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# СЎЗ САЊАТИ ХАЛҚАРО ЖУРНАЛИ МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА INTERNATIONAL JOURNAL OF WORD ART

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## THE DISTINCTIVE FEATURES OF TRANSLATION OF THE NOVEL “NIGHT AND DAY”

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### ANNOTATION

In this article, translation of the novel “Night and Day” of Chulpan is analyzed. With his translation, Christopher Ford brought this fascinating and mysterious writer to English-language audiences. Acquainted with the text and with the informational absences that characterize Uzbek 20th-century literature and history, English-language readers can join Uzbeks in their debates over Chulpan and Uzbekistan’s absence-riddled past. In so doing, they can participate in the discussion of what that past means for the country and region’s future.

**Key words:** literature, Night and Day, translation, Chulpan, Christopher Ford.

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## ОТЛИЧИТЕЛЬНЫЕ ОСОБЕННОСТИ ПЕРЕВОДА РОМАНА «НОЧЬ И ДЕНЬ»

### АННОТАЦИЯ

В статье анализируется перевод романа Чулпана «День и ночь». Своим переводом Кристофер Форд познакомил англоязычную публику с этим очаровательным и загадочным писателем. Знакомые с текстом и информационными пробелами, характерными для узбекской литературы и истории 20-го века, англоязычные читатели могут присоединиться к узбекам в их дебатах о Чулпан и пропитанном отсутствием прошлым Узбекистана. Поступая таким образом, они могут участвовать в обсуждении того, что это прошлое означает для будущего страны и региона.

**Ключевые слова:** литература, День и ночь, перевод, Чулпан, Кристофер Форд.

Aripova Kamola Yusupovna  
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Katta o'qituvchi

## "KECHA VA KUNDUZ" QISSASI TARJIMASINING O'ZIGA XOS XUSUSIYATLARI

## ANNOTATSIYA

Ushbu maqolada Chulpaning "Kecha va kunduz" romanining tarjimasini va undagi o'ziga xos xususiyatlar tahlil qilingan. Kristofer Ford o'zining tarjimasini bilan ushbu ajoyib va sirli yozuvchini ingliz tilidagi tomoshabinlarga yetkazdi. Ushbu asar hamda 20-asr o'zbek adabiyoti va tarixini tavsiflovchi axborot uzilishlari bilan tanishgan ingliz tilidagi kitobxonlar o'zbeklarga o'zlarining Chulpan va O'zbekistonning tarixi haqidagi bahslarida qo'shilishlari mumkin. Bunda ular mamlakat o'tmishi va mintaqaning kelajagi uchun nimani anglatishini muhokama qilishda ishtirok etishlari mumkin.

**Kalit so'zlar:** adabiyot, Kecha va kunduz, tarjima, Chulpan, Kristofer Ford.

The topic of the image of people in the work of A. Chulpan is devoted to the article by Tashtemirova Z.K. and Yuldasheva N.B. In this work, the authors compare Chulpan with the Jadids: "Chulpan, like many advanced people of the era, in particular, the Jadids, pinned his hopes on the revolutions of 1917 for Turkestan to gain true independence. This is evidenced by his poems of those years "Red International", "Daughter of October" and others. [1, 5]

The position of the author in the novel is expressed by the Jadid, who believes that the local people should learn from the Europeans, primarily from the Russian people. He advises Miryakuba: "Now do not let this woman out of your hands ... She is now attached with all her heart to you ... She will now lead you into a new world. You will see in her a prototype of real mothers ... ". Maryam and Miryakub are getting married in Moscow in a Muslim mosque. The writer shows the toughness, greed, bribery, immorality of the tsarist officials. Mr. Noib is a tsarist official, head of the district. Behind him is the governor, behind the governor is the emperor himself.

