

Problems of translation “Days Gone By” by Abdulla Kadiri

Problemas de traducción “Days Gone By” por Abdulla Kadiri

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ABSTRACT

This article deals with the problems of translation and equivalency, especially with cultural words, which present national customs and traditions. Cultural terms usually present fewer problems. In this article, great attention is paid to the national-cultural specificity of translation of Uzbek classical literature into English. Interpretation from the mother tongue into a foreign language must comply with terminological and pronunciation norms of the target language to such a degree that the ideas, intentions and factual information contained in the original speech and the attitude of the speaker to them are passed on in such a way that communication is not impaired nor misunderstandings caused. Roman Abdulla Qadiri, “Days Gone By,” reveals a wide range of universal human themes and problems. Therefore, it is very difficult to define it unambiguously. Nevertheless, it can be argued that having laid the foundation of the work as a beautiful love story, the author was able to touch upon the complex problem of the confrontation between God and the devil, light, and darkness in the destinies of mankind.

Keywords: God’s servant, enrichment, paradise on earth, humble, for all the will of god, last judgement

RESUMEN

Este artículo aborda los problemas de traducción y equivalencia, especialmente con las palabras culturales, que presentan costumbres y tradiciones nacionales. Los términos culturales generalmente presentan menos problemas. En este artículo, se presta gran atención a la especificidad nacional-cultural de la traducción de literatura clásica uzbeka al inglés. La interpretación de la lengua materna a un idioma extranjero debe cumplir con las normas terminológicas y de pronunciación del idioma de destino de tal manera que las ideas, intenciones e información objetiva contenida en el discurso original y la actitud del hablante hacia ellos se transmitan de tal manera, de manera que la comunicación no se vea afectada ni se produzcan malentendidos. Roman Abdulla Qadiri, «Days Gone By», revela una amplia gama de temas y problemas humanos universales. Por lo tanto, es muy difícil definirlo sin ambigüedades. Sin embargo, se puede argumentar que, después de haber sentado las bases de la obra como una bella historia de amor, el autor pudo abordar el complejo problema de la confrontación entre Dios y el diablo, la luz y la oscuridad en los destinos de la humanidad.

Palabras clave: siervo de Dios, enriquecimiento, paraíso en la tierra, humilde, por toda la voluntad de Dios, el juicio final

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Roman Abdulla Kadiri, "Days Gone by" reveals a wide range of universal human themes and problems. Therefore, it is very difficult to define it unambiguously. Nevertheless, it can be argued that, having laid the foundation of the work as a beautiful love story, the author was able to touch upon the complex problem of the confrontation between God and the devil, light and darkness in the destinies of mankind. "Days Gone by" is the first realistic novel in Uzbek literature, and at the same time the most popular and most studied. Scientists, as usual, especially noted the image of national traditions in it (Makhmudova Z, 1994), emphasized its proximity to the folk epos and adventure novels of past centuries (Mirvaliyev S, 1962), analyzed the historical roots of the events depicted in it (Aliyev A, 1967), investigated the originality of the heroes of the new and old generation in the work (Kuronov D, 2006). However, no less important, but still not explored feature of the novel, undoubtedly, is the theme of the opposition of light and darkness, presented to us by the author through the visual-color imagery of the created text.

Representing the disappeared world of the past, the author as if invites the reader to pay attention to the glimpses of the divine radiance revealed in the bygone time, and on the path of personal improvement of a person, on the path to light, given to the reader in the context of a certain colorful series. Already in the "Introduction" Kadiri defines his main theme ("mavzu") as a narrative of "the dirtiest and darkest days ... of history" (All references in the future, 1984,1958) ("tariximizning eng kir, qora kunlari").

In a letter to his son, Yusufbek-hoji writes:

"My son, you can to some extent distinguish white from black" ("O'g'lim, sen bir qadar oq bilan qorani ajrata olasan"), which initially - through a conceptual message - not only expresses its high appreciation and trust in the son, but and the importance of the existence of colors symbolically defining the separation of good and evil in the existing world.

