

## “ULUG‘BEK XAZINASI” AND “YULDUZLI TUNLAR” IN THE HINDI LANGUAGE

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**Abstract:** *This article explores the development of Uzbek–Indian literary relations with a particular focus on the Hindi translations of Odil Yakubov’s *Ulugbek’s Treasure* and Pirimkul Qodirov’s *Starry Nights*. The study analyzes key challenges in translating historical novels, including the preservation of historical period color, archaic and historical vocabulary, national identity, and cultural context. Special attention is given to the translation strategies employed by Sudhir Kumar Mathur, such as transliteration, explanatory translation, and functional equivalence. The article highlights the complexity of rendering historical realities in another language and evaluates the significance of these translations in the advancement of Uzbek–Indian literary translation studies.*

**Keywords:** *Uzbek–Indian literary relations, literary translation, historical novel, historical color, archaic vocabulary, historicisms, national identity, Sudhir Kumar Mathur, *Ulugbek’s Treasure*, *Starry Nights*.*

**Introduction.** It is not without reason that it has been said: “The friendship of peoples begins with the friendship of literatures.” In the modern era, when science and technology are rapidly developing, literature plays a globally significant role in the growth and strengthening of cultural cooperation among nations. It is impossible to imagine the development of the culture of nations and peoples without literary relations and the continuous progress of literature itself.

For the first time, a work of Indian literature was translated into Uzbek in 1925, when Rabindranath Tagore’s short story “Subha” was published in the journal *Maorif va o‘qituvchi* (Education and Teacher). The works of Indian writers were translated into Uzbek mainly during the 1950s–60s. From the 1920s onwards, translation from Indian literature became more active; however, the works were first translated into Russian. During that period, writers and poets themselves translated many examples of Indian literature into Uzbek through Russian and other intermediary languages.

“It may be assumed that the tradition of translating samples of Uzbek literature into foreign languages began in the 1960s. Among the Indologists engaged in literary translation, Amir Fayzullo has been particularly productive. In 1972, he translated the collection ‘Poets of Uzbekistan’ (*Shuara-e-Uzbekistan*) into Urdu; in 1975, he translated A. Mukhtar’s novel ‘Chinar’ into Hindi; in 1995, he translated a poetry collection of poets of Independent Uzbekistan; and in 2014, in the collection ‘Samples of Uzbek

Literature in Hindi,' he translated a number of poems and ghazals by such poetesses as Uvaysiy, Nodira, Muazzam, and Mahzuna.”<sup>7</sup>.

Alongside Uzbek Indologist-translators, one can also observe significant translations carried out by native speakers in the process of rendering samples of Uzbek literature into Hindi. For example, Asqad Mukhtar's novel “Opa-singillar” (Sisters) was translated indirectly from English into Hindi in 1979 by Rai Ganesh Chandra. In 1983, Odil Yoqubov's “Ulug'bek xazinasi” (The Treasure of Ulugbek) and in 1988, Pirmql Qodirov's novel “Yulduzli tunlar” (Starry Nights) were translated into Hindi by Sudhir Kumar Mathur.

Odil Yoqubov's “The Treasure of Ulugbek” and Pirmql Qodirov's “Starry Nights” are true masterpieces of Uzbek literature and have been translated into numerous world languages. In particular, Yoqubov's “The Treasure of Ulugbek” has been translated into 57 languages, including Russian, English, German, Turkish, Hindi, Japanese, and others. The novel was translated into Turkish by Ahsan Batur in 1993 and published in that language.

Pirmql Qodirov's “Starry Nights” has been translated into Bengali, English, Kazakh, Kyrgyz, Turkmen, Turkish, Urdu, Hindi and several other languages. In 1988 it was translated into Turkmen by Sh. Choriyev under the title “Yildizli gijeler,” and in 1983 into Karakalpak by H. Jumashev and A. Sadikov under the title “Julduzli tunler.” The Russian translation “Zvyozdnye nochi” was produced by Y. Surotsev in 1983. In 2022, the novel was also translated into Japanese by Hisako Yamaguchi. Moreover, in 1986 it was translated into Urdu through the Russian version by Manzar Salim. In 2019, the novel was translated into English by Doctor of Pedagogical Sciences I. To'xtasinov, together with U. Yo'ldoshev and A. Hamidov, lecturers at Samarkand State Institute of Foreign Languages.

Both “The Treasure of Ulugbek” and “Starry Nights” are works that are extremely rich in historical vocabulary. Historicisms are widely used both in the author's narration and in the speech of the characters. The author employs them to create portraits of the heroes and historical figures and to vividly depict life and historical reality. In the translated versions as well, the translators attempted to preserve the spirit of the original, using historical terms in accordance with the author's intentions.

When a writer turns to distant history, he carefully studies historical facts, analyzes them, and artistically integrates them with fictional elements before presenting them to the reader. While reading such works, which reflect deep social and historical issues of a particular period of our rich past, the reader senses the breath of history in every sentence. The distinguishing feature of translating such works, compared to modern literature, lies in the fact that the translator must also study the historical past of the nation described in the work and convey the historical atmosphere and spirit to the reader in another language.

<sup>7</sup> Ходжаева Н. Ўзбек адабиёти намуналари хинд тилида // Ўзбек тили ва адабиёти. – Тошкент., 2015, № 5. – Б.60-65

In the Hindi translations of these two novels, the historical coloring of the epoch is successfully conveyed through the equivalent rendering of military terms, units of measurement, forms of address, titles and ranks, proverbs and idiomatic expressions, as well as descriptions of landscapes and interiors. In achieving this, techniques such as transliteration, functional substitution, neutral rendering, annotated translation, and the use of explanatory word combinations were effectively employed. “Starry Nights” and “The Treasure of Ulugbek” are works created at the intersection of dramatic events and deep national spirit. In portraying the development of events, revealing the inner world of the characters, and depicting ideological struggles and clashes of personality, the translator skillfully used archaic words that evoke the spirit of the past while ensuring accessibility for the modern reader. Where necessary, historical-lexical units were given explanatory notes. The translator rendered key components of the historical epoch — lexical units, expressions, and cultural realia — into Hindi using appropriate equivalents in order to reflect the reality of that time in the target language.

In these works by Odil Yoqubov and Pirmiqul Qodirov, the authors masterfully draw on the rich lexical resources of the Uzbek language to depict the characters’ personalities, dialogues, monologues, and inner reflections in a distinctly Eastern artistic manner. For a writer known mainly for modern themes, finding a stylistic key capable of fully conveying the spirit of a distant past is not an easy task. The artistic achievement of the authors lies in the fact that while the narrative is constructed in accordance with modern literary norms, archaic words and expressions are skillfully used in the characters’ speech to reflect the conversational style and etiquette of the 15th century, thereby emphasizing national and cultural features. From this perspective, the translator is also expected to preserve the historical color of the epoch and appropriately employ archaic vocabulary. This can clearly be seen in the Hindi translations produced by Sudhir Kumar Mathur.

In general, despite certain shortcomings, the translation may be regarded as successful. Naturally, no translation is completely free from flaws; however, taking into account the tremendous effort required, the translator’s work deserves high appreciation. Translating works on modern themes is comparatively easier than translating historical novels, since the latter demand far greater effort and responsibility. We can observe that the translator encountered several difficulties during the process, particularly in rendering historical and culturally-specific vocabulary. Nevertheless, he successfully overcame these challenges and produced a translation faithful to the original.

**Conclusion.** The Hindi translations of these works may be regarded as an important milestone in the development of translation studies between Uzbek and Hindi. Within the framework of historical-novel translation between the two languages, these translations possess significant historical and practical value.





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