

On The Features Of The Translation Of Speech Etiquette Units In The Novel "Bygone Days" Into Arabic And English Languages

Dr. Murtazo G. Saydumarov

Associate Professor, Diplomat University, Tashkent, Uzbekistan

Mahmudakhon M. Saydumarova

Prince Sultan University, Riyadh, Saudi Arabia

Received: 15 September 2025; **Accepted:** 08 October 2025; **Published:** 12 November 2025

Abstract: The article examines one of the important issues from the perspective of both comparative linguistics and translation studies - translation into foreign languages of linguistic units of speech etiquette in the novel "Bygone Days" - one of the first works in the formation of Uzbek novels, written by Abdulla Qadiri, emphasizing the incomparable role of translation in familiarizing foreign readers with the work of Uzbek literature, using the example of their translation into Arabic and English. In addition to the positive aspects of translating the Uzbek mentality in the novel into foreign languages, the errors and omissions made in these translations, their causes, the role of the intermediary language in translation are studied, and recommendations are given for their elimination.

Keywords: Abdullah Qadiri, bygone days, literary translation, original, translation studies, linguistic units of speech etiquette.

Introduction: Translations of the novel "Bygone Days" ("O'tkan Kunlar") written by Abdulla Qadiri, a great figure of Uzbek literature and the founder of Uzbek novelism, undoubtedly serve an incomparable role in introducing Uzbek literature and culture to the world. At the moment, this novel is one of the classic examples of the use of speech etiquette units in an artistic work in Uzbek culture. It is important both from the point of view of linguistics and from the point of view of translation studies to study the translation of speech etiquette units used in a work of art into other languages on the example of several languages.

Purpose and task. The main purpose and task of this research is to consider the problem of re-creating the author's style in the artistic translation of the novel "BYGONE DAYS" into Arabic and English, which is one of the masterpieces of Uzbek literature. In addition, other purposes include to study the characteristics of speech etiquette units in translation into Arabic and English, to determine the harmony between the

translated text and the original, especially taking into account that the Arabic translation is based entirely on the Russian translation, and the English translation is partially based on the original and partially on the Russian translation, to study the accuracy of these translations and to determine their causes in the event of comments, and to develop recommendations to eliminate the identified problem.

METHODS

Descriptive, analytical, and analytical-comparative methods were used in the research. The Arabic translation of Abdullah Qadiri's novel "BYGONE DAYS" by the Egyptian translator Muhammad Nasr ad-Din al-Gebali, which was selected as the material for this article, was published in Cairo in 2024, and the English translation was carried out by the American translator Mark Reese for many years. It was published in the USA in 2018. The Arabic and English translations are considered from the point of view of translation studies in comparison with the Russian translation, which was

used as a basis for these translations, along with the comparative study of the original.

In the course of the research, the aspects of speech etiquette units in the translation of the novel "BYGONE DAYS" by Abdulla Qadiri were taken as the subject, while the original and translated texts were analyzed and compared. Furthermore, explanatory dictionaries of Arabic and Russian languages and encyclopedic dictionaries were used. Also, the examples from the translations were given with examples from the original version of the work, and the translation options suggested by the author were given in the appropriate places.

RESULTS

It is known that before the independence of Uzbekistan, the best works of world literature were often translated into Uzbek through Russian or after being translated into Russian, while samples of Uzbek literature were translated into foreign languages through Russian. The translation of "O'tkan Kunlar" by L. Bat and V. Smirnova in 1958 into Russian was edited several times over the course of twenty-five years, and in the 1983 edition, some errors and omissions in previous editions were corrected and reprinted. Despite the fact that several serious corrections have been made to this edition, opinions have been expressed that this translation is not completely consistent with the original. Later, in the annotation of the translation into Russian by Muhammadnodir Safarov, it is noted that the first translation is incomplete and that the author's original tone has been lost. Although it is emphasized that the author's text is given in full in the new translation and that the Russian reader had the opportunity to fully familiarize himself with this unique work of Uzbek literature, this translation was not free from many serious shortcomings and errors. This translation of this novel, which is considered the first work of the Uzbek novelist, played the role of an intermediary language in translating the work into English and Arabic.

The translation of "O'tkan kunlar. Bygone Days" by the American translator, Mark Reese, into English was very warmly received by Uzbek intellectuals.

Although Mark Reese, the English translator of the novel "O'tkan Kunlar" states that he translated it from Uzbek, if we compare the translation with the original of the work, it becomes clear that the translation is based on the original in some places, and in other areas, on the Russian translation. In the process of this artistic translation, the translator gave a number of Uzbek words and terms in the transliteration method and wrote more than 400 comments to make the Uzbek novel understandable to the American reader.

