



## PROBLEMS RELATED TO THE TRANSLATIONS OF “BOBURNOMA” IN TURKIC LANGUAGES

Dilafruz MUHAMMADIYEVA\*

**Abstract:** Today, as globalization continues to unfold, translation is gaining not only practical but also theoretical significance. A literary work may be translated multiple times by different translators, either simultaneously or at different periods. Throughout this process, the translated work undergoes refinement and improvement. This article focuses on the challenges in the translations of Boburnoma. Special attention is given to how linguistic units are rendered in translation, highlighting both the achievements and shortcomings of the translations.

Boburnoma is considered a rare masterpiece of world literature. Its translations have made a significant and unparalleled contribution to the literary heritage of various nations. Analyzing the historical and gradual process of its translation into world languages reveals the immense complexity and significance of the translators' efforts in restoring the original text. As a result, extensive research has been conducted to ensure the global recognition of Boburnoma. Currently, historical documents related to Boburnoma and its translations are preserved as rare assets in 23 libraries worldwide, further highlighting the exceptional value of this work.

**Keywords:** Boburnoma, Original text, Translation, Proverb, Phrasema.

### «БАБЫРНАМА» ШЫҒАРМАСЫН ТҮРКІ ТІЛДЕРІНЕ АУДАРУҒА ҚАТЫСТЫ МӘСЕЛЕЛЕР

**Аңдатпа:** Бүгінгі әлемде ғаламдану үдерісі жүріп жатқан кезде аударманың тек практикалық қана емес, сонымен қатар теориялық маңызы да артып келеді. Белгілі бір шығарма әртүрлі аудармашылар тарапынан бір уақытта немесе әртүрлі кезеңдерде бірнеше рет аударылуы мүмкін. Осы үдеріс барысында аударма

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\*Doç. Dr. Ali Şir Nevai Özbek Dili ve Edebiyatı Üniversitesi, Dil Bilimi Bölümü, e-mail: dmuhammadiyeva332@gmail.com, ORCID: 0000-0001-6761-462X

шығарма жетілдіріліп, кемелдене түседі. Бұл мақалада Бабырнама аудармаларындағы мәселелерге назар аударылған. Аудармада тілдік бірліктердің берілуіне ерекше көңіл бөлініп, аудармалардың жетістіктері мен кемшіліктері көрсетілген.

Бабырнама әлем әдебиетінің бірегей жауһары ретінде танылады. Оның аудармалары әртүрлі халықтардың әдеби мұрасына баға жетпес үлес қосты. Шығарманың әлем тілдеріне аударылуының тарихи және кезең-кезеңімен жүзеге асырылу үдерісін талдау барысында аудармашылардың түпнұсқаны қайта қалпына келтіруде қаншалықты күрделі әрі маңызды жұмыс атқарғанын көруге болады. Нәтижесінде Бабырнаманың әлемдік деңгейде мойындалуын қамтамасыз ету үшін ауқымды зерттеулер жүргізілді. Қазіргі уақытта Бабырнама және оның аудармасына қатысты тарихи құжаттар әлемнің 23 кітапханасында сирек кездесетін мұра ретінде сақталған. Бұл жағдай шығарманың ерекше құндылығын көрсетеді.

**Түйін сөздер:** Бабырнама, Түпнұсқа мәтін, Аударма, Мақал, Фразема.

## **Introduction**

“Boburnoma” has been studied by scholars worldwide in the fields of linguistics and literary studies, as well as from geographical and historical perspectives. However, there are still numerous aspects of this encyclopedic work that require further exploration. The text of “Boburnoma” is encyclopedic, encompassing concepts related to seismology, physics, biology, zoology, botany, and medicine, making their investigation a pressing issue. In the field of Uzbek philology, nearly ten dissertations have been defended on “Boburnoma.” There are also studies dedicated to the English translations of the work.

