

Realias in "Baburnoma" and Their Expressions in English Translations

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Abstract: *The article describes the issue of translating the realias that reflect the most important features of the national color from the Uzbek language into English. The problems of translating realias that is important in translation studies from Uzbek to English are shown. On the example of the English translation of Zahiriddin Muhammad Babur's "Baburnoma", one of the rare examples of Uzbek literature, the issue of translating realias into English was scientifically researched, and the problems of translating realias into English were considered.*

Keywords: *National color, realia, pragmatic feature, customs, yilki, ash, national image, transcription and transliteration, oriental realia.*

Zahiriddin Muhammad Babur's work "Baburnoma" can be included among the world-famous works in the world literary process today. "Baburnoma" is an encyclopedic source that reflects the expressive possibilities of Turkic languages, and is not only Uzbek literature, but one of the rare examples of world literature.

It is known that in the full-fledged performance of a literary translation, the words and concepts-realias belonging to the original people play an important role. "Realias are an integral part of the language of the work, with the help of which the author creates the image of the hero, describes the national character of the people. They express the national color of the artistic work, perform various methodological tasks, help to describe the nature of events and objects truthfully and correctly" (1.) That's why the realias of literary translation make the translator suffer, complicate the translation, often constitutes its distracting aspects.

Realias include national dishes, clothes, national musical instruments, household appliances, names, nicknames, city, village features, architecture, geographical names, natural landscapes, names of animals and plants, includes words denoting rank, title, caste and other divisions, words and expressions denoting institutions, organizations, religious ceremonies and other ethnographic symbols.

Realias are used a lot in the text of "Baburnoma". Reading them, we can once again witness that the author has a high artistic skill. The numerous use of realias in "Baburnoma" indicates that the work reflects a high level of national color. In this respect, the realias lead to a more vivid disclosure of the pragmatic features of the text. They are active in portraying events realistically, reflecting the customs and traditions of this nation. In particular, Babur effectively uses realias in describing the events that took place in the national territory, in showing the types of fruits, in the comparative description of animals and birds, in depicting the landscape, and in showing customs. On the other hand, the realias help to clearly show the images expressed in the text. Some food names in "Baburnoma" give a clear impression of the people's way of life and worldview.

Babur, describing the events of Kabul (nine hundred and twenty-fifth year of the Hijri), writes: "Ul yurttin erta ko'chuldi. Qo'riqsoy yonidagi Borik ob quyi yuqqori sayr qila bordim. Bir necha turoq

daraxtlari asru xo' b hazon bo'libdur. O'sha yerda tushub yilqiron oshini tortturuldi"(2). Yilkyran oshi in this sentence consists of the components yil and kyron, which means "godly dish made in the years of plague and pestilence." The compound word yilqiron expresses the concept of "the year when the famine came", it is not found in other sources of the old Uzbek literary language. The word "qiran" in the word is interpreted as "killing as a result of pestilence and battle". Kiran is a word with the meaning of "many, to kill." It is derived from the old Uzbek verb "qir" meaning "to kill," by adding - (a)n.

Yilkyron Oshi was originally made during the years of cholera and pestilence and expressed the hope of the people to get rid of these troubles. Later, it became a ritual to ask for protection from the coming of calamity or qiran (used in this sense in "Baburnoma"). In the meaning of the word Yilkyron, "the reason why the soup is drawn" is the primary focus.

Yilkyron gives an idea of the views, customs, and ceremonies of the Yilkyron people in certain historical situations. All the translators who did not notice that "Yilkyron Oshi" in which the author himself participated, is a national image and ritual, caused confusion in translating it.

In Leyden-Erskin: Marching thence, before break of the day. I went to visit the country up the Barik - ab Kuruk - sai. Many turak trees were in excellent bearing. We stopped at that place and had dinner on a dish called yulkeran. (V-II. P.136). Leyden-Erskine, without commenting on this combination (yilkiran oshi), translated it as "we ate a dish called yulkiran".

In Beveridge, "Marching next day from that ground, I made an excursion up the valley – bottom of the Barik – ab towards Qurik – sai. A few purslain trees utmost beauty. On dismounting seasonable food was set up"(3). Ms. Beveridge explains the word yilkiran in her 4th note as follows: "yilkiran gives the meaning of herd, that is, "sheep taken as prey from the road." Also "a roadside feast with mutton (mutton) and may (win) during the harvest season." (p. 414). Therefore, in Texton, the translation of this word is expressed in a completely different sense: "Early the next morning we moved on I went on an excursion up and down the Barikao on the Qurik sai side. A few poplar trees had taken on beautiful autumnal foliage. We stopped there and were served stew"(300).