The translation of the first Uzbek novel into Arabic will be a historic event in the promotion of our literature in the Arab world⁴. We are sure that the author of this translation will be warmly welcomed by our writers and literary critics, as well as by fans of our literature.

Speaking about the translation of the work into Arabic, during his academic and pedagogical activities as a Russian language teacher at the Faculty of Languages of Ain Shams University and the Faculty of Languages and Translation of the King Saud University, as well as during his diplomatic career at the Cultural Center of Egypt in Moscow and artistic translation, translator Professor Muhammad Nasr ad-Din al-Gebali, underlining his extensive experience in the field, successfully tried to translate this work into Arabic literary language.

It can be said that the translator has done his best to make the novel read fluently in Arabic and has worked hard to succeed. Sentences are beautifully structured in literary Arabic. Based on the requirements of literary translation, the speech etiquette units, Uzbek proverbs, and phraseology used by Abdulla Qadiri in this literary work have been successfully used, even though the Arabic equivalents have been translated into Russian. For example, the proverb "Yurgan daryo, o'tirgan buryo (bo'yra)" (in Russian: "Идущий подобен реке, сидящий же - циновке"; in English: "Those who walk are a river, those who sit are a reed mat") in Arabic, it is equivalent to "الحركة بركة" ("Action is a blessing"), "Teng tengi bilan, tezak qopi bilan" (in Russian: "Ровня к ровне, а кизяку место в мешке") is translated into Arabic as "كل إناء على قدر غطائه" ("Each vessel fits its lid"), "Pichoqni avval o'zingga ur, og'rimasa boshqaga" (in Russian: "Ударь ножом сначала себя, и если не будет больно, ударь другого"), (English: "Strike yourself first with the knife; and if it doesn't hurt, then strike another") is translated into Arabic as "لا ترض لغيرك ما لا ترضاه لنفسك". He did this by giving Arabic proverbs.

In addition, as it is natural for any creative work to encounter flaws and defects, these translations are not without several serious errors, probably because they were made from Russian, not the original. Let's talk about them briefly.

In the Arabic translation, the names of the heroes of the work, such as Aybadaq (ايبداق), Hamid (حامد), Sayfi (سيفي), Sayfi (صافي), are written differently in different places. The name of Nurmuhammad (نارمحمد) is given as Nurmuhammad (نورمحمد). The names Olim (عالم) and Alim (عليم) are given in the form of (عليم) without distinguishing from each other. The names of geographical places: Kokand (كوكان), Andijan (انديجان), Ferghana (فرغانة), the name

of the neighborhood (quarter) and the cemetery "Khoja Ma'oz (خوجة معوز، الحاج موعوظ، خوجة معوز) are given in different forms in different places. Words such as "qushbegi" (قوشبېگي، والي), "qo'rboshi" (رئيس), (الشربة، صاحب الشرطة) and the family name "karachopon" (القاره تشابان تشوبان، القاره) are not translated in the same way.

The word for kinship "sister" is translated as "aunt" in several places; the word "tog'a" (maternal uncle) is translated as "amaki" (paternal uncle), and the word "xola" (maternal aunt) is translated as "amma"(paternal aunt).

In the English translation, there are no such shortcomings in writing names and places. Within the framework of one work, the name of the same hero is written differently in different places, the same geographical names - the names of cities are also written differently in different settings, and the same position is also written differently in different areas - it lowers the value of both the artistic work and the translation.

As we mentioned above, the correct translation of the speech etiquette units used in this work of art into foreign languages is very important in showing the Uzbek mentality, customs and mutual polite relations in the society. In one such case, when Atabek came to Margilon for business purposes, two people - Rahmat and Hamid - came to visit him. On the one hand, this is to talk with Atabek, who came for commercial purposes, on trade issues, and on the other hand, it is a sign of respect for the guest from Tashkent. During the conversation, Rahmat offers Atabek to move from the caravanserai to their house and be their guest. On the other hand, Atabek shows respect to him and apologizes nicely, saying that "moving is hard (or difficult) for him".

"Bu saroydan sizlarnikiga ko'chishim og'ir, - dedi Otabek, - ammo otangizning ziyoratlariga borishg'a har qachon hozirman".

"It is difficult for me to move from this palace to yours," said Atabek, "but I am always ready to visit your father."

"Мне не хотелось бы переезжать из этого караван-сарая, - ответил Атабек, - а вот посетить вашего отца я готов в любое время" (p. 13).

"It is inconvenient for me to leave this serai at this moment," said Atabek, "but I am ready to visit your father anytime" (p. 28).

لا أرغب في الانتقال من هذا النزل، لكنني مستعد لزيارة والدك في أي وقت.

