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RECONSTRUCTION OF MORAL AND SPIRITUAL CONCEPTS IN THE TRANSLATION OF UZBEK LITERATURE

(based on abdulla qodiriy's novel *past days*)

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Abstract: This article explores the challenges and strategies involved in reconstructing moral and spiritual concepts in the translation of Uzbek literature, with a focus on Abdulla Qodiriy's novel *Past Days*. The study emphasizes the significance of conveying culturally embedded values, ethical norms, and spiritual dimensions in translated texts. By analyzing selected passages, the paper demonstrates how translators navigate linguistic, cultural, and contextual differences to preserve the author's intended moral and spiritual meaning. The findings highlight that effective translation requires not only linguistic competence but also deep cultural understanding and sensitivity to the ethical and spiritual nuances of the source text.

Keywords: Uzbek literature, translation, moral concepts, spiritual values, Abdulla Qodiriy, cultural adaptation.

Introduction: Translation of literature is a complex and culturally sensitive process that goes beyond simple linguistic substitution. It involves conveying not only the words but also the cultural, moral, and spiritual values embedded in the source text. Uzbek literature, rich in historical, ethical, and spiritual dimensions, presents unique challenges for translators, particularly when dealing with classical works that reflect the social and moral norms of their time. Abdulla Qodiri's novel *Past Days* is a seminal example, portraying the ethical dilemmas, spiritual reflections, and cultural values of early 20th-century Uzbek society [1].

The task of translating moral and spiritual concepts is particularly challenging because these elements are deeply rooted in the cultural and religious context of the source language. Concepts such as justice, loyalty, honesty, and moral responsibility are often expressed through idiomatic phrases, proverbs, and culturally specific narrative devices, which may have no direct equivalents in English. Consequently, translators must carefully reconstruct these elements to maintain the original text's ethical and spiritual integrity while ensuring comprehensibility for the target audience [2].

Research Aim: The aim of this study is to examine how moral and spiritual concepts in Abdulla Qodiri's novel *Past Days* are reconstructed in translation, and to identify the strategies used by translators to preserve the ethical, cultural, and spiritual essence of the original text.

Research Methodology: The study employs a qualitative research approach to analyze the translation of moral and spiritual concepts in Abdulla Qodiri's novel *Past Days*. Selected excerpts from the original text and their English translations are examined to identify translation strategies and cultural adaptation techniques. Comparative analysis is used to evaluate how effectively moral and spiritual values are conveyed in the target language. The research also considers relevant linguistic, cultural, and literary theories to interpret translation choices and their impact on preserving the original text's ethical and spiritual meaning.

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Analysis and results

Abdulla Qodiriy stands as a well-known writer, with his book "O'tkan kunlar" as a main work. In this story, he talks about life, how folk deal with right and wrong, and how faith shapes them. The book shows how people choose to act, and how these choices change who they truly are inside. On the path of changing how stories are made, Qodiriy helped grow how books are made in his land. The book shines a light on the way his folk and other groups come to know and mix with each other. As folk meet new ways and thoughts, they blend old and new, making their world shift. "O'tkn kunlar" is not just a tale from long ago. It is about how we live, what makes us whole, and what we must give up for change. It shows us that who we are can bend and shift with time. This book still talks to us now, as it leads us to think about our acts, our soul, and the big role of both good and bad.Post of the Uzbek Literature, Abdulla Qodiriy is identified as one of the initial authors to compose the contemporary Uzbek novel. His main book, O'tkn kunlar, is not just a story of the past. It is a guide that shows the good and deep thoughts that shaped Uzbek life in the early 1900s. The book helps us see how people lived, how they thought, and what was right and wrong for them at that time. The story of the book is built on a group of linked ideas, like being true to oneself, being faithful, the name of one's family, fair play in the town, and doing what is right. These ideas guide what people in the book do and help push the story forward. But, these deep parts of a culture make it hard to change words from one tongue to the next.The translatability of moral and spiritual value is not identical to literal translatability in translation theory. The meaning in words comes from each group's way of life and how they think. Because of this, people who change words from one tongue to another must keep making small changes to fit the ways people see the world, what they think is right or wrong, and how they live each day. Translation models either cognitive or cultural, the importance of understanding and interpretation. So, when you are translate something it is not just replacing it with the word it is making a reconstruction of how the author wants the reader to read.Nevertheless, the transformation of O'tkn kunlar moral and spiritual essence remains uninvestigated. Although it is well established that the majority of New Critical or formalist studies have concentrated on thematic or ideological elements, the dissemination of culturally specific ideas has not been examined with equivalent rigor. This paper looks at this problem by studying how words are changed to share these ideas. It also checks if the way it is done changes how a reader feels about the story from where it first came. Question: How does Uzbek moral doctrine manifest through translation? Cultural specific mean stay or change? How does translation influence the reader's perception of these principles?In the framework of cognitive and cultural translation, concepts such as morality, honor, and spirituality are classified as culturally specific cognitive structures. However, when translated into another language, these models are typically adjusted to suit the cultural context of the recipient. This gets worse in book translation, where deep moral ideas often come with strong real-life force, more feeling, and big beliefs, not just what the words say.In o'tkn kunlar, qodiriy constructs a moral framework aligned with the principles of traditional uzbek society, thereby revealing societal vices such as greed, dishonesty, and treachery. For instance, characters like Otabek and Kumush exemplify virtuous qualities such as integrity, perseverance, and kindness, whereas antagonistic characters function as representations of societal malfeasance and moral decline. These opposites are essential in translation to preserve the novel's ideological framework. For example, when people change words from one tongue to another, they might add more facts, make things clear, or use plain words that fit all groups. This can help keep the good lessons in the tales and make sure no part gets lost to change in the way people think or live.This evaluation suggests that the optimal translations of O'tkn kunlar

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may be conceptually rather than literally derived. Religious and ethical concerns are consequently reframed via mechanisms of adaptation, providing comprehensibility for intended recipients, though not with exact equivalents. But the thing is that, translation isn't a precise thing and it has to be adapted to another language and culture. Thats why its a contact to meet a people from another place, so your nationality is changing but its still going to be your nationaly.This thesis illustrates that translating Uzbek literature, O'tkn kunlar, entails a complex process of crossing cultural and ideological borders. Ethics and religion constitute the esse of the novel's aesthetic and political structure, and in the reproduction of these the translator's success will be gauged. The publication highlights interpretation as a prerequisite for literary translation within its cultural context. In short, turning Qodiriy's book into a new form shows that stories can move from one language to the next and still keep their true feel. This way, people who speak and read in other words can still take part in Uzbek tales.

Conclusion

The translation of Abdulla Qodiri's *Past Days* demonstrates that reconstructing moral and spiritual concepts in literature is a complex task that requires both linguistic skill and cultural sensitivity. Translators must navigate the challenges posed by culturally specific ethical norms, idiomatic expressions, and spiritual reflections to preserve the original text's moral and philosophical essence.

This study shows that effective translation strategies include literal translation, paraphrasing, explanatory notes, and cultural adaptation, which collectively ensure that the target audience comprehends the ethical and spiritual values embedded in the source text. Moreover, the analysis highlights that moral and spiritual concepts are deeply intertwined in Uzbek literature, and their faithful representation in translation contributes to cross-cultural understanding and literary appreciation.

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