What real significance did the writer himself attach, let's say, to the color of a literary image? First of all, the use of color in Kadiri is symbolically concrete, that is, it has an established, direct meaning. Most often it is observed, for example, in the description of nature: "qora ot" - a black horse, "qora sovuq quyosh" - a black cold sun, "qorong'u tun" - a dark night, "qora bulutlar" - black clouds, "qora parda" - black curtain. It can also be found in the description of people's appearance: "qora chutir yuzli" - a black face covered with smallpox, "qora tanli" - black. At the same time, the author does not refuse to use the proposed concepts in their figurative meaning, for example, when Kumush, one of the heroines of the novel, receives a false letter of divorce: "the candle went out by itself" and, as the author emphasizes, the yard in the true sense, plunged into darkness ("Shuning ila bu hovlini chin ma'nosi bilan qorong'ulik bosdi"). A metaphorical use of these images is observed in the titles of chapters describing the hopeless, hopeless days of separated lovers: "Qora Kunlar" - Black Days (about Kumush), "Korong'u Kunlar" - Dark Days (about Otabek).

Kadiri uses color to distinguish goodies from negative ones. The author does not spare dark colors for representatives of the darkness. Following the folk tradition, he also robs them of their attractiveness. So, Hamid appears as a plain-looking person with a black face covered with smallpox ("qora cho'tir yuzli ... ko'rimsiz bir kishi"), despite the black skin ("qora tanli bo'lsa ham"), due to prolonged use of kuknar, - a person with yellowed face ("yuzi sarg'aygan ... bir kishi ..."). Yellow is also out of favor with the author. The family of a snub-nosed woman (mother and son) is distinguished by a yellow skin color («sariq tanli») and a terrible appearance, which is in harmony with their internal content. But not only the outer darkness, visible, allows you to characterize the past days accordingly. The author in the novel emphasizes the inner darkness, the darkness prevailing in society. Turkestan in the era of events depicted is an Islamic state. Nevertheless, the author sadly states that there is theft, debauchery, and unbelief, and alcohol trading («... o'g'ritlar o'z tirikliklari orasidan qolmaydilar..., fohishalar ham yetishib turadilar. ...peshonasi sajda ko'rmaganlar ham ko'p, ... ichkilik sotish bilan tirikchilik qiluvchilar ham yo'q emas edilar «).

First of all, the backwardness of state structures overshadows the described era. Already quoted many times in the works on novel (The Days Gone By, 2017), the passage about the city of Sharnoi (Kazakhstan) is good proof of this. Otabek dreams of establishing the same order in his homeland, but finds it impossible. The lack of unity in the country, hostility between ethnic groups and even within groups for power, for money, for a better place in the sun does not allow people to step beyond their personal interests, to take care of the interests of society and the country. As a result, everyone vegetates in the darkness. This gloom is further enhanced by the incredible bribery of officials. Through the image of Hamid, the writer brings to the pages of his work people who are ready for anything for the sake of money, even for murder. And this applies equally to the poor (Sadyk and his friends), and to people endowed with serious power (kurbashi). True, there is a certain difference between them. For example, Sodiq agrees to Hamid's proposal immediately, without hesitation:

- Odam o'ldirishmi? - deb so'radi. ...Bu kungacha ikkitasini joylashtirdim, uchinchisiga o'tsa, nima qiladi? (- Do I have to kill a man, or what? ... Until now, I have already laid two down, well, if the turn comes to the third?). Kurbashi is not a very distant, but more or less wealthy and developed person. Therefore, he still experiences something like an internal struggle. He begins to realize that the money he takes is the price of the life of innocent people, but looking at Hamid's face, silently promising many more gold in the future, he does not listen to the voice of conscience. ("Khomid) Unga tez-tez qarar va lol tili bilan unga yana ko'p oltinlar va'da qiladi. Bu va'dalarni Hamidning yuzidan o'qigan ko'rboshi " ikki kishining hung baxolari!" deb qichqirmoqchi bo'lgan

vijdon sadosini eshitib o'tirmadi. The only person who really refuses Hamid's money is the blessed dervish who told him about Otabek's second marriage.