In this case, the style of the refusal to the interlocutor's offer was not conveyed due to the mistake made in the

translation in the Russian language, which is the intermediary language. When turning into Arabic, the meaning of the speech etiquette unit was not delivered. Answering "I don't want to" to the interlocutor's offer "Move from the hotel to ours" is considered rude. This is exactly the case because of the Russian phrase "Мне не хотелось" translated into Arabic as "لا أرغب". The translation into English corresponds to the Uzbek speech etiquette both in terms of meaning and style.

Due to the wrong translation of a number of words in the Arabic translation, some areas have become incomprehensible for the reader. For example, the sentence "Olovni qo'yaturib, qudalarga dasturxon olib chiqingiz" ("Put down the fire and bring out a table for the qudalar") is translated into Russian as "Бросьте возиться, Несите скорее дастархан для сватов". As a result, the word "qudalar" in this sentence was translated into Arabic as "sovchilar" (الخطاب) due to the fact that the Russian word "сваты" (Russian meaning: 1. sovchilar, 2. qudalar) was taken from the 1st meaning, and in the Arabic translation of the work, Mirzakarim kutidar Ziya, it is stated that he did not understand the purpose of the visit of Shahichi and Hasanali from the sentence "Put down the fire and bring out a table for the suitors". This may raise a question in the reader.

In the English translation, this same sentence is used as a transliteration of an Uzbek word that does not exist in the original text: "Leave off with building your fire and prepare the tablecloth for your newly arrived sovchi" (p. 62). Instead of the original word "qudalar" in the English translation, the word "sovchi" is given.

The phrase "shoe rack" is also given in different ways in Arabic: "shoe shop" (محل الأحذية), "shoe shops" (محلات), (درب الإسكافي), "shoemaker's lane" (منطقة الإسكافي), and "shoemaker's patch region" (منطقة الإسكافي).

The sentence "To'ybeka o'zining sovub qolg'an oshini yemak uchun ... o'lturdi" is also translated into Arabic as "جلست بالقرب من أفتاب آيم لتأكل مما تبقى من طعام الضيوف" - "To'ybeka mehmonlardan qolgan ovqatdan yemak uchun ... o'lturdi".

It would be correct to translate this sentence into Arabic according to the original text as follows: (جلست بالقرب من أفتاب آيم لتأكل طعامها الذي قد برد).

The fact that some sentences in the work are translated in the opposite sense is also a distortion of Qadiri's style and Qadiri's pen. The sentence "Bizning beklarga hukm vaqtida ham mushovir bo'lmoq imkonsiz narsadir" ("It is impossible to advise our begs even at the time of judgment") is translated as ("إن القيام بدور المستشار عندما") ("It is not impossible to be an advisor to our begs even at the time of

judgment"). The correct translation of this sentence is as follows:

(من المستحيل أن تقوم بدور المستشار عندما يتخذ حكامنا قراراً)

Some phrases that were not in the original text of the work, but were introduced by the translator in the Russian translation, appeared in both the Arabic and English texts:

- "... ikki darichalik bir uy..." (... a house with two windows...)

- домишко, с двумя низкими окошками, ... что служили одновременно и дверями.

"the hovel, perhaps recently built, with two low-set windows and locked shutters that also served the dubious function of doors", (p. 215)

الكوخ، الذي ربما بُني مؤخرًا، به نافذتان منخفضتان ومصاريع مقفلة تخدم أيضًا وظيفة الأبواب

As a result of such a mistake in the translation into Russian, the Russian, English, and Arabic students may have the impression that windows are used instead of doors in some Uzbek houses.

Phrases and sentences that do not belong to Qadiri's pen, such as "like two pigeons" (مثل زوجين من الحمام), "like a hen trying to lay an egg but not finding a place" (فأصبحت كالدجاجة التي تريد أن تضع البيضة ولا تجد مكانًا، ولم تهدأ) are not introduced by the translator in the Arabic translation.

Unlike the above example, in the following example, the word simile is omitted in the Russian and Arabic translations, violating the author's style of creating a figurative system:

"Kumush baqadek qotib o'lturgan Zaynabga qaradi" ("Kumush looked at Zainab, who was frozen like a frog.")

"Кумуш взглянула на застывшую Зайнаб".

"نظرت كوموش إلى زينب التي تجمدت"

"Kumush looked at Zainab, who sat motionless like a frog".

The English translation is given here in full accordance with the original.

