

# THE FORMATION AND DEVELOPMENT OF HISTORICAL AND NATIONAL CHARACTERISTICS IN LITERARY TRANSLATION

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**Abstract.** The issue of **restoring national characteristics and historicity** remain highly relevant both theoretically and practically in contemporary translation studies. Addressing this challenge in the translation process requires a **creative approach**, the **effective utilization of lexical and semantic resources**, and the preservation of the **overall aesthetic essence** of the original work. These factors play a crucial role in ensuring the accuracy and authenticity of the translated text.

**Keywords:** [translation](#), [historical text](#), [transformation](#), [reconstruction](#), [color](#), [historicization](#), [modernization](#), [national character](#), [national characteristics](#)

**Introduction.** In the field of world literary studies, the comparative analysis of literary translations, the reflection of national identity within them, the scientific evaluation of translation authenticity, and the reconstruction of historical and national imagery in translated works are of significant importance. Additionally, the theoretical and scientific examination of these issues remains a relevant research topic. In particular, the study of national identity reconstruction in the translation of historical novels, a detailed analysis of intercultural differences in translation, and the investigation of specific authors' works based on the principles of translation studies and literary aesthetics hold considerable scholarly value.

Every literary work depicts events that occurred during a specific historical period. Consequently, historical novels introduce contemporary readers to different epochs of a nation's history. Such works extensively employ historical and archaic linguistic elements to the needs of the period they portray. These linguistic features not only reconstruct the spirit and atmosphere of the era within the text but also enhance its artistic and aesthetic impact. It is considered the main purpose of this research paper.

**Literature review.** Many scholars have researched the issue of historical color in translation studies. Russian translation scholar A. Federov, Slovak researcher A. Popovich, Professor Anna Lilova from Sofia University, and German translation scholar Professor A. Neubert have explored this topic extensively. Among Uzbek translation scholars, G ' . Salomov discusses these issues in detail in his work *"Tarjima tashvishlari" (Concerns of Translation)*. At the same time, Qudrat Musayev provides an in-depth analysis in his book *"Tarjima nazariyasi asoslari" (Fundamentals of Translation Theory)*. Additionally, researcher Mavlon Javburiyev, in his dissertation *"Recreating National Character and Historical Color in Literary Translation (Based on the German Translation of A. Yakubov's Novel Ulugbek's Treasures)"*, presents a thorough examination of the representation of the national character and historical color in translation. Furthermore, scholars such as G ' .Salomov, R. Fayzullayeva, I. Mirzayev, M. Javburiyev, Sh. Isakova, N. O'rmonova, H. Yusupova, R. Kasimova, and O.

Fayzullayev have researched the recreation of national identity in biographical novels, poetry, and folklore.

Furthermore, Slovak scholar Anton Popovich, when analyzing the typological aspects of historical specificity in translation, presents the following argument: If a translator renders a work created by their contemporary, the result is a **synchronous translation** (simultaneous in time). However, if the translator works on a historical text authored by a non-contemporary writer, they must actualize the historical context of the source text and make it comprehensible to modern readers. In this process, two key principles, **historicization** and **modernization**, are employed. Consequently, the historical period depicted in the original text does not necessarily align with the historical framework conveyed in the translation. (Hamdamov O, 2023.)

Additionally, one of the founders of the Russian school of translation studies, A. V. Fedorov, in his work *"Основы общей теории перевода"* (*Fundamentals of the General Theory of Translation*), emphasizes the necessity of avoiding excessive modernization when presenting historical, scientific, and socio-political literature to contemporary readers. However, he asserts that the principle of adapting such texts as closely as possible to modern linguistic norms should be prioritized. This approach establishes the theoretical and methodological foundations for rendering ancient texts in a form that remains comprehensible to present-day audiences while preserving their historical and intellectual integrity.

According to Tohir Malik, gaining international recognition is not solely dependent on the author's reputation but also significantly influenced by a skillful translation. Translating a work that intricately reflects **national identity** and **historical authenticity** presents a considerable challenge for the translator. The success of this process primarily relies on two key factors: **first**, the translator's in-depth knowledge of the historical period in which the original work was created, and **second**, their ability to accurately convey the **national spirit** of the text in the target language while preserving its cultural and historical essence. (Hamroyeva, 2023)

Furthermore, a translator must possess a deep understanding of the social conditions, historical development, spiritual life, and cultural aspects reflected in the work they are translating. Any inaccuracy or misinterpretation in conveying national characteristics can lead to a distorted perception of the source text by the reader. Therefore, the cumulative representation of national identity within a literary work often referred to as **"national color"** serves as a crucial element that not only enhances the aesthetic value of the text but also preserves the cultural authenticity of the people it represents.

