

The Translation Issues In Classical Work Of “Baburname”

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Abstract

This article is devoted to solve the problems of translation in classical work of “Baburname”. The study and translation of «Baburname» also depends both on researchers and translators approach to the text. One can observe certain philological aim and problem in the translation of «Baburname» in the mentioned works of the Uzbek researchers. These research works contain information on the content of the work and reflection of the meaning of a certain passage in one of the translations into a foreign language.

Keywords: *Linguocultural and pragmatic aspects, national-cultural aspects, by specialist of translation studies, historical people, method of transliteration, descriptive means*

INTRODUCTION

Introduction of the article topicality of the theme was grounded, necessity, aim and tasks were determined, subject, object is described, relevant research priority areas of science and developing technology of the Republic, scientific novelty of the research, scientific and practical results were revealed, implementation of the research results into practice, the number of works on scientific problems were described.

The study of Babur’s creative heritage including «Baburname», defining the basic sources, popularization and carrying out special research on its translations into foreign languages the following scientists contributed such specialists of oriental studies like Uzbek scientists: A.Fitrat, P.Shamsiev, S.Mirzaev, S.Azimjanova, H.Yakubov, V.Zahidov, A.Kayumov, A.Abdugafurov, G.Salamov, N.Kamilov, S.Hasanov, N.Otajanov, H.Kudratullaev, H.Baltabaev, M.Kholbekov, G.Satimov, A.Abduezizov, L.Khujaeva, G.Khujaev, S.Shukrullaeva, F.Salimova, A.Ibragimov, R.Karimov, M.Sabirov, Z.Khalmanova; Russian scientists: I.V.Steblyova, G.F.Blagova, M.Salye, A.N.Samoylovich; foreign specialists: J.Leydin, U.Erskin, L.U.King; R.M.Kaldekot, F.G.Talbot, S.Lane-Pool, E.Holden, M.Elphinston, G.M.Elliot, A.Denison Ross, V.H.Moreland, A.S.Beveridge, H.Beveridge, A.de Long-Pieer, A.J.Klaprot, J.Dranjete, Pave de Courtail, Jean-Paul Rou, Luis Bazen, Jean-Luis Bakies Grammont, Vitsen, Ahmad Ali Kuhzad, Abdulhay Habibi, Shafiq Yorqin, Gulchin Maoni, Zakir Hussein, Nurul Hasan, Muni La’l, M.Khaydar, S.P.Sharma, R.P.Tripathi, P.Saran, Muhibbul Hasan, Julius fon Klaprot, A.Kaiser, V.Stammmler, H.Lamb, W.Thackston, Temur Hamit, Bayuzak Kozhabek ugli, Merse Komaz, H.Boyir, Rashit Rahmati Arat, Bilol Yuzhel, R.Kurenov and others. Especially preparation of critical text and publishing of *Baburname’s* translation by the Japanese scientists Eji Mano is worth of a special attention.

The study and translation of «Baburname» also depends both on researchers and translators approach to the text. One can observe certain philological aim and problem in the translation of «Baburname» in the mentioned works of the Uzbek researchers. These research works contain information on the content of the work and reflection of the meaning of a certain passage in one of the translations into a foreign language. But one feature which is peculiar to the text of «Baburname» – various shades of meaning are not paid any attention to. If the works by M.Khalbekov N.Otajanov and S.Shukrullaeva mainly it was approached as a pattern of emotive prose and discussed problems covered from this point of view, dissertation by L.Khujaeva the same issues were studied in the example of its Russian translation, as for G.Khujaevhe, as a basic source for his research, used the German translation of the work, F.Salimova studied the issue of dictionary in translation and the works French translation, H.Nazarova compiled «A Concise Dictionary for the Works by Zahiriddin Muhammad Babur», A.Ibragimov researched the Indian translations of «Baburname», if M.Sabirov analysed the meaning of the text, the way of understanding it correctly and the degree of covering it correctly, R.Karimov dealt with poetic problems of translation in «Baburname» and Z.Teshabaeva studied phraseological units and their national-cultural aspects in the English translations of «Baburname».

