

PECULIARITIES OF TRANSLATING ARCHAISMS IN HISTORICAL LITERARY WORKS

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Annotation: This article explores the peculiarities and challenges of translating archaisms in Uzbek historical literary works, with a special focus on the Uzbek historical novel genre and the classical text Baburname. The study analyzes linguistic, semantic, and cultural complexities inherent in archaic lexical units and examines various translation strategies employed by translators to render these archaisms into modern English. The research highlights the balance translators must maintain between preserving historical authenticity and ensuring accessibility for contemporary readers. It emphasizes the significance of specialized lexical resources and cultural competence in achieving faithful and comprehensible translations. Through comparative analysis of multiple translations, the article provides insights into effective methods to handle archaisms, contributing to both translation theory and the preservation of Uzbek literary heritage.

Keywords: Archaisms, Uzbek historical literature, Baburname, translation challenges, translation strategies, lexical semantics, cultural contextualization, Uzbek-English translation, historical novels, literary translation.

Introduction

Historical literary texts are products of their own time, written in the literary language accessible to contemporary readers. Over time, linguistic shifts, generational changes, evolving worldviews, and transformations in language make these texts increasingly difficult or even incomprehensible for modern readers. This presents complex challenges for understanding and translating classical literary heritage, especially concerning archaisms — linguistic features reflecting previous states of the language that carry historical and cultural significance. Archaisms in Uzbek historical novels and classical texts often express concepts tied to the historical, religious, national, or military spheres of the past. They serve as stylistic devices that impart solemnity and authenticity, realistically reflecting the historical milieu. However, these lexical units tend to become obsolete in everyday language, complicating their translation into modern languages such as English. Translators must balance preserving the original text's historical spirit with ensuring clarity and comprehensibility for contemporary audiences. Despite their formal obsolescence, archaisms retain semantic relevance, representing cultural and historical stages of the Uzbek people. They often appear alongside borrowings, historical codes, and stylistic conventions unique to classical literature. This study examines the peculiarities and challenges in translating such archaisms, with a focus on Uzbek historical novels and notably the "Baburname," where translators employ diverse strategies to preserve semantic, cultural, and stylistic integrity.

By investigating translation approaches and examples, this study aims to contribute to the scholarly understanding of archaism translation, emphasizing the need for specialized lexical resources and cultural knowledge. Addressing these challenges helps bridge linguistic and temporal gaps, facilitating respectful engagement with classical Uzbek literature in a global context.



Methods

This study adopts a qualitative analytical approach to investigate the peculiarities of translating archaisms in Uzbek historical literary works. It involves an in-depth examination of linguistic, semantic, and cultural features of archaisms, drawing on prominent linguistic theories and classifications by scholars such as David Crystal, A. A. Reformatkiy, and A. I. Galperin. Primary source materials include Uzbek historical novels and classical texts, with a special focus on the "Baburname."

The research method includes a comparative analysis of various English translations of Uzbek archaisms, assessing their semantic equivalence, stylistic preservation, and cultural contextualization. Resources such as etymological dictionaries, synonym dictionaries, and translation case studies are employed to understand translators' strategies and challenges. The study also reviews relevant academic literature on translation theory, linguoculturology, and historical linguistics to contextualize the findings. Examples from multiple translated versions of archaisms illustrate how translators balance faithfulness to the source text with readability in the target language. Through this multifaceted approach, the study aims to identify effective translation methods that maintain both lexical-grammatical and cultural-historical nuances essential for faithful and comprehensible translations of Uzbek archaisms into English.

Analyses and Results

This study reveals the complex nature of translating archaisms in Uzbek historical literary texts, highlighting significant lexical, semantic, and cultural challenges translators face. Archaisms, defined as linguistic units marked by obsolescence yet preserving semantic relevance, are deeply embedded with the socio-historical context of the Uzbek people. They serve as powerful stylistic devices that evoke the unique historical milieu and worldview of earlier epochs.

The analysis focuses on how different English translations of the "Baburname" present these archaisms through various translational strategies. For instance, the source phraseological unit *shunqor bo'ldi* was translated as "gave up the ghost," a metaphorical expression that conveys the original Uzbek meaning of death while maintaining cultural resonance. Other translators, such as Leyden and Erskine, used literary and figurative equivalents like "precipitated from the top of the steep" or "took his flight to the other world," thereby preserving both semantic and aesthetic functions of the archaism. Thackston's translation combined literal and metaphorical methods, rendering *uchub shunqor bo'ldi* as "toppled into the ravine" and "gave up the ghost," which allows readers to perceive both the imagery and the euphemistic tone of the original.

The study also identifies that archaisms in Uzbek historical novels often belong to three lexical-functional categories: obsolescent words used contextually, obsolete words transliterated or adapted in translations, and archaic proper words lost in modern usage. The semantic maintenance of these categories in translations requires a careful balance between literal fidelity and cultural reinterpretation. Translators often supplement their choices with commentaries or footnotes to aid comprehension.

Furthermore, the analysis confirms that successful archaism translations depend on translators' deep understanding of classical Uzbek literature, historical context, and their ability to align these elements with culturally equivalent or functionally similar expressions in English. The presence of borrowings, metaphorical phrases, and culturally bound terms necessitates creative



adaptation strategies. Importantly, neglecting these complexities can lead to semantic distortion or loss of historical ambiance.

Finally, the comparative results demonstrate that translators who maintain semantic accuracy and stylistic nuance achieve better reception by contemporary readers while preserving the source text's historic and aesthetic value. This highlights the critical role of specialized lexical resources, including etymological dictionaries and synonymic repositories, in facilitating high-quality translations of archaisms.

Conclusion

The translation of archaisms in Uzbek historical literary works, particularly in "Baburname," presents a multifaceted challenge that requires a deep understanding of both the source and target languages' history, culture, and semantics. This study finds that archaisms, which embody the historical and cultural spirit of the original text, are essential in preserving the solemnity and authenticity of classical literature. Successful translations rely on balancing semantic fidelity, stylistic preservation, and cultural contextualization to maintain the original's artistic and pragmatic value. The research highlights that translators employ a variety of strategies such as literal equivalents, metaphorical adaptation, explanatory notes, and cultural substitutions to bridge linguistic and temporal gaps. For example, archaisms like *shunqor bo'ldi* have been effectively rendered as "gave up the ghost," capturing both metaphor and cultural nuance. Moreover, the study emphasizes the importance of specialized lexical resources, such as etymological and synonym dictionaries, and the translator's cultural competence in ensuring accurate and respectful engagement with Uzbek classical texts. Ignoring these complexities risks loss of meaning or historical ambiance, diminishing the literary work's value in translation.

In conclusion, translating archaisms is not only a linguistic exercise but also a culturally sensitive art that requires linguistic expertise, historical knowledge, and creative adaptation. This facilitates the cross-cultural transmission of Uzbek literary heritage, allowing the richness of its classical language and culture to be appreciated by modern global audiences. The ongoing development of translation theory and practice in this area remains crucial for preserving and promoting Uzbek historical literature worldwide.

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