Numerous studies are being conducted to substantiate the scientific significance of Babur's works in the advancement of global science, including comparative analyses of “Boburnoma” translations. Particular attention is given to how linguistic units are rendered in translation. The work has been translated into several languages, and more than forty nations are reading “Boburnoma” in their native tongues. Various approaches can be seen in the study of the methods used in the process of translating linguistic units in the translated texts of “Boburnoma”, in identifying units that are difficult to translate - paremias, in studying their semantic properties, in developing and grouping statistics. Special emphasis is paid to further refining the principles applied to the translation of literary works within the

framework of translation theory and practice through comparing proverbs in the Turkish translation with the original Uzbek text from a structural-semantic perspective.

### **Main content**

Translation is a complex process in which intercultural differences are uniquely manifested. Translations between languages of different types serve to highlight their distinct features. Research on translations among closely related languages holds particular significance. It allows for distinguishing features specific to the general developmental stages of the languages from those unique to their individual evolution. Such studies provide insights into the factors and reasons behind the emergence of differences in languages that share universal cultural values.

The accuracy and completeness of a translation depend not only on the grammatical structure of the target language, the presence or absence of corresponding language units, and the extent to which the language can express objective reality, but also on the translator's skill. In this regard, a translator must have thorough knowledge not only of the grammatical structure and lexical richness of both the source and target languages but also of the history, customs, traditions, and functional aspects of language units of the communities speaking those languages.

Translation is known to be closely interconnected with comparative linguistics. However, it is impossible to explore its connections with pragmatics, cognitive linguistics, psycholinguistics, and semiotics without conducting independent scientific research on its grammatical, lexical, and stylistic issues. According to Roman Jakobson, there are three types of rendering a sign from one language into another: first, intralingual translation: translating a sign in the original language by using another sign or giving it a different name; second, interlingual translation: translating semiotic signs from one language to another; third, intersemiotic translation: rendering linguistic signs through music, dance, cinema, or art.

In all periods, selecting and comprehending the original work, immersing oneself in it, studying its historical context, environment, and circumstances, considering how it will be received in a new setting, and having a clear understanding of these factors, as well as determining the method of translation, are all aspects that ultimately contribute to producing a translated text that aligns with the original.

Recreating paremiological units in the target language is particularly complex, as proverbs, sayings, and idiomatic expressions are deeply rooted in the history, lifestyle, customs, culture, toponymy, and unique national

characteristics of the source language’s community. This requires the translator to approach their work with great responsibility and pay close attention to every detail. Achieving this, of course, demands a deep and comprehensive knowledge of the source language.

When we look at the history of translation, we can observe that it has gone through several stages, employing various methods and approaches. Among these are literal translation, calque, domestication, descriptive translation, explanatory translation, dialogic translation, indirect translation, direct translation, and so on. Indeed, each of these methods has played a role in the development of translation, and even today, they are sometimes necessary to use. However, existing studies (e.g., by G. T. Salomov, N. Komilov, Poshali Usmon, and others) have demonstrated, with examples, that translation should be done directly from the original source rather than from another translation. This is because translating from a translation inevitably increases the likelihood of errors, sometimes doubling or tripling the mistakes introduced by the first translator.

“Boburnoma” has been translated into 20 languages, and translation efforts into two additional languages (Hungarian and Turkmen) are still ongoing.

**Chronology of the translation of “Boburnoma” into foreign languages:**

Translation	Year	Translator
Persian (Farsi)	During Babur's lifetime 1586 1589	Shayx Zayn  Poyandaxon Abdurahimxon Bayramxon
Dutch	1705	Nicolaas Witsen (Description of Fergana)
German	1810 1828 1980 2018	Julius von Klaproth (Description of Fergana)  A. Kaiser B. Shtemmler