The sentence "Maydon ikki tanob kenglikda edi" ("The square was two cubits wide") is translated as "The square of the yard was about two meters". In this case, the Arabic translator did not use the Russian translation. This is because in the Russian translation, it is translated as "Двор занимал около двух тананов земли" and the word "tanob" ("tanap") is explained as "a measure of area that varies in different regions, from 0.15 to 0.5 hectares". It is known that the Uzbek word "tanob" means 39.9 meters as a measure of length, and 900 square meters as a measure of area. For this

reason, it is a gross mistake to translate "two tanabs" as "two meters". It would be appropriate if the Arabic translator was more attentive to the Russian translation at this point.

Let's look at another example of neglect of dimensions:

"Bu kungi besh daqiqa orasida bo'lib o'tkan voqi'ani hech bir yo'sun bilan miyasiga sig'dira olmas" ("The events that took place in the space of five minutes today cannot be contained in his brain.")

"То, что произошло с ним нынче вечером, в течение каких-нибудь пяти секунд, никак не укладывалось у него в голове".

As for Atabek, he attempted to review his situation. He could only process events five seconds at a time. He felt uncertain about what in fact had occurred and what might be a trick of the mind.

فكل ما وقع له في مساء ذلك اليوم لا يمكن أن يستوعبه خلال خمس ثوان

Consider the following sentences:

"Mayli, bisotdan u-buni sotib pul qilib beraman". ("Okay, I'll buy this and that from Bisot and give you money.")

"Ладно, продам что-нибудь из дорогих нарядов, соберу денег".

"I will sell one of my expensive dresses and pay the money."

"سأبيع شيئاً من ثيابي الثمينة، وسأدبر المال اللازم".

The Uzbek word "bisot" originally borrowed from the Arabic language means not only expensive clothes, but any property belonging to a person. In both the English and Arabic translations, based on the incorrect translation into Russian (что-нибудь из дорогих нарядов), the Uzbek woman's expression "bisotdan u-bu" was interpreted as "I will buy and give money for one of my expensive dresses".

"My wife Saodat was really happy."

"Жена моя - недаром ее звали Саодат - действительно сделала меня счастливым".

"Saodat, my wife, indeed made me happy."

"جعلتني سعادتي، زوجتي، سعيدًا بالفعل".

Here, too, the English and Arabic translations provide an alternative to the Russian sentence, but do not convey the original meaning.

As a result of the translation of the word "chiqqan" ("came out") in the following phrase into Russian as "chaqqan" ("bitten"), "the street where the snake came out" was translated by both the English translator and the Arabic translator as "the place where the snake was bitten" under the influence of the Russian mistake.

"onalar ta'biricha, «ilon chiqq'an» bu ko'cha"

("according to mothers, this is the street where the snake came out"),

«те места, где, как говорят наши матери, «ужалила гадюка»,

"the place where, as our mothers say, he "was bitten by a snake",

"المكان الذي، كما تقول أمهاتنا "لدغته فيه الأفعى"

In some places, both the English and the Arabic have been translated with a completely opposite meaning from the original meaning due to a Russian mistake.

"Siz fotiha bersangiz va Atabek amr bersa men xudo haqqi yomonning boshini olishdan qaytsam" ("If you bless and Atabek orders, I will refrain from taking the head of an evil person.")

"Пусть отдаст мне приказ, а вы все благословите меня, и я, ей-богу, сниму головы мерзавцам!"

"If Atabek gives the order, I would not refuse the removal of an evildoer's head!" he exclaimed".

"فليعطني الأمر، ولتباركوني جميعاً، والله لأقطعن رؤوس الأوغاد"

Another example:

"Musulmonqul O'tabboyga qaradi, undan xabarsizlik javobini olg'ach, so'zida davom etti;" ("Musulmanqul looked at O'tabboy, after receiving an answer of ignorance from her, he continued;")

"Утаббай ответил, что осведомлен о происходящем. Мусульманкул продолжал"

"... said Musulmanqul turn to O'tabboy.

Perceiving his unresponsiveness as indifference, he continued to divulge the new information."

"فأجاب أوتاباي بأنه علم بما يحدث هناك، تم تبع مسلمان قل"

As we can see, due to an error in the intermediary language, this original sentence was translated completely contrary to the Arabic language as in the previous example, and the English translation was incomprehensible.

The speech etiquette unit used in a certain society indicates the negative or positive attitude towards the members of this society. Such words have been omitted due to gross errors of translation. For example, while Sadiq is standing on the street, his friends who are passing by, force him to take him to a party, and one of them says to him: "Yur, yur, itbachcha, jinni-minni bo'ldingmi?" ("Go, go, puppy, are you crazy?"), and in the translation, this sentence is given in the form ("هيا، سري، انطلق، أيتها العاهرة. هل فقدت عقلك؟"), that is, the word "dog" is translated as "prostitute" and on top of that, the form of reference in the same gender is used for Sadiq. The correct translation of this sentence into Arabic is as follows:

(هيا، سري، انطلق، يا ابن الكلب، هل فقدت عقلك؟).

