National colouring words in “Baburnoma” and their expression in translations

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Annotation: *This article analyzes the national characteristic words-realias, the research conducted in this field, the translation of realias from one language to another, and their pragmatic features. The English translations of the words expressing the national color used by Babur to describe the events that took place in the national territory are shown.*

Key words: *national words, realia, cultural attitude, national value, linguoculturology, cultural studies, linguopragmatics, national dress, endemics, traditions, art, national color, national characteristic.*

Introduction

Language performs communicative, emotional-expressive, accumulative functions. The accumulative function of the language is also manifested through the characteristic of reflecting cultural relations and national values. Reality is one of the main concepts of linguocultural science, a field that studies the interaction between language and culture. The word realia is derived from the Latin word "realia", which means material, real.

In the field of philology, including language, literature, and translation studies, a number of studies have been conducted on realias and their translation from one language to another. Among them, O.S.Akhmanova, who studied realias in the framework of linguistics and gave scientific definitions. V.M.Vazburd, one of the Russian scientists studied in the field of country studies, Vereshagin and Kostomarov studied from the point of view of cultural studies, A.V. Kunin, as well as the study of realias among Americanisms is considered an interesting research.

The important book of Bulgarian scientists Vlakhov and S. Florin, who analyzed it scientifically from the point of view of translation studies, is of particular importance.

S.Vlakhov and S.Florin gave a relatively detailed version of the classification of realias. According to them: "Realias are words and word combinations that express things, objects, events related to the life, lifestyle, traditions, culture, social development of a certain people, and they have a national and period character".

Realias are used a lot in the text of "Boburnoma". Reading them, we can once again witness that the author has a high literary skill. In this article, we will focus on the realities used in the text of "Boburnoma". We will express the realias and their linguo-pragmatic aspects in the text of "Boburnoma". The numerous use of realias in "Boburnoma" 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. Realias, on the other hand, vividly show the images expressed in the text and give the reader an idea of the events, people, lifestyle, things, and customs of that time. "Boburnoma" contains the names of hundreds of historical people (Timuri rulers, military officials, representatives of science and art, etc.) their faces, characters, talents are also expressed with great care and depth. Babur skillfully used realism when describing his father Umarshaikh Mirza: *"To'nni bisyor tor kiyar edi, andog'kim, bog' bog'laturda qornini ichiga tortib bog'latur edi, bog' bog'lag'ondin so'ng o'zini qo'ya bersa, bisyor bo'lur erdikim, bog'lari uzulur edi. Kiymakta va yemakta betakalluf edi, dastorini dastorpech chirmar edi. Ul zamonda dastorlar tamom chorpech edi, bechin chirmab, aloqa qo'yar edilar. Yezlar g'ayri devonda aksar mo'g'uliy bo'rk kiyar edi"* [1]. Through this description, the reader will get information about the style of dressing of officials of that time. Let's take a look at the national specific words listed in the passage one by one: "Ton" is the national outerwear of the Uzbek people; avra lined, long, sleeved, stand-up collar, open front, cotton-padded men's clothing. Ton-ancient type of clothing; this can be known from the wall paintings and images in miniatures preserved in the territory of Uzbekistan. From ancient times, khans and emirs wore tons to rich people and officials in return for their good services, guests, ambassadors, and foreign visitors, this custom is still preserved today. Another definition of the realia of "bog", i.e. belbog is as follows: bog, chorsi, kiyikcha is a rectangular fabric tied to the waist, a component of national clothing. In Turkestan, men's clothes (tun, yaktak, etc.) are tied around the waist. It is made of floral and non-floral fabrics (gray, lace, silk, satin, etc.) and decorated with embroidery. Tying a bog has existed since ancient times, it has become a national tradition. In ceremonies, including weddings, the groom is dressed in a ton and tied with a bog. "Dastor" is a turban, dastorpech is a person who weaves turbans Turban is a Muslim men's headdress. Depending on the title and position of the ruler, minister, officials, precious stones (gems, rubies, etc.) and ukpar are also worn on the turban. In ancient times, the number of turbans, the method of wrapping, and the fabric of the turban indicated religious sects and social affiliation of people. From this, it can be seen that the tables of the Timurid rulers of that time were "tamom chorpech", i.e. four rolls.