		Hamit Dalov
French	1824 1971 1969	A. Klaproth Pave de Courteille Baké Grammont
English	1826 1921 1996	John Leyden and William Erskine Annette Susannah Beveridge Wheeler M. Thackston
Turkish	1940	Reşit Rahmeti Arat
Russian	1948	A. S. Saliyé
Urdu	1962 1991	Mirza Muhammad Sherozi Mirza Nasiruddin Haidar
Hindi	1974	Yugjit Navalpuri
Uyghur	1992	Temur Hamit
Japanese	1983-87	Eiichi Mano
Kazakh	1990 2022	Bayuzak Kojabek Islam Jemeney
Chinese	1997	V. Jilay
Spanish	2004	Merce Comas
Persian-Dari	2007	Shafiqa Yorqin
Azerbaijani	2011 2011	Fuzuli Bayat Ramiz Asker
Arabic	2008	Magda Salah Mahluf

Hungarian	Since 2018	Benedik Peri (unfinished)
Turkmen	Since 2018	Rahimmamat Kurenov (unfinished)
Italian	2023	Franco Cardini
Karakalpak	2023	Kenesbay Karimov
Kyrgyz	Since 2023	Khasiyat Bekmirzayeva

There has not been a comprehensive and unified study conducted on the translations of Boburnoma. However, scattered information on the subject can be found in several research works. Assessing the quality of translations into different languages and comparing them to determine the scholarly value of the work is significant not only for literary studies but also for understanding the cultural and literary relations of the Uzbek people with other nations worldwide. As universally acknowledged by Orientalists, Boburnoma represents a substantial contribution to human culture.

The chronological study of these translations indicates that *Boburnoma* has consistently been a focus of European scholars. This can be attributed to two main factors. First, *Boburnoma* is one of the most reliable sources of information about the court environment and literary life of that period, as noted by many foreign researchers in their works. Second, the simplicity of its language, the fluency of its style, and the vividness of its descriptions continue to captivate readers and scholars alike.

Boburnoma was first published in the literature of Turkic peoples (even before its scholarly editions in Uzbek) by Turkish scholar Professor Reşit Rahmeti Arat, who translated and published it in Turkish between 1943 and 1946. This translation, titled Babur Vekayi (The Memoirs of Babur), was released in two volumes. Later, in 1987, it was republished in Ankara, and another Turkish version prepared by Turkish scholar Masud Shen was published in Istanbul in 1993. Arat’s translation became a foundational source for numerous subsequent studies in Babur studies. Additionally, Baburnama was translated into Kazakh by Boyuzoq Kojabekov (1990) and Islam Jemeney (2022), into Uyghur by Hamit Temur (1992), into Azerbaijani by Ramiz Askar and Fuzuli Bayat (both in 2011), and into Karakalpak by Kenesbay Karimov (2023). Currently, Kyrgyz scholar Khasiyat Bekmirzayeva is working on a Kyrgyz translation of the work (Hayitov, 2024, p.174).

Research on these translations highlights that, in any context, the translator must remain faithful to the original text. It is crucial to approach the translation of words, idiomatic expressions, cultural references, place names, and historical figures with great care. Without thoroughly studying the customs, cultural characteristics, and socio-economic lifestyle of the people to whom the original text belongs, it is challenging to gain a sufficient understanding of the events described in the work and produce a translation that balances form and content harmoniously.

An authentic translation is based on the dialectical unity of form and content. Overemphasizing content while neglecting form risks diminishing the artistic and national value, as well as the historical uniqueness, of the original work.