Due to the mistake made in the translation in the intermediary language, the following sentence is also incomprehensible to the Arabic reader and leads to the formation of a wrong understanding of the mentality of the Uzbek people. Here are some examples of such errors:

"Usta Alim o'z uyiga do'kon [to'quvchilik dastgohi] qurg'an ekan, gilalab (ginalab) yurmasin deb fotihaga kelgan edim".

"Уста Алим построил себе мастерскую, я и приходил к нему помолиться, чтоб она не покосилась".

"Usta Alim finished building a workshop in his house, and I came to bless it for him so that it does not lean to the side."

لقد انتهى الأسطى عليم من بناء الورشة في منزله، وجئت لأباركها له؛ حتى لا تميل إلى الجانب

That is, according to the Russian translation, the English and Arabic meanings of this sentence, "So that it does not lean to the side" (чтоб она не покосилась), (حتى لا تميل إلى الجانب) in the house of Usta Farfi Usta Alim. He came to pray and pray."

The phrase "Xudo yomong'a jazo beraturgan bo'lsa, shundoq bo'lar ekan" ("If God punishes evil, then it will happen") in the work is translated into Russian as "Значит, сам бог помог мне покарать дурных людей". The English translation also does not match the original: "I was alone. One is enough if God wishes to punish the wicked. (p. 305)". It was also translated into Arabic based on the Russian sentence: "وهذا يعني أن الله وحده من ساعدني على معاقبة الأشرار". In this place, the speaker who is the main character of the work, humbled by the author's description of his bravery (that he stood alone against three criminals), this phrase "Xudo yomonga jazo beradigan bo'lsa, shunday bo'larkan" ("If God punishes evil, it would be like this") was translated into both English and Arabic due to a mistake in the intermediary language, and therefore, lost its meaning.

Equivalence in the translation of phraseology or proverbs applied to the interlocutor is an indicator of negativity or positivity in speech etiquette. In the work, the author used one interlocutor to another: "Egasini siylagan itiga suyak tashlar, qilmoqchisiz-da, barakalla!" This sentence is also grossly mistranslated into Russian: "Молодец, вы поступили как преданный пес". This sentence can be translated into English as "Well done!" You act like a faithful dog" (p. 350), also translated into Arabic as "أحسن، لقد تصرفت مثل كلب وفي مخلص" is mistranslated according to the Russian translation rather than the original and means "Bless you, you acted like a faithful dog". Of course, if this sentence is translated into Arabic "أحسن، تصرفت مثل ما يقولون، يُكرم صاحبه من يرمي عظاماً لكلبه", it would be per the original.

It is important to correctly convey the concepts and social relations of Uzbek society to students in a foreign language through a literary work. Here, we will consider two cases of misunderstanding of Uzbek traditions due to the mistakes made by the Arabic translator.

When master Alim tells Atabek about his life, he says that he is originally from Kokand, he came to Margilon when he was seventeen years old, he became an apprentice to a master weaver, and then he became a master weaver. "Тўқувчилик хунарига шогирд тушдим" ("I apprenticed myself to the craft of weaving") in the work is translated into Arabic as ("وتدريت في محل خياط"), that is, "I apprenticed myself to the craft of tailoring". This mistake is repeated several times and even the word "mato" ("cloth") is translated into Arabic as "ko'ylak" ("shirt"). The city of Margilan has long been famous for its weaving craft, since long ago men used looms to weave fabrics such as satin and adras, but men did not make dresses for women and did not work as tailors. This mistake is repeated in the following sentences in phrases such as ("اخونا الاستي") and ("اخوك الاستي الخياط") in expressions such as "our tailor master brother", "your tailor master brother".

Let's look at another example of a mistake that causes a misunderstanding in Arabic when describing the wedding ceremony in Uzbek society. The phrase "yangalar kuyav so'radilar" in the description of the customs of the wedding ceremony is translated into Arabic as ("جاء أصهاره يدعونه"), that is, "her godfathers / brothers-in-law (i.e. men) came and called her." Here, the Arabic "صهر" ("أصهار") means kinship established by marriage and can be used in the same way as the word "نسيب" ("أنساب") in the sense of "father-in-law, mother-in-law, brother-in-law, son-in-law". If we turn to the Russian translation, we see that this sentence is translated as "за женихом явились янга - свахи". In English, this sentence is given in the form "the yangas asked the groom". In Russian, the word "yanga" is explained by the word "svahi" that comes after it, while in English "yangas" is explained in previous places. But the word "أصهار" used in the Arabic translation represents men. This can be understood in the following sentences as well.