At first glance, Noib is a cultured person. He speaks Uzbek, collects and studies oriental literature, tries to show himself as a friend of the local population. However, relying on such as Akbarali Mingbashi, he skillfully pursues the colonial policy of autocracy. Learning about the "atrocities" of the mob, Noib brutally deals with it. [3, 7]

The officials are indifferent to the fate of people. The lawyer Plevako did not pay attention to the case of the murder of the zealous servant of the throne Akbarali Mingbashi, although this case was elevated by city officials to the rank of "tragedy with the hero of the era." The colonial authorities use the death of Akbarali for their own political purposes. The true attitude of the authorities to the "zealous servant" was shown by the minutes of the investigation, the clerk was often confused in the designation of local names. "Akbarali, in one case, goes with him as They died, in the other as Amir- oglu, and finally, even as Kambarali ... But what does it matter? Isn't it all the same, Akbar or Kambar? A native name! "

Jadid speaks sharply negatively about the colonial authorities: "The government of the empire looks at our land as a colony ... Therefore, it is unlikely that it will send the best forces here ... Unless by mistake." [2, 6]

The characters in the novel (Mr. Noib, Miryakub, Jadid) realize that the empire is heading towards its destruction.

Soon Chulpan became convinced of the illusory nature of his hopes, saw the sad consequences of the "consistent movement" of the revolution, the horrors of war communism. Pessimistic notes are strong in his work of the 1920s and 1930s. The poet in his poems paints harsh pictures of modern life, bitterly reflects on the fate of the people, sharply raises the problem of the independence of Turkestan. These are the poems "Awakening", "In memory of Mahmudhaji Behbudi ", "To the ruined land", "Fire", "Again snow" and many others. "

Next Tashtemirov and N.Yuldashev analyze motives neudovletvorënnosti real life, hopes, thoughts about the future of Turkestan, who found svoë reflected in the novel is, "Night and Day": "The novel contrasts day and night. However, one cannot identify his "day" with the present reality. The title "Night and Day" was taken from M. Gorky, it is symbolic. The artist could not commit violence against himself. [4, 8]

The Day existed in the artist's thoughts, and was in many ways connected with the ideas of Jadidism, the ideas of enlightenment, and national independence. The main attention of the artist is

paid to the image of the "night", the life of the people in the conditions of the colonial yoke, the life full of tragedies. The main conflict lies in the irreconcilability of national interests and the colonial policy of the Russian Empire. "

The focus of the authors of this article, devoted to the works A.Chulpana on *hodyatsya* images of the Russian people: "They are fundamentally different from the images of the Russian Bolsheviks in the Creator of *stve Aini*, Aibek , X. The Shams, Gairatov and other Soviet *pisate lei*. In the works of these authors, the Bolsheviks act as exceptionally positive figures who contribute to the revolutionary insight of the local population. Chulpan expressible *l svoè ambivalence to Russian influence*".

In his time V. Klyuchevsky wrote that due to the orientation towards Europe, a comprehensive progress in Russian life became possible. But at the same time, "from the first minute of its action, Western influence began to destroy in us the natural feeling of attachment to the fatherland. The more our society was imbued with Western influence, the more often people appeared among it who lost the sense of their relatives, treated it with either contemptuous indifference, or even squeamish disgust. [9, 13]

On the contrary, the one in whom the heart beat more strongly for the country, the more mistrustful, irritable or arrogant toward Western Europe. In some incomprehensible and unexpected way, the Western influence of a cultural means has turned in our country into a pathological symptom, into a source of painful excitements. The attitude of the people of Turkestan to the Russian influence was extremely contradictory. As we remember, even in A. Kadiri 's novel "Days by gone" Atabek speaks highly of the Russian order, dreams of introducing them into the life of his paradise, but, nevertheless, in the finale of the work he dies in the war with the Russians advancing on Turkestan.

