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Research Article

DIFFICULTIES IN TRANSLATING ARCHAISMS AND HISTORICISMS

Norova Mavluda Fayzulloyevna
Associate Professor, Doctor of Philosophy in Philology of The Department of English Language at The Faculty of International Students of Bukhara State Medical Institute Named After Abu Ali Ibn Sino In Bukhara City in Uzbekistan

ABSTRACT

The article examines archaisms and historicisms in the English language of W.Shakespeare's time as a translation challenge, as well as the functional element of archaic vocabulary and methods of transmission when translating from English into Uzbek. Various theoretical viewpoints in the realm of archaism and historicism translation are addressed. Based on their research, the authors conclude that in order to appropriately express the traits of a distant literary text, it is critical to keep, first and foremost, the lexical and grammatical characteristics of the original while translating it. The key lexical characteristics of such a text are archaisms and historicisms. After researching the various methods of translating these lexical units from English into Uzbek, the authors believe that the selection of an analogue and the search for equivalent correspondences are the most effective.

KEYWORDS

Archaisms, historicisms, translation problem, translation equivalent, pronoun, phraseological unit.

INTRODUCTION

In a living language, the quantity of new lexical units constantly surpasses the number of words leaving the active vocabulary. When words leave the active dictionary, they are classified as archaisms. Translation of archaisms can be difficult for a translator since it is vital to transmit to the reader the meaning and

meaning of the original word while keeping the meaning and meaning of the word used by the contemporaries of a particular work. Because the original text was written at a large distance in the past, terms employed by the author as neutral and regarded as so by contemporaneous readers of the author may lose their neutral character in the perception of following generations, becoming archaisms and historicisms [2]. When translating obsolete vocabulary, the translator may meet a variety of issues connected to the methods of directly transferring historicisms and archaisms.

Archaisms are outdated terms that have survived the language but are no longer employed in everyday conversation. [6]. They are employed as a stylistic strategy in writing, particularly poetry, to create a sombre image of an event or to produce a realistic hue when representing a certain era. There are terms in works made in a different age than the present one that passed into the category of archaisms considerably later than the time of their production. Many terms in W.Shakespeare's writings, for example, are in this category.

The following terms are instances of archaisms found in nineteenth-century writing that have a stylistic function: «billow» - toʻlqin, mavj, «behold» - koʻrmoq, kuzatmoq, mushohada (tomosha) qilmoq, mahliyo boʻlmoq, «brow» - peshana, manglay, «ire» - gʻazab, qahr, «perchance» - tasodifan, mabodo, nogahon, ittifoqo, «slay» - qatl qilmoq, oʻldirmoq, «steed» - ot, asp, «woe» - qaygʻu, gʻam, dard-alam, dogʻ, gʻussa, hasrat, musibat. All of these terms from the current language have been replaced with synonyms created from a different origin. This manner of generating words is typical of correct lexical archaisms.

In contemporary English, the following terms are synonyms for the words listed above: «wave», «see», «forehead», «anger», «perhaps», «kill», «horse», «sorrow». Moreover, in the play «Romeo and Juliet» [8], both synonyms «sorrow» and «woe» were used:

«A glooming peace this morning with it brings,

The Sun for sorrow will not show his head:

Go hence to have more talk of these sad things,

Some shall be pardon'd, and some punished.

For never was a story of more woe, than this of Juliet and her Romeo».

Archaisms can occasionally "come to life" and then they are used alongside their younger equivalents. The term "curfew" which was taken from French in the Middle Ages and is more commonly used in modern English than "black-out" is an example of this phenomena. It is common for synonyms of the same root to replace outdated terms in a language's lexicon, however such replacements may gain a new affix or lose the one that the original word had. Examples include the phrases «beauteous-beautiful», «darksome-dark», «even-evening», «morn», «morrow-morning», «oft-often», and «bepaint-paint». This style of archaism is concerned with word development.

Archaisms can act similarly, modifying the original semantics; this occurs when a term acquires a new meaning and the old one dies out; as a result, such words always have synonyms. For example, the term «pray» is archaic in the context of «marhamat qilib, bemalol bolisa, xizmat bolimasa, iltimos», but not in the context of «ibodat qilmoq, siginmoq, duo qilmoq, choqinmoq, sajda qilmoq»; «fair» - goʻzal, juda chiroyli,

juda yaxshi, juda soz, ajoyib» - archaism, fair - «oq-malla, sarg'ish sochli, sarg'ish» - contemporary language term; «maid» - qiz, voyaga yetgan qiz» - archaism, the modern meaning of the word «maid» - «xizmatkor ayol, oqsoch, cho'ri», for example:

«When I have fought with the men, I will be civil with the maids; I will cut off their heads» [9];

«Ay the heads of the maids, or their maiden heads, take it in what sense you wilt» [11].

