

## Analysis of Historicity and Nationalization in Translation

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**Abstract:** *In this article, each artistic monument describes the events that happened in a certain period, the work written on a historical theme introduces the modern reader to the history of the people's life. Naturally, such a work is filled with countless historical and archaic linguistic tools in accordance with the needs of the time, which, while reviving the spirit and breath of the time before the fall of the reader, also increase the artistic and aesthetic effectiveness of the work.*

**Key words:** *translation methods, historicity and nationalization, modern reader, bilingual dictionaries, translation process.*

**Introduction:** The period of creation of the original is from the time of translation usually there is some difference. Therefore, the responsibility of completely recreating the spirit of the original requires the translator to recreate the characteristics of the period in which the original was created by choosing the necessary linguistic means. The "archaic" nature of the original makes it impossible to use modern words and phrases as alternative means in translation.

At the same time, the period of the translation should be close and understandable to the reader. Because the translator prepares the work for reading by the reader of his time. In a word, it is necessary to use such language tools in the translation so that the resulting text is well understood by the reader, and at the same time, the period in which the work was created comes alive in front of him. This means that in the translation, it is necessary to use archaic and historical layers of the language in such a way that the reader can get an idea of the period when the work was created, without resorting to abuse. For example, in the works dedicated to the depiction of historical events, linguistic tools that reflect the concepts of the historical and national life of the people used in the translation are creatively interpreted in accordance with the spirit of the original. This situation is related to the fact that many translators, without knowing the historical and archaic words of the languages, rely only on existing bilingual dictionaries during the translation process. These dictionaries are unable to create an image of the historical-national character in most cases due to the fact that they capture the richness of the current language.

But in the practice of translation, the points of successful solution of such problems are often overlooked. Most translators creatively approach the translation of linguistic units that reflect the characteristics of the period in which the work was created in order to achieve functional adequacy.

Since the story of Alisher Navai was described in Bat's story "Khayot Bustoni", all the language tools used in the translation of the work had to revive the era of the poet. The translator V. Abdullaev fulfilled such a complex responsibility with honor: the speech of the characters, portraits and landscapes, household items, and the names of offices and positions are described in the translation in a timely manner. For example, since the word "manager" is given in the two-volume "English-Uzbek dictionary" as "manager", "housekeeper", if there are lexical equivalents of this same word used in the

present period, when this word is used in the mentioned case, it should be translated into Uzbek using the archaic word of the translator. In addition to its content, it also shows that its historical character is adequately interpreted.

**Main part:** In addition to the content characteristics of linguistic tools, the translation practice has the responsibility to accurately reflect the tasks they achieve in any text. As it turns out, this requirement is also related to the "age", "old" or "new" of the language units, and taking this factor into account recreates the spirit of the period reflected in the linguistic units in a way similar to the original.

For example, units belonging to a certain group of synonyms often differ from each other due to their characteristics: some of them belong to the archaic layer of the language and are used in the works of classical literary figures or by modern authors to create speech images of their characters, while others are permanent residents of the vocabulary of the language and are "new" synonyms. are distinguished by ".

If some of the words belonging to a certain synonymy are limited in speech, others are widely used in speech. In Russian, the word "very much" has long been used in the novel "Memoirs of a Hunter" by writer

But the synonyms that express this concept are less used in the next century due to the fact that its usage in speech is very limited - it is noticeable that it is going through the process of acquiring an archaic character. The Uzbek word "very much" is similar to this linguistic tool with all its features, and the creativity of the translator gave him the opportunity to choose this word from among many expressive means:

*At first they had a good time, then they left the city. A fog fell from the ground*

Restoring the spirit of historical works in translation does not mean that it is necessary to describe the artistic monument created in the distant past in the "language" typical of that period. It is natural that not only the representatives of the languages, but also the representatives of the original people understand the work, which was completed six or seven hundred years ago.

The period leaves its mark on the language of the people. So, for the purpose of recreating the color of the era, turning the work created in the distant past into the "language" of so many years ago will distance the work from the reader of the present time. However, regardless of the period in which it was created, any work is translated into the language of the present time. The beauty of the period is restored with the participation of the linguistic elements of the time when the work was created. The language of the work, as a reflection of the language of the period in which it was created, never changes, while the language of the translation becomes obsolete over time.

These words should be interpreted not only in terms of the works written on the description of thirty events in the later period, but also in terms of the translation of creative examples created in the distant past. For example, a work created in the fourteenth century in a certain Korean language should be translated into the native language using the language of that period. They were the ones who replaced the historical monument, which was written in the language of the reader of the time and gave him pleasure, with a text that cannot be understood in the translated language.

However, it is appropriate to translate such a work in the language of the reader's time and ensure the coherence of the text with linguistic means that revive the historicity. Only then, a historical work that is fluently read in the translated language will emerge, enriching the native language literature with another aesthetic tool.

**Conclusion:** If trying to unduly lexically-exactly reflect the words that originally expressed the thought is dangerous for translation practice in general, this method is even more dangerous when

using linguistic tools that reflect national concepts. In this!! in scores, the possibility of the content-functional and traditional correspondence of the translation to the original is almost excluded. This is especially evident when the natives of the translation language try to keep the detailed representation of the concepts close to the original in the translation: in such cases, the expressed idea becomes unnaturally detailed.

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