“Sizga nazrim bor.” (- I want to give you a present) Bu so'zni eshitib devona yo'lga tushdi. Ko'z og'rig'i uning ketidan yugurdi ...) (Hearing this, the couch went on. The man hurried after him...) - Mang! - deb pul ko'rsatdi. (- Here, take my offering!) Devona iltifotsiz ketavergan edi. (Abdulla Kadiri, 2000) (Crazy kept walking, oblivious) Do not rush to the cynical conclusion that only lunatics can refuse money, but it is worth recognizing that the passion for money, the power of money overshadow life, if only because it is they who always lead the hero to death: he is sentenced to death twice, twice he is pursued by a hit man. But this aggravation of the plot is felt not as a tribute to the adventure genres at the origins of the novel, but as yet another evidence of the depreciation of human life.

In this gloomy world, it is easy to die due to the whim of the ruler. Yusufbek-Khoji was nearly executed because he stood up for the innocently convicted. Otabek was sentenced to death only because he is the son of Yusufbek-Khoji, who is an adviser to Azizbek. The hero even smiled when he heard the “unjust” sentence (“Xaqsiz jazo! - deb Otabek kulimsirab qo'ydi”). But, following the highest justice, immediately after the imprisonment of Otabek and his father-in-law in prison, Kadyri goes on to describe the siege of Tashkent: a huge field filled with decapitated corpses, a “horror hill”, collected from 300-400 heads, among which there are old ones, and young. On their disfigured faces, the author reads the sentence of the era ... Old people look, as if cursing this world («... shu hayotga la'nat o'qigandek qaraydilar»), and young people, especially the guy who has not lived even twenty years old - even his mustache has not yet grown - like they would regret that they were born in this life and at that time («... shu turmushda, shu zamonda tug'ilgani uchun,» attang «to'qiydilar»).

This unknown youth may have been younger than Otabek, but he has already died at the hands of those bloodthirsty bouncers who, now full of self-worth, tell each other about their skillful shots and trophies obtained. Why should Otabek's life be more important and secure? Just because he is the protagonist of the novel? The author, as it were, insists on the fragility of human existence. The siege of Tashkent is not the only mass bloody scene in the novel. It is followed by a riot in Tashkent, the capture of a Muslim and, of course, the extermination of the Kipchaks. This time, people are being killed because of their nationality. The newly matured Khudoyarkhan wants to take revenge on the Muslim woman who has held power in his hands for so many years and put all his fellow Kipchaks at all important posts. Niyaz-kushbegi, who started the massacre, wants to take the post, now occupied by a worthy and fair Kipchak - Normuhammad-kushbegi. And just for the sake of this, a huge number of people die. The exact figure is not named, but, following only one street of the city, the heroes counted about 70 corpses and saw 40 more in Guzar. The total number of victims should be as terrifying as the description of the executions, transmitted from the words of Hasanali: “Oh, Bek, this is what cruelty is ...” (“Oh, Bek, rahmsizlik bunaqa bo'lar ekan ...”). Biblical longing overwhelms the black pages of the novel, but there is no Esther, and no salvation. The situation, terrible in its injustice and the complete impossibility of at least doing something against it, are thickening the darkness prevailing in society. But Kadyri knows how to subtly bind the dark and light events in the novel. So - the news of the arrival of Kumush suddenly illuminates the life of the hero and pushes aside his gloomy thoughts. The light in the novel is represented mainly through images and feelings. For example, the image of Oftoboyim - the mother of Kumush is filled with light. She is the ideal of an earthly woman - beautiful, smart, kind, caring. It is no coincidence that the author endows her with such a bright and gentle name - “The Sun”. The feeling of love illuminates the whole novel, being its main content. And, at the same time, white plays the same role in describing positive characters as black did in describing negative ones.