MATERIALS AND METHODS

Linguocultural and pragmatic aspects, pragmatic relevance or irrelevance of performed translations of descriptive means, rhymed prose, archaisms and relia of the text of «Baburname» have not been studied by foreign and Uzbek scientists yet and there is no special work on this topic.

The aim of the article is to reveal translation of lexical, semantic and syntactic-stylistic means of expressive meaning and lingua-cultural and pragmatic features in text of «Baburname».

The tasks of the article are defining the principles of hero's portrait description in «Baburname», defining the place of descriptive means in the interpretation of the character in «Baburname», making a conclusion on the reflexion of descriptive means in hero's speech used in the work, defining the principles of reflexion of the expressing comparative means of individual and character relations in translation, demonstrating the place and significance of character psychology in translating descriptive means in covering it, revealing the peculiarities of comparative devices in «Baburname» and its reflexion in translation, defining the ways of expressing the comparative description of flora, fauna and clothes in the translation of «Baburname», clarifying the pragmatic translation problems of the interpretation of mathematic, astronomic and economic issues in the work.

The reliability of the article results is proven by precision of the made conclusions, the way a question is appropriately put, used approaches in the work, methods and conclusions made on the basis of the taken factual language materials and from the published monographs, polygraphical and electronic published products and implementation of the conclusion, suggestions and recommendations into practice, carrying out the analysis of translations on the basis of comparative-historical, comparative-typological methods and approval of the results by the authorized structures.

Scientific and practical significance of the article results. Scientific research results can be used by specialist of translation studies, linguists, specialists in study of literature, geographers, zoologists, mathematicians, economists and historians as a source in their practical and scientific research. The ideas and suggestions presented in the dissertation can serve as a source in carrying out research on the text of «Baburname», in preparing a complete variant of Babur's encyclopedia, in studying research done abroad, in compiling an Uzbek-English Dictionary of Classical Literature on the basis of descriptive means in classical literature and a source in translating them.

Dissertation materials can be used for translation theory and practice, and curricular, text-books, manuals for learners as a linguocultural basis of translation, in preparing manuals, in organizing special courses and used in seminars as material and educational aid.

RESULT AND DISSCUSION

Descriptive means is an important poetic unit to supply the works with artistry. Descriptive means play an important role in increasing the readers' impressions on the work, systematization of reception process, realization of a historical condition and the essence of a state, in defining the function of the plot and images. Descriptive means appear differently in the structure of the fiction. In order to underline a specific feature of an object the words which show that feature is used or comparison with that object concretization and precision are achieved. Sometimes instead of showing some phenomena of life directly rather irony and sarcasm are referred to. Such means are called with the term descriptive means in linguistics.

Numbers of linguists and specialists in literature study researched descriptive means. For example, we can see that R.Kungurov, A.Yu.Boboniyozov, S.Jamalov, H.Kudratullaev, A.Abdullaev, G.F.Blagova, I.V.Arnold, V.P.Moskvin, Yu.L.Obolenskaya, Kh.Abrams, Roberto Franzosi, C.Forceville, Van Enschoot and others depicted descriptive means theory and practice in harmony. But translation problems of descriptive means used in «Baburname» text has not been studied in Uzbek study of literature.

The function of descriptive means in «Baburname» lies in that that the author individuals, geographical areas and landscape can give rise to historical association in reader on the basis of descriptive means. Namely this feature of descriptive means facilitates receptive processes take place lively and efficiently. The problem of describing the hero's portrait in «Baburname» prior to us was studied by B.Valikhujayev, A.Kayumov, S.Jamolov, H.Hasanov, S.Hasanov, H.Kudratullaev, V.Rahmonov, I.Haqqulov, M.Kaydar, Eiji Mano to some extent. Unlike from present research Chapter One of our dissertation directed at studying general and conditional features of descriptive means. These aspects are studied from the perspectives of how hero's portrait, description of his character and their use in personage's speech, and under the functions of organizing the text poetics.

Zahiriddin Muhammad Babur in his «Baburname» did not just depict the description of cities, towns, villages, details of events, fighting; he expressed them by the help of artistic descriptive means. By this he

achieved comprehension of the fiction by a reader. Especially, the representatives of state government system – wazirs (ministers), beks, historical persons, writers, specialists in study of literature, musicians, horse-riders, artists and others' portraits, features of the character. He revived in animating the heroes in front of the reader by the efficient use of descriptive means.