"So'ng Atabek ichkariga uzatildi".

"И Атабека повели в ичкари",

"And they brought Atabek to Ich Kari". This is given in Arabic as "واصطحبوا أتابك إلى الداخل". Continuation: "Atabek yangalar kutib turg'an tarafka yurdi", "Атабек двинулся за свахами", "Atabek walked towards yangas". In Arabic, ("سار أتابك معهم إلى عروسة"). The words used in the last two sentences in the Arabic translation

are the verb form "استحبوا" ("they took, accompanied") and the conjunctive pronoun in the compound "معهم" ("with them") represents the third person, plural, masculine gender. As a result, this sentence creates a situation that is unique to both the Uzbek society and the Arab society. Supposedly, it means that men lead the groom to the bride's room. Such a situation is not characteristic of our Uzbek weddings or Arab weddings. Here is an example of a wrong translation from the conversation between Atabek and Ali.

"- Marg'ilonliq xotiningizdan bolangiz bordir? / - Yo'q... / - [Bola] Bo'lsa ham turmadimi, uylanganingizga ancha yil bo'lg'an shekillik? / - Turmadi".

Russian: " - От маргиланской жены у вас уже, наверное, есть дети? / - Нет... /-Ведь вы уже несколько лет как женаты...Не живут, что ли?/-Не живут.."

"أظن أن لديك أبناء من زوجتك في مرغلان؟ / - كلا. / - حقاً؟ أنت - متزوج منذ عدة سنوات. ألا تعيشان معاً، أم ماذا؟ / - لا نعيش سوياً."

If we retranslate this Arabic sentence into Uzbek:

"-Marg'ilonliq xotiningizdan bolalaringiz bor deb o'ylayman? / - Yo'q... / - Rostdanmi? Uylanganingizga ancha yil bo'lg'an-ku. Birga yashamaysizlarmi yoki nima? / - Birga yashamaymiz".

"-I think you have children from your Margilani wife?" / - No... / - Really? You have been married for many years. You don't live together or what? / - We don't live together."

Let's see the English translation:

"Have you had a child from your Margilani wife?"/ "No.."/ "You have been married for several years now. Did they perish young?" / "That's right, they passed away."

As we can see, the Arabic translation of this sentence does not correspond to the original or the Russian translation. However, the meaning is correctly conveyed in the English translation.

Many words originally borrowed from the Arabic language, for example, the word "astag'firullah" (سامحك الله) means "may God forgive you" (استغفرالله), "subhanallah" (سبحان الله) in one place means "oh God" (يا إلهي), and in another place "ajabo" (يا للعجب) and the word "bless you" (بارك الله) is incorrectly translated as "thank you" (شكراً لك).

Several doctrinal mistakes were made in the translation due to incorrect Russian translation. The sentence "gunbazga ro'baro' qilib soling'an ayvon-ziyoratxona bor" ("there is a porch-pilgrimage house facing the dome") quoted in the work is translated into Arabic as ("بُنيت شرفة منفصلة للحجاج مقابل القبة"), that is, "a separate porch was built facing the dome for pilgrims" "while

doing" comes from the meaning. Compare:

"Gunbazga ro'baro' qilib soling'an ayvon-ziyoratxona bor".

("There is a shrine-porch facing the dome.")

"Напротив мазара стоял айван-приют для паломников".

"A separate veranda for pilgrims was built opposite the cupola", (p. 269).

"بُنيت شرفة منفصلة للحجاج مقابل القبة"

"2. In the "Dark Days" episode, Abdulla Qadiri spoke about Atabek in Uzbek-Oyim language and wrote that "har nuchukda duodan qolmayliq" ("we should not stop praying for him") and compared Zaynab to a Shaykh. This sentence translates into Russian as

"Во всяком случае, надо продолжать ворожбу», - думала она и заставляла Зайнаб ходить к гадалщикам и колдунам", and into Arabic:

على أية حال، يجب أن نكمل في طريق العرافة والسحر، هكذا كانت تفكر، لذا دفعت زينب هي الأخرى إلى الذهاب للعرافين والسحرة.

It was translated as: "In any case, he thought that the path of fortune-telling and magic should be continued, and therefore he encouraged Zainab to go to fortune-tellers and magicians." Here, the word "domla" used by Qadiri is translated into Arabic (للعرافين والسحرة) as "fortune tellers" and "magicians" according to the Russian words "гадалщик" and "колдун".