The people said, "Yes to friendship, but no to grasping politics!" Chulpan 's ambivalent attitude to Russian influence manifested itself in the novel "Night and Day" in the image of Maria Astrova, mister noib (governor), the statements of the characters about the empire, its essence. [12]

The artist paints a sympathetic about times, Maryam as described as a hero of the novel *Miryakub*. She needs a certain amount: under a different surname, she wants to go far away, forget her past and start a new life. Meeting with *Miryakubom* changed everything the plans. Maria sincerely wishes to see *Miryakub* cultured, she is ready to take on his son's upbringing: "It's great if now thanks to me he becomes a cultured person".

Chulpan dreamed of seeing his native land independent, relations between peoples are truly friendly. The poor reaper was not destined to live to see bright days. Today, peoples gratefully remember his name and read his works. It is gratifying to note that the first objective materials about Chulpan's work appeared on the pages of Moscow newspapers and magazines.

Because of this expurgation of Chulpan from Soviet public discourse, there are major disagreements about the most basic details of his biography. We have no information as to his date of birth, and sources disagree as to the year in which he was born. Most suggest 1897, but others have offered 1894 and 1898 as possible years. This scholarly disagreement developed into a nationwide dispute when Chulpan's hometown of Andijon decided to hold the 120-year jubilee of his birth in 2017, while the Uzbekistan Writers' Union, adhering to other sources, held off until 2018. [12]

Similarly, thanks to Stalinism's erasure of history, the country's academics have never produced a complete collection of writings for Chulpan. That has led to fascinating discrepancies in how the poet has been interpreted. The Soviet Union poured vast resources into such endeavors for Uzbek socialist writers who, though they would never admit it, were influenced by Chulpan's advances in Uzbek-language poetics. The socialist empire, of course, never brought itself to do the same for Chulpan, despite his importance to the canon. Contemporary Uzbekistan no longer invests in philology like its Soviet predecessor, and thus any scholar of Chulpan has to consult various collections and original 1920s and 1930s-era sources, many of which are incomplete, missing pages, or have names and words crossed out. Those absences naturally lead to interpretive disagreements. One of Chulpan's more famous poems, a poem which serves as the epigraph for



Uzbek author Hamid Ismailov's recently translated *The Devil's Dance*, appears with differing punctuation across various editions of Chulpan's work. That difference in punctuation dramatically changes how one interprets the short poem. In one variant, we read the lyric persona as speaking, while in the other, we read the devil as speaking. [11]

Most intriguingly, to this day we possess only the first half of *Night and Day*. Chulpan dubbed the novel *Christopher Ford* translated as *Night*, and reportedly intended a sequel, *Day*. The absence of this sequel has given Uzbek scholars and the public considerable opportunity to speculate about Chulpan's intentions. Some scholars have contended that Chulpan wrote everything he intended in *Night* and only spoke of a sequel in order to please Soviet observers. Others suggest that he, in fact, wrote a sequel, but the government confiscated and destroyed it when they arrested him. Rumors in recent years have spoken of the possibility that the sequel somehow escaped the country and is somewhere hidden in Xinjiang. In Ford's introduction to the translation, he pursues a new argument. He maintains that the absence of the second novel serendipitously conforms to Chulpan's aesthetic intent. Throughout his mature poetic life, he pursued an aesthetic of inconclusiveness whereby his characters experience endless epiphanies and never arrive at finality. Like his characters' development, his dilogy lacks a conclusion. [13]

These inevitably heterogenous interpretations of Chulpan ultimately have meaning for Uzbekistan's present and future. The current Uzbekistani state emphasizes Chulpan as a martyr now redeemed by the freedom of the post-Soviet present. Much like the Soviet state, Uzbekistan endeavors to create a single interpretation of Chulpan's legacy, sponsoring jubilees and teaching his works in school. The state tells and retells his story in order to affirm itself and justify its existence. And yet, the current state cannot fully control how its citizens interpret Chulpan. Uzbeks may see him as affirming the current state, but they might also use interpretations of the author to critique the state's policies as anti-democratic or anti-national. Because of the absences in Uzbekistan's literary and historical record, Chulpan's legacy will never be fully decided and always remain a matter of interpretation.

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