The names of geographical objects, endemics (names of plants and animals) are also included in realia. The text of "Boburnoma" also contains the names of places, some plants and animals specific to that region. He even expresses his attitude to why the names of herbs and grasses are named in such a way, draws scientific conclusions. Vahab Rahman, who studied "Boburnoma" in depth, gives the following definition: "Boburnoma" can also be called a work on nabotot. In "Boburnoma", the author gives valuable information about the land, places, mountains, trees, plants, grasses and flowers that grow in the regions from Ferghana to India, and more the data map corresponds to Afghanistan, Pakistan and India. As we can see in the examples, it is expressed as follows: *"Ba'zi kitoblarda bitibturlarkim, "yabrux, us-sanam" bu tog'lardadur, vale bu muddatta xech eshitilmadi. Bir giyoh, eshitildikim, Yettikentning tog'larida bo'lur, ul el "ayiq o'ti" derlar, mexrgiyoh, xosiyatliq, g'olibo mexrgiyohdur".* [1].

It is explained in translations as follows.

In the Leyden-Erskin translation: *"In many books it is related that the Yabruj us sannam grows on these hills; but now it is quite unknown. There is, however, a species of grass which is produced on the mountains of Bete-kend and the people of the country term aikoti, that is said to have the virtue of the mehergiyah".*[2]. In this translation, the specific words are expressed with the letters of the translation language without any change and are explained by definition.

In Beveridge's translation: *"Some books write that the mandrake is found in these mountains but for this long time past nothing has been heard of it. A plant called Ayiq auti and having the qualities of the mandrake (mihr-giyah), is heard of in Yiti-kint"; it seems to be the mandrake (mihr-giyah) the people there call by this name(i.e. ayiq auti).* [3].

In the translation of V. Thackston: "*A plant in the Yeti Kent mountains, which the people there call ayiq oti, is claimed to have the properties of mandrake. It most likely is the mandrake, but they call it by the other name."* [4].

In the translation, both translators used the word "mandrake" for "bear grass". The translator may have found the name of a plant with similar characteristics (mandrake-a poisonous plant that was once thought to have magic power) in the translated language, but it will not be exactly the same. Bear grass is a perennial (some annual) plant, and because it contains a poisonous substance - anemonol, meadows with bear grass are dangerous for animals. Detoxifies when dried. People used it as a medicinal herb.

Another example: *"Farg'ona viloyatining girdo-girdi tog'larida yaxshi yayloqlari bor. Tobulg'u yig'ochi bu tog'larda bo'lur, o'zga xech yerda bo'lmas. Tobulg'u bir yig'ochedur, po'sti qizil, aso qilurlar, qamchi dastasi ham qilurlar, qushlarg'a qafas qilurlar, tarosh qilib tirgaz qilurlar, xeyli yaxshi yig'ochdur".*[1]. O'simlikning ko'rinishi, foydalanish jihatlariga berilgan bunday aniq, lo'nda va muhim ma'lumot o'quvchini tasavvurini boyitish uchun xizmat qiladi. The description that the Tobulgu tree grows only in the surrounding mountains of Fergana region and not in other places indicates that this word is a word peculiar to that region. The translators understood it correctly and translated it as a special word.

In the Leyden-Erskin translation it is given in the form: "*All around the country of Ferghana, among the mountains, there are excellent yailak (or summer stations). The tabulghu wood is found here among the mountains and in no other country. The tabulghu, which has a red bark, is a wood of which they use as a walking-staves, whip-handles and bird-cages".* [2]. *)*

In Beveridge's translation: "*In the mountains round Farghana are excellent summerpastures (yilaq). There, and nowhere else, the tabalghu grows,a tree (yighach) with red bark ; they make staves of it ; they make bird-cages of it ; they scrape it into arrows ; it is an excellent wood (yighach) and is carried as a rarity to distant places".*[3].

We thought that W. Thackston's translation with this word was wrong, comparing it to Spiraea, a decorative shrub growing in the northern hemisphere. In the translation of V. Thackston: *In the mountains surrounding the province of Fergana are excellent summer pasturelands. Spiraea trees—with red bark—are found in these mountains and nowhere else. From them are made staffs, whip handles, bird cages, and arrows.* [4].

Conclusion. Knowing the language is not enough for the translation of works of art, because every work of art is written by a representative of a nation, and there is definitely a nationality in it. The national characteristic words associated with this national color - realities are an integral part of the language of the work, with the help of which the writer creates the image of the hero, describes the national character of the people. When translating national words, the translator must first study the history, culture, and customs of the nation where the image was created. The general qualities of the literary work are reflected in the private and social lifestyle, conditions, clothes, traditions, streets and cities of those localities. The sum of these forms the national character of the work, and all of them are presented in the original work through the means of speech. It is very important that they are translated correctly.

That is why there is no pre-defined rule that can be used to solve any situation that the translator encounters in the translation of reality. The translator will have to try to translate the realities based on each context. Because each reality is a special problem for translation and translator.

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