It is apparent from this that the word "maid" had not yet lost its original connotation during Shakespeare's time. Consider the following archaisms drawn from the works of William Shakespeare:

1. «Natural brother». In Shakespeare's time, the word «natural» did not mean «nikohlanmagan ota-onadan tug'ilgan, nikohsiz tug'ilgan, haromi» as it does in modern language. «Nature'snature» – tug'ma ahmoq odam, tentak, «fool» – masxaraboz, qiziqchi, in modern language means «ahmoq», «esi past odam, ovsar, idiot», toekeout – «qo'shmoq, qo'shib qo'ymoq, qo'shib bermoq, qo'shimcha qilmoq, yana qo'shmoq (bermoq, solmoq)», calling – «ism, nom, ot»;

2. «The duke my father loved his father dearly». The term "dearly" had a broader meaning than it does today, and it was used to express any powerful emotion. This term encompasses a wide variety of emotions: sharm, xijolat, sarosimaga tushish, dovdirash, uyatchanlik, tortinchoqlik, ibo, yolg'on gapirishni istamaslik etc.;

3. «Purgation» – oqlash, haqli (to'g'ri) deb topish. The word is used as a legal term;

4. "Sans" is an old poetic "without". The preposition is derived from French. Shakespeare frequently uses the term "dry" - presumably, this was the designation given in those days to a mind that sensed slowly but memorized firmly.

The tragedy "Hamlet" whose history is anchored in antiquity, is the second work in which we detected examples of archaisms and historicisms using the continuous sample approach. During the New English period, only minimal changes were made to Middle English forms of personal pronouns. The pronouns «thou», «thy», «thine», «thee» and the reflexive form of «thyself» were still widely used throughout Shakespeare's time. It is incorrect to associate «thou» and «you» with Uzbek «sen» and «siz».

"You" had already begun to supplant "thou" during Shakespeare's time. Although "thou" was still extensively used among the common people, it typically has a unique significance in the speech of Shakespeare's key characters, giving the term a certain hue. Both pronouns appear throughout Shakespeare, and "thou" represented a delicate play of emotions. In communication with intimate friends and family, with servants, to express strong emotions like as rage and disdain, and in a ceremonial style, the pronoun was employed. "Thou" might convey a kindly attitude. For example, in order to improve his relationship with Laertes, the monarch shifts from "you" to "thou" [7]. Sometimes "thou" expresses a feeling (for example, in the 4th scene of the third act, Gertrude refers to Hamlet either on "thou", then on "you": these transitions are not accidental): Polonius, referring to Ophelia, uses the pronoun "you", and to Laertes – "thou"; it becomes clear that he is more inclined to communicate with his son than to communicate with his daughter. "Thou" can be a sign of indignation,

anger, spite: «Here, thou in cestuous, murderous, damned Dane» [1], Hamlet says to the king, forcing him to drink a poisoned drink, and in this case "thou" sounds terrible hatred; also, in the tragedy "Romeo and Juliet" Montecchi addresses the Capulets with the words «Thou villain Capulet!» [3], which is translated by B.L. Pasternak as «Siz, Kapuletti, yolg'onchisiz!», thereby expressing hatred towards him. Finally, "thou" and "you" sometimes emphasize differences in social status: Hamlet, referring to the gravedigger, uses "thou", and the gravedigger answers him with "you" [4], one can also compare the beginning of the dialogue between Horatio and the sailor [5]. Subsequently, this pronoun was finally ousted from the usual literary and colloquial language and was preserved only in a poetic and church-religious style.

The distinction between the nominative case "ye" and the objective case "you" began to disappear in the 16th century. "Ye" can still be found in the 17th century, although it now belongs to the group of archaisms. Consider the following instances from William Shakespeare's play:

«God ye good morrow gentlemen»;

«God ye good den fair gentlewoman».

In the pronoun of the neuter gender in the 16th century, the transition from "hit" to "it" was still ongoing. By the end of the same century, the variant "hit" finally went out of use.

Possessive pronoun of neuter gender had the form "his" (derived from the Old English period) until the 17th century. For example, in the first scene of the tragedy "Romeo and Juliet" in the dialogue between Samson and Gregorio, the pronoun "his" is used several times:

«Me they shall feel while I am able to stand, and his known I am a pretty peace of flash»;

«His well thou art not fish, if thou hadst, thou hadst been poor John».