Needless to say, the positive characters of the novel are not only bright, but also beautiful. Otabek is portrayed as handsome and white-faced (“ko'rkam va oq yuzli”). The author trusts Toybek, the maidservant of the Kumush family, to oppose him to Hamid. She succinctly and fully described Hamid as “black Hamid” (“qora Xomid”), she never tires of admiring Otabek: “Both beautiful and reasonable ...” (“bir chiroyli, bir aqlli ...”). Introducing readers to the supporting characters, Kadiri continues to follow the same principle. We learn that the loyal servant of the Otabek family is Hasanali, black-eyed with a white (gray) beard (“qora ko'zli, oppoq uzun soqolli”) and in addition with a clean (white) soul (“oq ko'ngilli kul edi”). When the author talks about the master Alim, Otabek's friend and mentor, he emphasizes the pallor of his face - the hero is depicted “with a pale, bloodless face” (“qonsiz yuzli”). But most of all, the white color prevails in the description of Kumush, and this helps the author to build a contrast between her and her cruel admirer - black Hamid. At the first meeting with Kumush, we see that she is distinguished by black eyes (“tim qora ko'zlari”), an impeccable white face (“g'uborsiz oq yuzli”), white hands (“oq qo'llari”) and also snow-white teeth (“sadaf kabi” oq tishlari «). At the wedding, her beauty and cleanliness is even more emphasized by the white color of her clothes: “... and a white silk scarf on her head, and a white silk dress, and a fur coat covered with silver brocade ...” (“... oq shoyi ro'mol, ... oq shoyi ko'ylak, ... oq kumush zarrin sirilgan po'stin ... «).

The predominance of white in the description of appearance makes Otabek and Kumush. But they are not only similar in appearance. The similarity of their character is also found in their feelings: both hide their secret, both pretend to be sick: Kumush refers to a headache, and Otabek refers to Margelan's poor climate. Finally, both talk in a dream due to overcrowding. So Khasanali learns about Otabek's secret, and Kumush's grandmother expresses sincere concern for her granddaughter. The similarity of Otabek with Kumush is so obvious that he is even

noticed, in general, by the near, but very cordial mother of the hero - Uzbek-aim. Comparing the wives of her son, she says that Kumush seems as smart as her son ("Kumushing o'zinga o'xshash serfikr ko'rinadir"). But there is something that noticeably distinguishes Kumush from Otabek from other heroes of the novel. This is her angelic essence. Kadiri presents Kumush to the reader, like an angel in a girl's guise: "Bu kiz suratida kuringan malak kutidorning kizi - Kumushbibi edi!" Otabek, sentenced to death, dreams only of seeing her face before death. Even Otabek's mother, who so long tried to free her son from the charms of the "Margelan misfortune" with all sorts of conspiracies, says about her daughter-in-law that there is more to her than her beauty ("... bu kelinning husnidan ham boshqa, ya'na tag'in bir alohida hosiyati borga o'xshaydir!" «). This extraordinary, unearthly essence of Kumush made her mother-in-law cry at their first meeting, when, hugging her daughter-in-law, caressing and kissing her, she began to peer intently at her face and for some reason cry ("O'zbekoyim ham uni mahkam siqib, kuchoqlab olgan, yuzidan shap-shap o'pib, aylanib-o'rgilar va tikilib tikilib nima uchundir yig'lar edi ... «). This is how the divine light that Kumush carried in her was exposed.

Yusufbek-hoji is the only one who expressed this essence of her out loud: «This is not a woman, but an angel ...» ("Bu odam farzandi emas - farishta!") And if there hadn't been in Zaynab's house, he would have called her an angel. Kumush is an angel who visited the world to bring the light of happy love into it. Saodat, the beloved master of Alim, had the same mission. The tragic false story about the master's sad love is a harbinger of Otabek's sad fate, the master's love - an explanation of the hero's fate. About the reverent attitude of the master to his beloved was already mentioned by D. Kuronov (Arabic poetry of the Middle Ages, 1975). But the reason for this was not only that the hero was in love with Saodat. The main thing is that he also managed to guess the angelic essence of his beloved. He realizes that he is dealing with a miracle. He finds himself staring at it for some reason for a long time («... unga uzoqqina qarab qolishga majbur qo'lgan edim»), and that it seems to be influenced by some incomprehensible force («qandaydir bir kuch ta'sirida»), and that for some reason he cannot imagine that he will have the good fortune of marrying a girl like Saodat ("nima uchundir Saodatdek qizga uylanish baxtiga erishmakti o'zimga tasavvur qilolmas edim"). And this is after two years of dating, during which he almost supported their family, and the girl grew before his eyes!

