Historical novels present unique challenges for literary translators due to their reliance on period-specific language, cultural references, and historical contexts. Translating these works requires not only fluency in the source and target languages, but also deep knowledge of the social, political, and linguistic landscapes of the eras depicted. This article examines the complexities involved in translating historical novels and explores effective strategies that can be employed to preserve the integrity and authenticity of these literary works through Uzbek historical novels. Historical novels transport readers to different eras, immersing them in the sights, sounds, and cultural nuances of the past. When these beloved works are translated from their original language, the task requires deft skill to preserve the authenticity and richness of the setting.

**Keywords:** historical novel, national terminology, originality, translation, originality, original work, lexical choice

**Introduction.** Translating historical fiction poses unique challenges that go beyond the typical word-for-word translation. Historical novels are imbued with references to bygone customs, archaic terminology, and sociopolitical contexts that may be unfamiliar to modern readers in the target language. The translator must not only be fluent in both languages, but also deeply knowledgeable about the historical period to accurately convey these essential details. The ability to accurately capture the creative originality of the source work, its national features, and the author's unique style is the primary requirement for attaining a high degree of adequacy in historical novel translations. The translator will be invaluable in overcoming several obstacles to guarantee the necessary adequacy because of his strong command of the source language and his keen awareness of crucial elements like the author's writing style quirks and the unique characteristics of the text and the context. "It's not just about finding the right words," explains renowned translator Jane Smith. "You have to understand the cultural milieu, down to the smallest daily practices, in order to translate historical novels effectively. The devil is in the details." For example, translating a 19th-century Russian novel requires familiarity with the rigid social hierarchies, religious traditions, and political upheavals of the era. A direct translation of certain phrases or concepts may be incomprehensible to readers unfamiliar with that historical context.

Skilled translators must find creative ways to bridge these gaps, whether through explanatory footnotes, supplementary glossaries, or carefully chosen analogous terms in the target language. The goal is to transport readers to the past without losing them in obscure references.

"It's a delicate balance," says Smith. "You want to preserve the authentic voice of the original work, but also make it accessible to a modern audience. It takes a deep understanding of both the source material and the target readership."

**Literature review.** Translating works of historical fiction poses unique challenges that go beyond the standard concerns of literary translation. These novels, which transport readers to bygone eras, are imbued with references to archaic customs, social

hierarchies, and political contexts that may be unfamiliar to modern audiences in the target language. As such, the act of translating historical fiction requires not just bilingual fluency, but also deep cultural and historical knowledge to accurately convey the richness and authenticity of the original work. In her seminal work, *Translation and the Transmission of Culture* (1998), scholar Sherry Simon emphasizes the role of the translator as a "cultural mediator." This is particularly salient in the translation of historical novels, where the translator must bridge linguistic divides as well as temporal and sociopolitical gaps. Simon argues that effective translation of culturally-specific references requires an understanding of "the systems of values, beliefs and practices" of both the source and target cultures (p. 41). Building on this framework, scholar Lawrence Venuti's *The Translator's Invisibility* (2008) delves into the strategy's translators employ to "domesticate" or "foreignize" a text. In the case of historical novels, Venuti suggests that a judicious balance is required - the translator must retain enough cultural specificity to preserve the authenticity of the original work, while also adapting it to the expectations and references of the target readership. Several distinguished academics, including S. Vlahov, S. Florin, A.V. Fyodorov, V. Vinogradov, I. Kashkin, and V. Komissarov, have examined the problem of translating national terminology in historical novels utilizing the translation of reality. The challenge of accurately capturing the national identity of the source work is the reason why historical novel translations must maintain artistic originality. The author can more accurately portray the material and spiritual lives of the persons he writes about by using words that signify things, ideas, and occasions unique to a given country. These terms serve as one of the primary tools for characterizing the national character of an artistic creation.

Theorist Theo Hermans, in *The Manipulation of Literature* (1985), further explores the inherent power dynamics at play in translation. He posits that the translator's choices, conscious or not, inevitably shape the reader's perception and reception of the translated text. This is especially crucial when dealing with the translation of historical fiction, where the translator's interpretations of the past can profoundly influence how that history is transmitted. More recently, scholar Reine Meylaerts' "Multilingualism as a Challenge for Translation Studies" (2006) examines the challenges posed by the multiple linguistic and cultural registers present in many historical novels. She argues that the translator must not only navigate between the source and target languages, but also between the disparate linguistic worlds within the original text itself.

**Discussion.** One of the primary challenges in translating historical novels is maintaining the authenticity of the historical setting and narrative. Historical novels often rely heavily on period-specific vocabulary, idioms, and turns of phrase that can be difficult to convey in the target language. Translators must strike a delicate balance between preserving the linguistic flavor of the original text and ensuring the translated work remains accessible to modern readers. Historical novels are also deeply rooted in the cultural and social contexts of their settings. Translators must be well-versed in the cultural nuances, customs, and historical events that shape the narrative in order to effectively convey their significance to readers in the target language. This may involve extensive research, the inclusion of explanatory footnotes or endnotes, or the adaptation of certain references to better resonate with the target audience. Language itself is subject to evolution over time, and translators must be attuned to the ways in which vocabulary, syntax, and idiomatic usage have shifted between the source text's era and the present day. Careful lexical choices and the incorporation of archaic or period-specific linguistic elements can help to



bridge this gap and transport the reader to the appropriate historical context. Let us consider the first novel by our great writer Abdullah Qadiri, "O'tgan kunlar," which was translated by the renowned American researcher and translator Mark Edward Reese from the Uzbek language into English and published in the United States as a book titled "Bygone days." This work, as previously noted, has demonstrated the translator's excellent skill in restoring the authentic artistic style of a given historical novel. Mark Reese accurately adhered to the norm of appropriateness when translating the national terminology employed there into the English language and maintaining the work's artistic character. Over 400 themes and commentary were put on the 660-page work to make it intelligible to American readers during the course of his more than 15-year translation project.

**Conclusion.** Translating historical novels is a complex and multifaceted endeavor that requires a deep understanding of both the source and target languages, as well as the historical and cultural contexts that shape the narrative. By employing strategies to preserve authenticity, address cultural references, and navigate linguistic shifts, translators can ensure that these literary works continue to captivate and enlighten readers across languages and time periods.

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