The new form "its" apparently appears in the early seventeenth century. It is not often found in the works of W. Shakespeare. During the seventeenth century, "its" finally replaced "his".

As for the domain of the feminine possessive pronoun, it should be noted the transition from the use of the word "hir" (other - a. hire) to "her". Where the second form came from is not entirely clear; perhaps this form was the result of the weakening of the vowel in an unstressed position. By the end of the fifteenth century, the form "her" finally replaced "hir".

The forms "mine" and "thine" in Shakespeare's time were used in two cases: the first "thisisland'smine, aclockaslongasthine" in the function of the nominal member of the sentence, the second in the function of attributive if the next word started with a vowel sound, for example, «mineeyes», «mineenemies», «thineear».

The verb "wit" (present tense "wot") was quite common in Shakespeare, for example: «I wot well where he is; wotst thou whom thou moviest? Swift-winged with desire to get a grave, as witting I no other comfort have». Subsequently, this verb was replaced in the ordinary literary language by the verb "to know" and was preserved only in dialect variants of the language and in archaizing poetic speech.

The verb "to owe" in the works of Shakespeare can be found in the meaning of "own", for example: «I am not worthy of the health I owe; say, from whence you owe this strange intelligence». Along with this, it is used by

Shakespeare in the sense of "should", for example: «who now the price of his dear blood doth owe». The past tense form "ought" was used by Shakespeare as a marker of the present tense and meant "should" and thus separated from the form "owe" phonetically and semantically.

In modern English language, phraseological units are also used, which include archaisms that are not used anywhere except for this phraseological unit. For example, «from whose bourne not raveller returns» – ular qaytib kelmaydigan joyda (ya'ni keyingi hayotda). The word "bourne" is archaic, and is used in the sense of the border or limit of something, it is used in modern English language only within the framework of this phraseological unit.

In the phraseological unit "buy golden opinions" - yaxshi obroʻ qozonish, hayratga solish, in modern language, instead of the verb "buy" the verb "win" is used. Phraseologism «at one fell swoop» – bir zarbada, bir lahzada, birdaniga, began to be used in the abbreviation «at one swoop».

In modern English, the expressions that W.Shakespeare used in his works are used with certain changes. For example, the phrase «to wear one's heart upon one's sleeve» [10] – his-tuygʻularini koʻrsatish (this expression is associated with a tradition that came from the Middle Ages, when knights wore the colors of their lady on their sleeves). In modern English language, we can meet this expression in a somewhat abbreviated form: «to wear one's heart upon one's sleeve». Also, instead of the preposition "upon", another preposition – "on" can be used.

Over time, a significant number of phraseological units began to appear lexical variants: for example,

«applaud» (or «cheer») to the echo» – qizgʻin olqishlamoq («applaud to the echo» – shekspirlik).

From archaisms, i.e. words displaced in the modern language by other words with the same meaning, one should distinguish between historicisms. These words do not disappear from the vocabulary of the language, they are limited in their use to the sphere of historical novels, essays and studies on the history of the corresponding periods [15]. Historicisms designate not only objects of the material world, but also phenomena of the spiritual world, institutions of power, positions, concepts of legal proceedings, etc. Historicisms have moved to the passive vocabulary, but at the same time retain various kinds of connections with the vocabulary of the active dictionary [14]. For example, crinolines are out of fashion today and no one has been wearing them for a long time, the word "hoop-skirt" has become historicism.

Historicisms have no synonyms in modern English and are the only way to express the corresponding concept related to the past of the English people. Historicisms can be grouped into thematic groups. Here are a few examples: words denoting ancient weapons, equipment and armor of a warrior: «battleax» - jang boltasi, «cross-bow» - qoʻndoqli kamon, tuzoq, «halberd» - alebarda, oybolta, «musket» - mushket, «sword» - qilich, shamshir, tigʻ, «coatofmail» - sovut, «gauntlet» - ritsar qoʻlqop, «visor» - dubulgʻa pardasi and so on. Historicisms are words denoting the types of ships that sailed in the old days: «caravel» – «karavella», «frigate» - «fregat», «galley» – «galera».

During our investigation, we discovered that it is critical to keep the original meaning of archaisms in translation in order to preserve and communicate the author's original style. This can be accomplished by

looking for an analogue in the target language or by including a translation footnote. Sometimes it appears that the only way to translate and transmit archaism is through the archaism of the target language. We discovered a propensity in translation to transfer archaisms and historicisms by looking for analogous correspondences.

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