"Bu kun beshinchi kundan beri rahmatlik buvim arvozig'a atab Qur'on boshladim, xatim qilib bag'ishlayman"

("16. In the part of Kumush's letter to her mother, "This day, since the fifth day, I have started reciting the Qur'an to the ghost of my grandmother, I will dedicate it as a letter") into the Arabic language as ("اليوم هو اليوم الخامس منذ أن بدأت الصلاة على روح جديتي الراحلة" i.e. It is translated as "Today is the fifth day that I started praying for the soul of my late grandmother." The reason for such a blunder is the same Russian phrase "начала молиться", which incorrectly translates this sentence into Arabic. It would be appropriate if translated as:

اليوم هو اليوم الخامس منذ أن بدأت تلاوة القرآن على روح جديتي الراحلة، وأريد أن أقوم بختمه.

At this point, we would like to emphasize that in the translation of another sentence, one word was lost in the translation, which led to the change of the meaning: the sentence "chillalik uyga kechasi ko'chadan kelib kirish yaxshi emas" ("it is not good to enter the house of a girl from the street at night") into Arabic:

يجب ألا يدخل أحد على المرأة بعد الولادة خلال الأربعين يوماً الأولى، وخاصة إذا كان قادماً من الشارع مباشرة.

translated as "no one should enter a woman during the first forty days after giving birth, especially if he comes right from the street." Here, only the omission of the word "night" has caused a change in meaning.

Retaining the author's style in the translation of a work of art gives the reader an understanding of the social relations in that society. In the novel "O'tkan Kunlar", the family relations when the events of the work took place were revealed by Qadiri in the language of Mirzakarim Kutidar in his address to Ayim Oftob and in the language of Kumush in his joint conversation with Atabek and Zaynab.

"Men senga aytib qo'yay, Kumush, - dedi turar ekan qutidor Oftob oyimg'a".

"I'll tell you, Kumush," Qutidar said to Oftob Oyim while standing".

If you pay attention, here Mirzakarim is addressing his wife by the name of his daughter, not her name.

We see a similar example in Qadiri's novel "The Scorpion from the Altar":

"Nigor oyim yugurib erining orqasidan chiqdi:

- Hay, Ra'no! - dedi havlida ketib borg'an maxdumga, - nonlarimizning suvi qochqan, xamir qilishg'a vaqt oz, bozordan issig' non oldirasizmi?"

"Nigor Oyim ran after her husband:

- Hey, Rana! - he said to Makhdum, who was gone in the yard, - the water of our breads has leaked, there is little time to make dough, can you buy warm bread from the market?"

«Нигор-аим окликнула мужа.

- Муженек! - сказала она. - У нас все лепешки черствые. Замесить тесто времени нет. Надо бы купить на базаре горячих лепешек».

This passage has been translated into Arabic as follows:

وخرجت نيجار آيم خلف زوجها المتسرع في باحة البيت، وأوقفته قائلة:

يا رجل، إن الخبز لدينا قد يبس، والوقت لا يكفي لنخبز في البيت، فهل اشتريت الخبز من السوق؟

As we can see, in this place, the name of Nigor's husband is translated into Russian as "муженек" ("mujenek") and into Arabic as ("يا رجل"), that is, "hey man".

Some women do not mention their husbands' names and refer to them as "this person". This custom is still preserved in the Fergana Valley, especially in the city of Margilan. This translates into Russian as "Кумуш, имей в виду, я пригласил на сегодня одного гостя. А Офтоб-аим сказал:" and translated into Arabic as follows:

وقال لها وهو ينهض للخروج: - كوموش، اعلمي أنني قد دعوت اليوم ضيفاً إلى منزلنا، ثم التفت إلى أفتاب آيم وقال:

Let's see Kumush's conversation with Atabek and Zaynab:

- Bu kishi bo'lsa, nega biravni o'rtasig'a tushasan, deb mendan xafa bo'ldilar...

(- If it is this person, why would you get in the middle of someone, they were upset with me...)

- А они рассердились за то, что я вмешиваюсь в чужие дела.

- فغضبوا مني لأنني أتدخل في شئون غيري -

«Бу киши» Кумушнинг ёлғон уюшдиришидан кулди, ("This man" laughed at Kumush's concoction of lies).

Атабек смеялся, слушая «ложную легенду», сочиняемую Кумуш.

ضحك أتابك وهو يستمع إلى هذه "الحكاية المختلقة" من تأليف كوموش

Such mistakes can create a wrong idea about the Uzbek society, culture, and customs in the Arabic reader through this misleading translation.

During the translation process, several sentences in the work were left untranslated, and many phrases and sentences that were not in the work were included by the translator. This led to the deterioration of Abdulla Qadiri's style.