Master Alim is very close to God. He is a humble, true Muslim. The heavy blows of fate did not damage the kindness of his soul. His spiritual purity allowed him to recognize in his young creation an angel who brought the light of love into the world.

Saodat and Kumush have a common mission and common destiny. Both of them are echoes of the romanticism of the last century. These are realistic versions of the image of the legendary Tamara from Lermontov's poem "Demon". The author of the poem insists that the Demon recognized an angel in Tamara: "... if the Demon were flying, // At that time he looked at her, // That is, remembering the previous brothers, // He turned away and sighed ...". The Demon's love for Tamara is an expression of his longing for an abandoned paradise, an unconscious desire to return the light of God to his damned life (Lermontov M, 1988). Following a romantic tradition, Kadiri places the light of divine radiance in a feeling of love. His heroines are direct relatives of the Lermontov princess. An angel blowing Tamara's soul says of her: "Her soul was one of those // Whose life is one instant // Unbearable torment, // Unattainable joy, // Creator from the best ether, // Wove their live strings, // They are not created for the world, // And the world was not created for them." (Soguniy A, 1991) These words equally characterize both Kumush and Saodat - angels who bring happiness to people in their personal lives. Public happiness has become the goal of the life of Otabek's father, Yusufbek-hoji. A. Aliyev noted that the name of the hero goes back to the real historical person Matyusufbay - the organizer of the Tashkent riot against the power of Azizbek, which took place in the 40s of the XIX century (Aliyev A, 1967). But at the same time, it goes back to the biblical-Koranic image of Joseph the Beautiful - an adviser to the Egyptian pharaoh: Yusufbek-hoji also serves as an adviser to local rulers and embodies the ideal of a ruler in the understanding of Kadyri the Enlightener. The hero is also wise, fair and beautiful, like his Quranic predecessor. This is a kind of attempt to create the image of a "wonderful man", but, unlike Prince Myshkin from the novel by Dostoevsky, the hero Kadyri is healthy and occupies a serious place in the government. His virtue and mind brought him the respect of almost the entire population of Tashkent. He does not seek power ("mansab sevmasligi"), does not use his position as a means of enrichment.

That is why through Khasanali, who had the opportunity to compare, the author emphasizes that the Kumush family is much richer than the Otabek family ("Marg'ilonlik qudalarinigiz davlati oldida bizniki yo'q desa bo'ladi"). Yusufbek-hoji is surrounded by a halo of holiness, which Kumush notes in a letter to his parents («Uning nur ichida cho'milgandek bo'lib ko'ringan siymosini ... yaxshi ko'raman»). The hero's whole life was spent in the care of the people ("bu soqol shu el kayg'usida oqardi"). He observes justice, honesty, and fidelity to the word in both public and family matters. Fidelity to the word forced him to force his son to a second marriage («bizning oiladan lafsizlik chiqishi menga ma'qul ko'rinmaydir»). The hero's justice forced him to demand from his wife, to be kinder to Zaynab ("Kayin ona deganning adl turishi lozim"). He also behaves with those in power: he tries to guide them on the right path, and, as far as possible, confronts injustice. Yusufbek-hoji stands up for the innocently convicted, laments over the darkness of the masses, who have risen to defend their oppressor Azizbek. He writes to his son: "Well, my son, I don't know whether to cry over the fate of the people or to laugh" ("Ana, o'g'lim, bizning xalqning xoliga yig'lashni ham bilmaysan, kulishni ham!").