While reading "Boburnoma", we also encounter the following realias in the description of Andijan: "Janubiy tarafidag'i qasabalar: biri Andijondurkim, vasatta voqi' bo'lubtur, Farg'ona viloyatining poytaxtidur. Oshlig'i vofir, mevasi farovon, qovun va uzumi yaxshi bo'lur. Qovun maxalida poliz boshida qovun sotmoq rasm emas. Andijonning noshpotisidin yaxshiroq noshpoti bo'lmas".

In Beveridge: "Of those on the south, one is Andijan. It has a central position and is the capital of the Farghana country. It produces much grain, fruits in abundance, excellent grapes and melons. In the melon season, it is not customary to sell them out at the beds. Better than the Andijan **nashpati**, there is none".

Erskin: "Of the districts on the south of the river, one is Andejan, which has a central position and is the capital of Ferghana. It abounds in grain and fruits, its grapes and melons excelent and plentiful. In the melon season it is not customary to sell them at the beds. There is no better **nashpatis** produced than those in Andejan". (Either a kind of melon or the pear. For local abundance of pears).

Both translators used the method of transcription and transliteration, that is, by changing the letters of the word in the original language, adapting it to other letters in the translated language.

In Texton it is translated as follows: " Of the towns on the southern side, one is Andizhan, the capital of Fergana, located in the middle of the province. Grain and fruit are plentiful there and the melons and grapes are excellent. During the melon season in the fall, it is customary not even to sell them at the melon patches. No than those from Andizhan" and gave it simply with the word "Pear".

It should be said that the madrasa, which was replaced by university and college in Leyden-Erskine and Mrs. Beveridge, was left as a madrasa (Madrasa) only in Texton, as evidence of the strong principle of striving to accurately reflect oriental realities in Texton's translation.

Babur was talented in creating portraits, he was able to demonstrate his artistic skills and fully embody the portraits of historical figures in his works. He skillfully used realias when describing his father Umarshaykh Mirzo: "Тўнни бисёр тор кияр эди, андоғким, боғ боғлатурда қорнини ичига тортиб боғлатур эди, боғ боғлағондин сўнг ўзини қуя берса, бисёр бўлур эрдиким, боғлари узулур эди. Киймакта ва емакта бетакаллуф эди, дасторини дасторпеч чирмар эди. Ул замонда дасторлар тамом чорпеч эди, белин чирмаб, алоқа қўяр эдилар. Езлар ғайри девонда аксар мўғулий бўрк кияр эди". Through this description, the reader will get information about the dressing culture of the aristocrats of that time. It is explained in translations as follows.

Erskin: "He used to wear his tunic extremely tight, insomuch, that as he want to contract his belly while he tied his strings, when he let himself out again the strings often burst. He was not curious in either his food or dress. He tied his turban in the fashion called destar-pech (or plaited turban). At that time all turbans were worn in the char-pech (or four-plate) style. During the heats, when out of the Divan, he generally wore the Moghul cap".

Beveridge: "He used to wear his tunic so very tight that to fasten the strings he had to draw his belly in and, if he let himself out after tying them, they often tore away. He was not choice in dress or food. He wound his turban in a fold (dastar-pech); all turbans were in four folds (chor-pech) in those days ; people wore them without twisting and let the ends hang down. In the heats and except in his Court, he generally wore the Mughul cap" is written in an understandable way to the reader.

That's why scholar Saidbek Hasanov says in his description of Babur: "When covering the faces and qualities of historical figures, the author tries to have a truthful attitude towards them, based on their way of life and circumstances, to describe the most important aspects of their character as clearly as possible and it serves to express in short phrases". (Baburnoma 2002, p:25)

Talking about Sultan Muzaffar, one of the kings of India, in "Baburnoma", Babur says, among other things, " doim Mushaf kitobat qilur erdi ". V. Erskin, who translated the work into English, says that he "always wrote the Qur'an." However, " kitobat qilish " means "to copy and write".

Therefore, the general characteristics of the literary work are reflected in the private and social lifestyle of the people, living conditions, clothes, customs, streets, cities, art monuments, names of institutions, surnames of officials, etc.

The sum of these forms the national character of the work, and all of them are actually expressed through the means of speech. Their correct translation is very important."

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