

## **Linguocultural Aspects of the English Translations of National Words in "Baburnama"**

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### **Abstract**

In this article, linguocultural science, which is considered one of the leading directions of linguistics, its object, the opinions of scientists, the expression of national characteristic words-realities in the work "Baburnama" in English translations, and the linguocultural significance of it are expressed with the help of examples.

**Keywords:** linguoculturology, anthropocentric paradigm, national words, cultural property, brocade, satin, intercultural communication.

Since the world's creation, cultures, peoples, and societies strongly need to interact and connect, so humanity has always sought to know and learn universal values of both material and spiritual nature. As a result of this aspiration, linguoculturology (Lat. lingua - language + Lat. culture - processing + Greek. logos - teaching), which is considered one of the leading directions of anthropocentric linguistics, was created in the cooperation of the fields of linguistics, cultural studies, ethnography, psycholinguistics is a field that studies the interaction and influence of culture, ethnicity, and national mentality based on the principles of the anthropocentric paradigm, studies the linguistic aspect of the interdependence of language and culture, and explores the unique aspects of culture, folk thinking, and its perception of the world sets the primary goal of learning how aspects are reflected in language.

The object of linguistic culture is language and culture, and its subject is language units that express cultural semantics. These cultural information-carrying language units are called linguistic-cultural units. They are manifested in the form of national-specific units (non-equivalent lexicon, phraseological fund of the language, linguistic tools, etc.) or units that retain a cultural component to some extent. According to Telia: "Linguoculturology is a science that studies human, more precisely, personality and cultural factors in an integrated manner, and these factors are of great importance in the creation of this science and the implementation of research in this regard<sup>1</sup>"

"Linguoculturology is focused on the human factor, more precisely, on the cultural factor in a person. The fact that the center of linguoculturology consists of the phenomenon of culture indicates that the science of man is a phenomenon belonging to the anthropological paradigm,<sup>2</sup>" says G.G. Slishkin, and these ideas complement each other.

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<sup>1</sup> Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. – М.: Школа «Языки русской культуры», 1996. – С.87.

<sup>2</sup> Слышкин Г.Г. От текста к символу. Лингвокультурные концепты прецедентных текстов в сознании дискурса. – М.: Academia, 2000.-128 с

Since our primary goal is to show the linguistic and cultural features of the translations of national traditions and realias, we focus on finding solutions to the problems of translations of national traditions and realias in the translations of the "Baburnama" text. As a mediator in international communication, a translator should maintain a balance between two linguistic cultures. He should be able to distinguish the national-specific element from the universal element in the text, understand and feel it, and translate it, considering the linguistic and extralinguistic information specific to another culture.

The text "Baburnama" comprises such linguistic and cultural properties. Therefore, in order to translate it, it is essential for the translator not only to know the ancient Turkish and Uzbek languages but also to be able to understand the way of life of the Uzbek people deeply, their national customs, and the particular words that express this nationality. A deep background knowledge is required to understand and translate these lexical items correctly. Their lack of understanding and misinterpretation lead to communication misunderstandings and cultural errors. Let us analyze the specific words in the text of "Baburnama" from a linguistic and cultural point of view: *Kichik xonning kishilari tamom mo'g'ulcha yasanib edilar: mo'g'ulcha bo'rklar, xitoyi atlas va sonchma tikkan to'nlar .... bila keldi...*<sup>3</sup> The concept of clothing representing realias is closely related to the national-cultural characteristics of the people, and they are part of the lexicon that vividly demonstrates the national color. In the Uzbek linguistic and cultural environment, many words in this lexicon are considered non-equivalent to English and can only be translated with a special explanation. In this passage, the realisms related to clothing, such as bork, Chinese satin, and a turban, are presented. As the translator H. Hamroyev noted, "realias are an integral part of the language of the work, with the help of which the author creates the image of a hero, the national character of the people describes the feature"<sup>4</sup>. They express the national color of the artistic work, perform various methodological tasks, and help to describe the nature of events and objects accurately. We analyze how the realias representing this national characteristic are expressed in translations:

Leyden-Erskine: *All the younger Khan's men had dressed themselves out after the Moghul fashion. They had Moghul caps, frocks of Khita satin, embroidered with flowers after the same fashion, quivers and saddles of green shagreen...* <sup>5</sup>(Leyden-Erskin I.1826; 170) The reader who has read the translation will understand the level of the translator's skills as soon as he reads the text. Choosing a suitable equivalent when giving phrases and historical national words is important. The translator tried to reflect every detail of the realias of clothes described by the author in the translation. The translator tries to reflect the realia in the translated text, but we cannot say that it is pragmatically appropriate. The word given in the translation cannot reveal the whole meaning of the realia of "Mongolian bork". The Mongolian frock in the piece is represented by the lexical unit frock, which was used in the Middle Ages as the name for a coat-like garment for both men and women, defined in the English Merriam-Webster dictionary as follows :1. An outer garment worn by monks and friars; 2. an outer garment worn mainly by me; 3. a woman's dress<sup>6</sup>. As we can see, the second meaning of this word, equivalent to the realism of the coat, is translated using a similar variant in the translation language, which means an outer garment worn mainly by men, but the uniqueness of the original it is we believe that the national character of the language tools in the composition is not fully revealed from a linguistic and cultural point of view.

