

**REPRESENTATION OF LINGUOCULTURAL CHARACTERISTICS IN
TRANSLATION
(IN THE EXAMPLE OF THE WORK "BABURNAME")**

Ibragimova Raykhona bdimajitovna

English teacher, amIET

Abstract:

In this article, the linguocultural characteristics of language units are reflected in the translation, and how the linguocultural aspects of specific words are expressed in the translations of "Baburnama."

Key words: language units, cultural property, cultural error, chorqab, Shavvol, lexical items, cultural component, national custom.

Annotatsiya

Ushbu maqolada tarjimada til birliklarining lingvomadaniy xususiyatlarini aks etishi hamda "Boburnoma" asari tarjimalarida milliy xos soʻzlarning lingvomadaniy jihatlari qay tarzda ifodalangani koʻrsatilgan.

Kalit soʻzlar: lisoniy birliklar, madaniy qadriyatlar, chorkab, shavvol, lugʻaviy birliklar, madaniy komponent, milliy udum.

Аннотация:

В данной статье показано, как лингвокультурные особенности языковых единиц отражаются в переводе и как лингвокультурные аспекты национальных специфических слов выражаются в переводах произведения «Бобурнома».

Ключевые слова: языковые единицы, культурные ценности, культурная ошибка, чоркаб, шаввол, лексические единицы, культурный компонент, национальный обычай.

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 and 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. Yu.A. Sorokin believes that the task of the translator is to be able to deliver "hidden meanings in the text that are understandable for representatives of a certain language culture, but unknown to the owner of another language culture." [1.5] It is known that understanding classical prose is difficult even for a representative of this language. Because the culture, worldview, customs, and labor technologies of that time are directly reflected, and describe them, many words with an archaic, historical-national color illuminate the national culture.

"Baburnama" comprises such linguistic and cultural properties. Therefore, in order to translate it, it is significant 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 Turkish 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.

Moving from one country to another and getting used to its way of life requires a lot of courage and responsibility. After Babur established his rule in India, he described the events there, national customs, clothes, fauna, and flora one by one. We analyze some of the realias mentioned in the work from a linguistic and cultural point of view: "*Shavvol iydidin necha kun o'tub edikim, Sulton Ibroximning xaramsaroyining o'rtasidag'i tosh sutunluk, ayvon gunbazta uluq, suxbat tutuldi. Xumoyung'a chorqab va kamar shamshir va oltun egarlik tupchok..... in'om bo'ldi.*" [2.160] This passage describes the events of 932 when Babur conquered India and established his rule, and we pay attention to the translations of the facts mentioned in the passage. In the Leyden-Erskine translation, it is translated as follows: "*A few days after the ID, or festival of Shawal, we had a great feast in the grand hall, which is adorned with the peristyle of stone pillars, under the dome in the centre of Sultan Ibrahim's private palace. On that occasion I presented Humaiun with a charkob, a sword with a belt, and Tipchak horse with a gold saddle.*" [3.252] In order to make the translation of the realia of Shavvol in the passage more accessible for the

receiver, both the transliteration and festival of Shawal are given with a similar variant in the translation language. However, in this form, the translator could not deliver the linguistic and cultural properties of the original text in pragmatic accordance with the author's classification. Shawwal in the passage is the Arabic name of the tenth month in the calculation of the lunar year (lunar calendar) and in the Hijri-lunar year of Muslims, which is equal to 29 days. If we talk about the realia of the Shawwal Eid mentioned by Babur, then the day after the six-day fast observed in the month of Shawwal after the Ramadan fast is meant. Because fasting for six days in the month of Shawwal is a mustahab act, and our Prophet (s.a.v) fasted himself and recommended it to others. The charqab is a special dress worn by kings and emirs and is considered a special costume of kings[4]. The translation is transliterated in charkob style, and the linguistic and cultural characteristics of the realias are preserved.

Thackston translated: Several days after the Shawwal festival, a great party was held in a domed portico with stone columns in the middle of Sultan Ibrahim's harem. Humayun was given a charqab, a girth sword, and a horse with a gold saddle.[5.297] *Charqab* in the passage is transliterated as *charqab*, *Shovvol - Shawval*. But we believe it would be appropriate if it was transliterated as Shawwal iydi - Eid of Shawwal. It is necessary for the translator to accurately reflect the image expressed by the original author, not to leave out every word from the translated text, not to damage the text by changing the meaning and content of a single word, and to make it understandable to the reader. Amendments to the text are necessary. But, the expansion of the text should not be at the expense of the loss of meaning. Also, preserving the style of the original is an important feature of the translation.

In short, nowadays, society needs a linguistic translator, who can easily navigate the cultural subtleties of this or that ethnocultural community.

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