Detailed information about six historical people was given in «Baburname». They are: Umarshaikh Mirza, Sultan Ahmad Mirza, Sultan Mahmud Mirza, Khisravshah, Boysunqur Mirza and Husain Bayqaro.

For example, underlined that Babur Sultan Ahmad Mirza was a tall, strong man. Along with it, he stressed that he used to grow chin beard and it gave an important look. The author used the epithet «танбал» to describe both of them (his father and Sultan Ahmad Mirza) and it has the following meaning in «Навоий асарлари луғати» (*Dictionary of Navoi's Works*) «ТАНБАЛ» – ф. 1. Ялқов, дангаса; 2. Маж. Семиз, лўппи», тавсифланган. To our opinion, the first meaning of the word «танбал» in the dictionary do not justify to be used for both of them. Because it was not probable that a high ranked skilled military person who was lazy-natured enthroned in the period when Babur lived. Apparently, these two people described with the epithet lazy by Babur were broad-shouldered, stout and strong.

By describing Sultan Mahmud's social and state governing activity briefly, Babur facilitated this hero's portrait being brighter and more detailed. For example: by saying «мажлис ва бахшиш ва шилон ва девони бисёр яхши эди. Барчаси қоида ва тузуки била эди» Babur gave rise to appear reader's imagination about a hero and it was enriched by one more important feature of his portrait. The word «бахшиш» interpreted as «бериш, эҳсон этиш, мурувват» in the explanatory. Babur expressed (Бобур «Султон Маҳмуд Мирзо мурувватли, қўли очиқ, дастурхони тўкин-сочин киши эди») «Sultan Mahmud Mirza was merciful, with open-hand and abundance of table» by a brief and realistically one capacious word «*бахшиш*». Foreign specialist in Babur studies U.Erskin also underlined this point: «If Babur speaks of a person, he used to describe his appearance, the way he wears clothes, taste and habits that by such real details we feel as if we saw him in real life and live together with him».

As is seen, Babur, in describing people's portraits vividly in his works, used properly and efficiently poetic, historical, linguistic means briefly, precisely, bright colours and means close to people, pure Turkic words and all of them define of portrait creating principle. And it shows peculiar high mastery of Babur's prose. Japan scientist Eiji Mano gave his idea about it. He emphasized Babur described clearly every historical person's portrait and character.

Character is considered to be the most important poetic unit to provide the wholeness of the fiction. If an artistic portrait mainly serves to evoke imagination of a hero's appearance, character is his inner world and it functions as a means of providing relations between the plot of the work and other heroes in it. When artistic portrait and character humanize and at this time hero's essence will be revealed in full. The power of impact, aesthetic value, practical and didactic importance of the work will increase.

Character is considered to be properly studied problems in study of literature. A serious attention was paid to the issue of a character in Aristotle's «Poetics» in the history of study of literature. Greek scientist underlined four important aspects of a character in his work. The first of them is having a character good or precise intention or having a bad intention; the second one, being appropriateness and correspondence of himself as a hero (to the hero's personality); the third one, being a real character, the fourth one, character should be consistent.

The description of characters in «Baburname» was studied on the basis of the following classification:

1) Image of the ruler: Ulughbek Mirza, Umarshaikh Mirza, Abdulaziz Mirza, Badiuzzamon Mirza, Boysunqur Mirza, Hussain Bayqaro, Sultan Mahmud, Sultan Ahmad, Shaibanikhan; 2) Images of Amirs: Darvesh Alibek, Muhammad Burundiq Barlos, Jahongir Barlos, Nuyonbek, Zunnun Arghun and others; 3) Images of wazirs (ministers): Majididdin Muhammad, Sheikh-ul-Islam Sayfuddin Ahmad, Mavlonov Shaikh Husain, Mullozodai Mullo Usman, Mir Murtoz, Mullo Ma'sud Shirvoni and others; 4) Images of religious leaders: Khoja Ubaidullah Ahror, Mir Sarbarakhna, Kamoliddin Husain Gozurgi and others; 5) Images of military officials: Dilovarkhan, Qosimbek and others.