Yusufbek-hoji alone is trying to save the unfortunate Kipchaks from extermination ("... qo'limdan kelganicha kipchoqlarni qochirishga harakat qildim, tevarakka kishilar yo'lladim"). But - it is impossible for one to fight the

total mass. The light of Yusufbek-Khoji cannot withstand universal darkness. «Paradise on earth» is impossible, and the extremely disappointed hero intends to spend the rest of his life preparing for heaven. He accepts his failure as a sign of God («... bo'lmaganlarga bo'lishmoqchi bo'lganim uchun kinoyadir»). Yusufbek-hoji knows that “Allah leads” to the “direct road” only to those “whom he wills” (The Days Gone By, 2017). And no one can change the decision of God. It is impossible to correct those whom Allah does not want to correct. All the best heroes of the novel are distinguished by their Muslim (humble) obedience to the will of God and constant readiness for death, which can occur at any time when God will be pleased to end the earthly trials of man. In their speech, the creator's presence is always felt: “For all the will of God!” (“Hammasi Xudoning taqdiri”), “God bless you, Kumush!” (“Xudoga topshirim, Kumush, kazom etib ko'rolmay o'lsam, mendan rozi bo'!”), “God willing, you will recover, my child!” (“Xudo shifo berar, bolam”) and so on to infinity. Interestingly, negative heroes also keep God at the center of their worldview. Khushroy-bibi - sister Zaynab - speaks of her pride: “I have not bowed my head to anyone to this day and consider it a shame to repent to anyone.” In the original, this is conveyed more subtly «Men shu chokkacha bandasiga bosh egishni, va bandasi oldida tavba qilishni or bildim ...». She says “bandasi,” which means “Hudoning bandasi,” that is, “God's servant,” but she does not allow her to pronounce the holy name of Abdullah Kadiri.

The heroes of the novel are in darkness also because they are to some extent far from God: they all live in an earthly, sinful, perishable world. All of them are tempted and not all can resist. Even Kumush, who agreed to serve the more coveted “youngest” for the sake of connecting with her husband (“Nihoyat maqsadim ikki do'stga bir cho'rilik va shu munosabat bilan birovlarini ko'rib yurish ...”), and she could not resist the temptation and began to fight for the right to be the only one, which means - began to sin against Zaynab. The struggle of two principles - light and darkness - for the souls of people turns into a tense conflict in the novel. The devil manifests itself in the form of Hamid money, against which Kurbashi can not resist. The devil challenges Zaynab in the smile of her sister («Xushro'y o'zining yaxshiy ko'zlari bilan singlisiga qarab kulimsirar edi ...» (Abdulla Kadiri, 2000)). The devil takes Otabek out of the house, forcing him to leave his parents, who were not to blame before him. The power of the devil in the novel may become a topic for a separate work, but now it is important to note that, in spite of everything, Otabek managed to go through the path to light that was destined for him.

The hero's chosenness is felt from the first page of the novel. The author notes this both in the description of his room - “more charged than the others” (“... boshqalarga qaraganda ko'rkamoq bir hujra”), and in the description of his appearance “not like other ... other people” (“ Bu hujraning egashi ham boshqacha yaratilshida ”). The reason for the features of the hero lies not only in his wealth and beauty. There is some higher quality inherent in the hero. At an early stage in his life, it manifests itself in the hero's ability to love. The fact that this is a gift, besides a rare one, can be understood by comparing the hero with Hamid and his attitude towards women. The author is not limited to a simple contrast. He insists on the character of the hero through the words of the devotee Hasanali, who claims that love is the pearl of the heart given to very rare young men (“Muhabbat juda oz yigitlarga muyassar bo'ladigan yurak javharidir” (Abdulla Kadiri, 2000)). Otabek's merits are visible not only to his relatives. In Margelan, he was immediately and highly appreciated. Akram-haji would wish to see him as a khan (“... hon qilib Otabekni ko'tarar edim!”). Mirzakarimbay noted that the young man was fully gifted (“... Xudo har narsadan bergan yigit ekan”). The love sent to Otabek through the medium of an angel - Kumush - became the first and happiest stage of his difficult path to the light. A society in which it was not customary to demonstrate love for a woman where women have never enjoyed great respect, in every way distorts this feeling and causes Otabek torment. Best of all, his father reacted to the marriage of the hero: he simply did not pay attention to it. Worst of all, the mother met this news. She resented her son because he deprived her of the right to choose a wife for him to her taste.