Moreover, there are grammatical errors in the translation. For example: the sentence (النسوة وبدأ) should be (النسوة وبدأت), and the sentence (كنت أحمقًا) should be (كنت أنا أيضًا أحمقًا بالطبع), and the sentence (إنها ... ملاكًا) should be (إنها ... ملاك), and the sentence (إنهما ... أختين) should be (إنهما ... أختان), and the sentence (يعرفن أزواجهن) should be in the form of (يعرفون أزواجهن).

CONCLUSION

In the translation of Abdulla Qadiri's novel "O'tkan kunlar. Bygone Days" into English and Arabic, the translators made the following serious mistakes, which differed from the original in many places, due to the fact that they mainly used an intermediary language:

- the names of the heroes/ characters are inconsistently written;
- names of geographical areas are inconsistently written;
- mistakes were made in writing the names of clans;
- mistakes were made in the translation of time and measurement units;
- some sentences in the work are translated in the opposite meaning;
- some sentences in the original were not translated and omitted;
- English and Arabic translations include sentences that do not exist in the original due to mistakes made in the

intermediary language;

- the characteristics of the Uzbek mentality are not fully reflected in the translation of speech etiquette units specific to Uzbek culture into Arabic and English;

- the omission of sentences that are present in the original or the introduction of sentences that are not present in the original by the translators disrupted the author's style.

It is important for people of different nations to get to know each other through literary translation, to learn the culture, customs, and mentality of a society, as well as speech etiquette in the language of these nations. Close cooperation with specialists in the field and their involvement in the translation and publication of any artistic work is a vital necessity.

We also consider it appropriate to eliminate the above-mentioned errors and shortcomings in the forthcoming translations of these works or in the next editions of these translations.

REFERENCES

1. А. Кадыри. Минувшие дни. Роман. Перевод с узбекского Мухаммаднодира Сафарова.– Т.; Главная редакция издательско-полиграфической компании «Шарк». 2009. 430 с
2. "O'tkan kunlar". Bygone Days by Abdullah Qodiriy. Translated by Mark Reese. Nashville TN, USA. 2018.
3. Abdulla Qadiri, al-Ayyam al-Khavali. Tarjamat dr. Muhammad Nasr al-Gebaly. "Dar al-Ma'arif li-nashr", al-Qahira. 2024.
4. Abdulla Qodiriy. Mehrobdan chayon. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. Toshkent. 1994.
5. А.Кадыри. Скорпион из алтаря. Перевод с узбекского Л. Бать и В. Смирновой. Издательство «Художественная литература». Москва. 1964
6. عبدالله قادري. عقرب في المحراب. رواية. تجمة سيد محمود كاساني. دار "كريدو برنت غروب" للنشر، طشقند، 2024
7. Касимова, З. О переводе роман «Минувшие дни». В журнале «Преподавание языка и литературы». № 6, 2006 г. Ташкент, стр. 67- 78.
8. Dilmurod Quronov, Feruza Habibullayeva. "O'tkan kunlar" tarjimasi: tahlil va tavsiyalar. «Jahon adabiyoti» jurnali, 2018 yil, 7-son.
9. Русско-узбекский словарь в 2-х томах. Главная редакция Узбекской Советской Энциклопедии. Т., 1983-1984. Т 1-й. 808 стр. , Т 2-й, 800 стр. .
10. Узбекско-русский словарь. Под редакцией С.Ф.Акобировой и Н.Н. Михайлова. Главная редакция Узбекской Советской Энциклопедии.

T., 1988, 726 c.

11. Al-Maajeem al-arabiyya
<https://www.almaany.com/ar/dict/ar-ar/>
12. Botirovich A. S. TARJIMASHUNOSLIKDA USLUB MUAMMOSINING O'RGANILGANLIGI //Ta'lim fidoyilari. – 2022. – T. 18. – №. 5. – C. 359-362.
13. Saydumarov M. Haririyl maqomalarida Qur'oniyl iqtiboslar //Oltin bitiglar–Golden Scripts. – 2021. – T. 1. – №. 1.
14. Saydumaroval M. M., Saydumarov M. G. Qur'anic Quotes in al-Hariri's Maqamats //SPAST Reports. – 2024. – T. 1. – №. 1.
15. Сайдумаров М., Сайдумарова М. БАДИИЙ ТАРЖИМА ВА ВОСИТАЧИ ТИЛ МУАММОСИ (“Ўткан кунлар” романининг араб ва инглиз тилларига таржималари мисолида) //Oriental renaissance: Innovative, educational, natural and social sciences. – 2024. – T. 4. – №. 27. – C. 209-223.
16. Saydumarov M. G. The Translation of Arabic Rhetorical Devices into Russian as illustrated by Al-Hariri's Maqāmāt.