In her doctoral dissertation, translation scholar D. Khoshimova emphasized the need to approach the meaning and content they express, the traditions of this nation from a linguistic-cultural point

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<sup>3</sup> Захириддин Муҳаммад Бобур. «Бобурнома». – Тошкент: Шарқ НМАК, 2002. – Б.90

<sup>4</sup> Ҳамроев Ҳ. Миллий хос сўзлар-реалиялар ва бадиий таржима // Таржима маданияти (Мақолалар тўплами). – Тошкент, 1982. – Б.158.

<sup>5</sup> King L, Leyden J. & Erskine W. Memoirs of Zehir-ed-Din Muhammed Baber, Emperor of Hindustan. – London, 1826. Annotated and revised ed. by L.King, 2 Vols., – Milford, 1921. – P.170.

<sup>6</sup> <https://www.merriam-webster.com/dictionary/frock#dictionary-entry-1>

of view, and the expediency of translating the words that express the national identity of each nation through the method of transliteration<sup>7</sup>.

Recently, the issue of restoring the national character in translation has attracted the attention of both translators and translation scholars more and more. Because most of the translation defects correspond to the share of language tools that reflect the national character, after all, most of the mistakes and shortcomings still being made in translation practice are related to the restoration of the national character in the translation. This issue has not yet been satisfactorily resolved, both theoretically and practically.

In Beveridge's translation, *All his men had adorned themselves in Mughul fashion. There they were in Mughul caps (burk); long coats of Chinese satin, brodered with stitchery in a unique fashion*<sup>8</sup> was recreated in the translated language, Mongolian burks in the original text, Chinese satin and sonchma-tikkan to'nlar, in the English translation texts: Mughul caps (burk), long coats of Chinese satin, embroidered with stitching is translated as A. Beveridge tries to give a similar equivalent in the translated language for the reader's understanding, and also gives the transliteration form in parentheses. However, as we mentioned above, the translator, as a mediator in intercultural communication, should be able to maintain a balance between two linguistic cultures by giving an equivalent in the translation language that is similar and fulfills the task in the translation of national words, i.e., realias, to distinguish the universal element from the culturally specific element in the text should be able to understand, translate taking into account the linguistic and extralinguistic information specific to the foreign culture. After all, translation is not only transferring words from one language to another but also being able to reflect the culture of one country in another national language<sup>9</sup>.

Like all other manifestations of linguistic and cultural studies, we know that national traditions and realias must be reflected in the translation by the original. The translation will only be evaluated based on the correct translation of some of the derived words. The main success of the translation is the complete re-creation of national achievements and realias, the ability to convey the meaning and idea of the original author's style through translation.

In Thackston's translation: *All Kichik Khan's men were outfitted in the Mongolian manner-Mongolian hats, embroidered Chinese brocade tunics, green leather Mongolian bowcases and saddles.*<sup>10</sup> In Thackston's translation, the realia of "bork" in this passage is different from Leyden-Erskine and Beveridge, and the lexical unit "ton" is represented by the word "tunic." It could not show the nationality described by the author in terms of linguocultural. (See Figure 3.6) In the Britannica Dictionary, it is expressed as a hat, a covering for the head that often has a brim and a rounded or flat top, and we believe that the artistic-aesthetic value of originality, their national identity, and historical period still need to be preserved. We all know that these two headdresses have very different aspects.

Also, the realia of satin is expressed by the lexical unit of brocade, which is different from the two translators above and is defined in the Cambridge English Dictionary as a heavy, decorative cloth with a raised design, often of gold or silver threads. One nation's customs, culture, and nationality may not be repeated or reflected in the customs and nationality of another nation. The way of life of the people of the East is very different from that of the European people. We know the meaning and content of these particular words and the difference between atlas and kimhob. When giving an alternative to this specific word in the translated language, the translator searched a lot and chose this option. However, this word cannot be an alternative to the realia of

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<sup>7</sup> Хошимова Д. «Бобурнома» матнидаги тасвирий воситаларнинг инглиз тилига таржималари тадқиқи. Филол. фан. док. ... дисс. – Тошкент, 2018. – Б.228

<sup>8</sup> Beveridge A.S. The Bābur-nāma in English (Memoirs of Babur), Translated from the original Turki Text of Zahiru'ddin Muhammad Babur Padshah Ghazi by Annette Susannah Beveridge, 2 Vols., – London, 1922. –P.160

<sup>9</sup> Ширинова Р.Х. Национальная культура и национальный колорит в переводе. // Вестник Южно-Уральского государственного гуманитарно-педагогического университета, 2013. – С. 307-316.

<sup>10</sup> The Baburnama. Memoirs of Babur, Prince and Emperor, Translated, edited, and, annotated by Wheeler. M., Thackston. – New York & Oxford, 1996. –P. 140

"atlas." In the translation of realias, Thackston looks for ways to be as understandable as possible to the recipient. To achieve this goal, he tries to find the exact equivalent of the word "atlas" in the translation language. The similarity between these two fabrics is that they are made of silk. No matter how hard V. Thackston tries, he cannot give this linguistic and cultural property exactly in pragmatic harmony.

The translation of realias is different in all three versions. Together with the translation practice's uniqueness, it shows the translators' styles, the translation level, and how intimately they know the "Baburnama" and the culture of the nation to which it belongs.

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