The product of oriental education, Otabek is forced to come up with reasons (“otasiga allaqanday baxona ko'rsatib ...”) to escape to his wife for another month and a half. To pay a lot of attention to a woman, even to his wife, is a shame. Mirzakarimbay severely breaks the words of his wife, begging him not to leave his daughter in a dangerous house (“... mehmonxonada hoji bor, sen bilan yo'lakda ezilishib turmayman - nomus!”). Otabek looks at the world differently. His soul is pure like that of a baby, and love for him is a bright and wonderful feeling, which he is happy as a child. But in fact there are still a lot of children in it. As a child, impatiently, he shouts his consent after a twice (and not thrice) repeated question, fearing that the question will not be repeated and the wedding will be upset. (“Go'yo uchinci so'roq o'rniga -“ endi olmas ekansiz Kumushbibini ... ”deb majlis buziladigandek ...”). Otabek is naively childishly convinced that Kumush must also love him (“Nega qochasiz ?! Nega qaramaysiz ?!”). He believes that Kumush should also recognize him, as he recognized her and singled out among all those whom he had previously refused: “Why don't you look at me?”

Children close their eyes when they want to not be seen. Clumsily protesting against the decision of the parents, Otabek, as a small one, believes that if he does not return home, then there will be no wedding. And he also suffers in a childish way: how a lost child rushes between two cities, not being able to explain to himself what he hopes for. But Otabek is not a child. He has already embarked on his path of development, and therefore his happiness breaks off so suddenly and pointlessly. Without guilt, the guilty one is driven out of the house of his beloved wife, which is his first severe blow of fate (“... bu xo'rlik turmushdan birinchi zarba edi”). Without realizing it, Otabek experiences the sufferings of Christ (the prophet Isa): not guilty, but punished. A meeting with master Alim becomes a new stage in his life's journey. She changes the hero, but not only for the better. Master Alim is

the first person to pour Otabek wine. The author emphasizes that his hero has not drunk until today ("... Otabek ichkilikdan qattiq hazar qilar va bu kungacha mayni o'ziga dushman kabi ko'rar edi"). It is known that after this Otabek drowns his longing for wine. The inexperienced heart of the hero almost leads him to the path of the devil. It is no coincidence that Khasanali asks: "My son, what do you need in this devilish potion?" ("O'g'lim, sizga bu shaytoniy ishning nima zarurati bor!").

However, if we recall that in the traditions of oriental literature, wine was always used in a metaphorical sense, then we can understand that it was precisely at the master Alim Otabek that he managed to drink the cup of suffering. More importantly, he understood here: his suffering is not the worst. The happy prince for the first time truly saw and realized human grief, felt it with all his heart. Once, for this reason, the Buddha left home, - Otabek closed himself in. For the first time, he really felt what death was ("Died?!", "O'ldi?!"). Even looking twice into the face of death, Otabek did not fully understand its strength and significance. Perhaps he was too young to understand the meaning of death. His father-in-law had something to worry about: he left the two women dear to him unprotected, and therefore he was completely dead when he heard the verdict. ("Xaqsiz jazo! - deb Otabek kulimsirab qo'ydi. Qutidor bo'lsa chin o'lik tusiga kirgan edi"). Perhaps Otabek was too happy ("... ammo so'ng nafasida uning bilan vidolasha"). But now, when he has lost everything: the light, meaning and meaning of his life, he realized death, which demonstrates the great meaning of life ("Ulug' Bir Mano"). It was this greatness that Otabek felt in the image of the master who began to subconsciously control the subsequent life of the hero, it was he who was guided in his actions. He understood that it's not easy to be like that ("Usta Olim bo'lish qiyinligini anglay boshladi"). The hero's heart full of love and tenderness suddenly and completely emptied ("yuragi bolalarini uchirib ketgan karrukning uyasidek bo'sh-bo'sh edi") to be filled with new feelings. But in the fight against longing, Otabek follows the right path. Without noticing it, he is gradually tempered by the spirit.