Babur depicts ruler's lifestyle and habits comparing them and underlines their peculiar character. For example, thirty six amirs of Husain Bayqaro, thirteen amirs of Umarshaikh Mirza, eleven amirs of Sultan Ahmad Mirza, and six amirs of Sultan Mahmud Mirza were mentioned in «Baburname». A reader who operates this information will be aware of which ruler was more powerful, magnificent and longed for luxury.

Along with this, Babur gives information but short about each hero. Zunnun Arghun's image is distinct among other amirs' images in «Baburname». «Мардона киши эди. Султон Абусаид Мирзо

қошида эканликларида яхши қиличлар чопқондур». The fact that Zunnun Arghun was courageous and good at using a sword the author depicts it by the epithet «*мардона киши*».

In depicting wazirs' character Babur widely uses descriptive means such as epithet, simile and comparison. The very aspect facilitates the process of artistic perception of the reader. Izzat Sultan writes the following about it: «Descriptive means such as epithet, simile, metaphor, metonymy, hyperbole are also perform certain task in making literary works (fiction) complete from artistic point of view. By the help of such special means writers manage to characterize some features of things and phenomena they describe precisely and briefly. In describing every event, a writer shows the quality of it in certain condition».

Personages' speech reflects their intentions, actions and characters. In majority cases, the character of the speech determines personage's mood at the very moment. Descriptive means enrich personage's speech and creates a favorable ground for the reader to understand the speech. Hyperbole, metonymy and comparative descriptions are important in organizing personage's speech.

CONCLUSION

1. In describing portraits in «Baburname», the author was always faithful to the principle of historical truth. This feature comes out of his being brought up in the Islamic condition, being an obedient Muslim as well as truthfulness, correctness and honesty. At the same time, the historical principle in describing historical personalities' appearance brought to artistic colour in describing them. In describing his heroes' portraits, Babur used such artistic means and methods as comparison, simile, epithets, detalization, conditionality and generalization.

2. In the formation of his heroes' characters Babur based on the following principles: a) in describing characters Babur took Islamic belief and rules of the Shariat as a criterion; b) he studied reality comprehensively and in detail. he described, mainly, the events and phenomena he saw with his own eyes; c) he chose the facts of the most important and the most vivid historical personality; d) he granted them with artistic colours and described in logical sequences. In this case it was found out that Babur used number of descriptive means such as simile, comparison, epithets, juxtaposition and others. He could give realistic spirit to the existing classical prose traditions anew.

3. Primary and the most vivid form of a dialogical speech is personage's speech in «Baburname». Emotional-psychological, analytical, contrastive and simple social forms of dialogical speech can be found in the work. One of the speech forms revealing the author's image is the form of communication, the second one is the form of monological speech. Dialogical and monological speech forms found in personage's speech are reflected in proverbs, sayings, aphorisms, aphoristic words and phrases, parameological means. Babur used various accents and dialects in describing historical reality.

4. A special attention was paid to realistic description of events in «Baburname» translations and Babur's comparative methods of description were used to be an important factor determining the success in English translations as well. It widened the pragmatic possibilities of translation. Appropriate use of methods of generalization and modulation which exist in translation practice provided the success we mentioned.

5. The method of juxtaposition is considered to be a method which shows comparative description in classical works in full. This method was used efficiently in «Baburname». This method served Babur to be a means of expressing the meaning precisely, briefly and real. In English translations, especially, in W.Thackston's translation the possibilities of the juxtaposition method as it was found out, was efficiently used.

6. In «Baburname» translations along with creative approach one can observe the use of additional words and collocations with the aim of revealing the essence of the description in the text. Cases of free approaching to the text freely can be observed mainly in Leyden-Erskine's translation. But as the real aim of the author was to reveal the content of what he was going to state more vividly and precisely, we came to conclusion that it is not deviating from the original text but it led to pragmatic relevance.

7. Adequate translation plays an important role in rendering psychology of the character expressed in the original text. In this respect all processes which occurs in reality take place around the personality (individual). The same point is very important for the translation of historical-memoir-biographical work as «Baburname». This aspect prevails in W.Thackston's translation this aspect prevails.

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