The term **"color"** originates from the Latin *color* and the Italian *colorito*, meaning **color, paint, or scenery**. In visual arts, the concept of **color** refers to the principle of utilizing the harmony of colors to authentically depict reality. In literary studies, however, **color** functions as a **linguopoetic device** that conveys the **national, historical, and regional characteristics** of a literary work. It serves to represent a specific era, location, and the cultural and social life of a people, thereby enriching the artistic authenticity and depth of the text. (Ochilov, 2012)

**Discussion.** The translation of historical works is considerably more complex than that of contemporary texts, as the elements of **historicity** and **national identity** are deeply interwoven. Any misinterpretation of one of these aspects can result in the distortion of the other. Therefore, one of the primary responsibilities of a translator is to accurately convey the **national character**, ensuring both historical authenticity and cultural integrity within the translated work.

When analyzing the issue of recreating **historicity** in literary translation, two key aspects of the source text must be considered. First, the work may belong to a distant historical period and reflect the characteristics of that era. Second, it may be a modern author's interpretation of a past period, requiring a different approach to translation.

In translation studies, the process of adapting texts from past periods to contemporary linguistic rules is referred to as **“transformation”**. A. Federov defines this process as **intralingual translation**, describing it as the **re-codification of a historical text within the same language by modern linguistic norms**.

In linguistic and translation studies, words that reflect national characteristics are often referred to as *realia*. Some researchers have also used synonymous terms, such as **“culturemes”**, to describe these culturally specific elements. These terms highlight the linguistic units that embody unique cultural, historical, or social concepts that may not have direct equivalents in other languages.

Peter Newmark (1998) proposes a classification of foreign cultural words, dividing them into several categories: ecology (flora, fauna, winds, climate), material culture (food, clothing, houses, cities, transport), social culture (work and leisure), organizations, customs, activities, procedures or concepts (including artistic, religious, political and administrative subcategories). Furthermore, he emphasizes other elements of social culture, such as gestures and customs.

Russian scientist L.S. Barkhudarov analyzed the following translation methods of words without equivalents, including reality: (Bogdanova, 2023)

1. Transliteration and transcription - this method refers to the writing of the lexical unit being translated or the representation of the sound structure through graphic means in the receiving language. (for example, *sauna – сауна*, *know-how – ной-хэй*). According to him, although this method is widely used in the translation of journalism and socio-political literature, it is not a translation method in the translation of works of art, because it is being translated says that the lexicon cannot fully convey the meaning of the unit.
2. Calque - the word-for-word translation of each lexical element in the phrase is calculated (*brain drain – умечка мозгов*). When using this method, a complete and detailed expression of the meaning is not always provided.
3. Descriptive (explanatory) translation - the meaning of the translated lexical unit is expressed through a long and detailed explanation (*уш – cabbage soup*). The main disadvantage of this method is the length of the translation text. However, L.S. Barkhudarov recommends using the description method in conjunction with transcription or syllabification, as well as presenting these notes in the form of a quote or commentary.
4. Alternative (analog) translation - for a word that does not have an exact equivalent in the target language, a semantically close equivalent is selected - an analog. According to Barkhudarov, this method allows, along with conveying the meaning of realities at an approximate level, to reflect the specific features of the phenomena and objects being described.
5. Transformational translation - this method ensures the achievement of the level of equivalence through semantic, syntactic, and lexical changes (abbreviation, addition, substitution, structural change, etc.).

In addition, he also proposes a method for creating new (complex) words in the translation of lexical items without equivalents.

**Conclusion.** In conclusion, each work of literature is created with a specific image of its era and features, and the translator's task is to reflect this spirit in its original form. Failure to comply with this requirement in the translation process, relying only on existing dictionaries, contradicts the principle of creating an adequate translation. Such a situation can lead to the modernization of the author's text, which, instead of preserving national features, will lead to their replacement with non-linguistic and ambiguous units or lexical means specific to the native speakers of the target language. As a result, the author's text will be deprived of its national basis.

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