The terrible news about Kumush's wedding almost drives him crazy ("... telbalarcha nima uchundir kulib ko'ydi, o'z - o'ziga so'zlanib Marg'ilon ko'chalarida tentaklarcha yugura boshladi") But the darkest night that followed ("... qorong'u kuzning, qorong'u bir tuni ...") ends with a bath for morning prayer. The forces of darkness will no longer be able to get his soul, no matter how hard they try. Going "to the very last battle" with evil ("... Eng so'nggi kurashga"), Otabek already knows what he is fighting for. And although he himself makes it out again, in a childish way, in a romantic and chivalrous halo ("... juda lazzatli va shoirona"), in fact, he is fighting for his light, for his angel, and therefore is not afraid of a "sweet" death ("shirin o'lim"). His beloved is returned to him, but not only Otabek changed the years. On the very first night, he recognized this ("... siz ikki yil burungi Kumush emassiz"). In the future, this only worsened: his lover changed not externally, but from within. Her soul has changed ("... suratida emas, sifatida kichik bir o'zgarish ko'rar edi"). If Kumush lived longer, Otabek might have realized that the light had shifted, but - Kumush died, and this made her a saint.

Mount Otabek turned into a mystery. He stepped to that step where he was to find that "highest meaning". And the only person who could help with this was Master Alim. Only next to him could Otabek resist the forces of darkness. Pity, love and even later repentance of parents could only exacerbate the danger. It is not known who Otabek blames or punishes more: himself or his parents, but he leaves them forever. A gesture common enough in eastern literature ... Beautiful poems written on the grave of Kumush create an allusion in the novel with the poetry of the Uzrit school, singing "unhappy lovers separated by evil rock" (The Days Gone By, 2017). One of the prominent representatives of this school - Majnun - unhappy love also forced to leave his home. The classic couples mentioned in the introduction to the novel - Farhad and Shirin, Tahir and Zuhra - confirm that this parallel did not arise by chance. Otabek walks the path destined for him from above. And the fact that Master Alim went this way with him confirms that both of them followed the right path and, in the end, connected with the light.

The road to light is difficult and difficult. Not everyone is able to stay on this path. The saddest thing is that it is not at all necessary that virtue in the end be rewarded. The sad fate of Otabek's father, Yusufbek-hoji, is a vivid evidence of this. The author completely removes it from the last pages of the novel, where it ceases to look into the souls of heroes, but only depicts external events related to the death of Kumush. But the last sentence of the novel returns an expensive image to readers. The hero celebrates the memorial rite ("... Yusufbek xoji xatmi quron qilib yurtga osh berdi ..."). How great the sorrow of the father is impossible to express. But as the great prophet of Islam said: "Mening bir toifa ummatim bordurkim, qiyomat bo'lguncha ham bular haq yo'lidan adashmaydilar" ("Among my followers there are those who will not go astray before the Day of the Last Judgement"). Even before arrival, Kumush Otabek concluded that all people, without exception, are tested depending on their level ("... hayotning zarbasi har kimning o'z darajasiga qarab va lekin istisnosiz bo'lganligini tushundi"): the belief is widespread in Islam that the closer a person is to God, the harder the trials that fall to him.

Conclusion

Maybe while translating from Uzbek into English the translator can find some equivalents of some of the words and even can explain by definitions, but some emotions and feelings can't be shown in other foreign languages.

Thus, we can say that the analysed national-cultural words of Abdulla Kadiri's work — "Days Gone By". It is obvious from those translations that some words which belong to our culture cannot be directly translated into languages of other nations or cultures, as they might be deeply different from ours.

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