The translations of Boburnoma exhibit issues in the following forms:

**1. Misinterpretation of Word Meanings.** This problem is linked to the incorrect understanding of word meanings, resulting in inaccurate translations. For example: the sentence in Uzbek *Oqar suvlari bor, bahori bisyor yaxshi bo'lar, qalin lola va gullar ochilur* (Bobur, 2002, p. 3) has been translated as *Akar suları vardır. Baharı çok güzel olur; birçok lüle ve güller açar* (Babur, 1987, p. 3). Here, the Uzbek word *gul* (meaning “flower”) has been translated as *gül*, which in Turkish refers to a “rose.” In Turkish, the word for “flower” is *çiçek*. Numerous such instances can be found in the translations, such as: *navkarni yaxshi shafqat bila saxlar edi* (Bobur, 2002, p. 22 // *Adamlar üç bin kadar olmuştu. Onları iyi ve sık tutardı* (Babur, 1987, p. 22). *Xon O'ratepani Muhammad Husayn ko'ragonga berdi* (Bobur, 2002, p. 33) // *Han, Ura-Tepe'yi Muhammed Hüseyin Gürgân'a verdi* (Babur, 1987, p. 33).

**2. Errors in Translating Phrases.** Incorrect interpretation of complex phrases also poses a significant problem. For example: *Bir jins anor bo'lar, “donakalon” derlar, chuchuklugida zardolu mayxushlugidin andak choshni bor* (Bobur, 2002, p. 3). *Dânekelân dedikleri bir cins nar vardır ki, tatlılık ve mayhoşlukta Semnan narlarına* (Babur, 1987, s. 3) *tercih edilebilir*. In this instance, the phrase *chuchuklugida zardolu mayxushlugidin* was translated as *tatlılık ve mayhoşlukta*, resulting in an inaccurate equivalence and altering the original meaning.

*Ov qushi yaxshidur, oq kiyik yovuqta topilur* (Bobur, 2002, p. 4). *Avı ve kuşu iyidir; ak geyik, yakınında bulunur* (Babur, 1987, s. 4). Here, the possessive phrase *ov qushi* (hunting bird) was incorrectly translated as *avı ve kuşu* (hunting and bird), leading to a significant distortion of the original subject.

**3. Sentence Structure Issues.** In translation, simple sentences in the original text are sometimes turned into compound or complex sentences, and vice versa. While this might not seem like a major issue from a general translation perspective, it creates problems during corpus creation, where sentences need to be numbered and aligned accurately. For example:

*Bu xabar Sulton Mas'ud mirzog'a kelgach, Vali Xisravshohkim, bu kechgan kishining ustiga bormoqni harchand sa'y qildi, Sulton Mas'ud mirzo bedillig'idin yo Boqi Chag'oniyoniynikingim, Valining ziddi edi, sa'yidin bu kechgan kishining ustiga bormadi. Buzulg'on yo'sunluq Hisor sari yondilar* (Bobur, 2002, p. 33).

In this case, two sentences from the original were merged into one in the translation.

*Sultan Mes'ud Mirza bunu haber alınca, Husrev Şah ile Veli derhal bunların üzerine yürümenin lüzumu üzerinde İsrar ettiler. Fakat Sultan Mes'ud Mirza'nın cesaretsizliğinden veya Veli'nin muhalifi olan Bâkî Çaganyânî'nin fikrine uymasından, bu suyu geçen adamların üzerine yürümeyerek, bozguna uğramış gibi, Hisar tarafına döndüler* (Babur, 1987, p. 33).

Another example:

*Sulton Ahmad Tanbal ham qilich tegurdi. Muhammad Do'st tag'oyi ham qilich tegurdi, vale bahodurluq ulushini Sayyid Qosim oldi* (Bobur, 2002, p. 31).

*Seyid Kasım, Sultan Ahmed Tenbel, Muhammed Dost Tagayî de kılıç kullandılar; lâkin bahadırılık pâyesini Seyid Kasım aldı* (Babur, 1987, p. 31).

**4. Issues with Fixed Expressions – Paremiology.** Since paremias (proverbs and idioms) are more complex linguistic units than lexical items, translating them accurately requires special care. Because paremias, as artistic and pictorial means in a work, participate in expressing stylistic features, such as increasing the figurative and emotional-pictorial value of the work, rather than simply expressing thought. Therefore, taking into account the specific characteristics of paremia, striving to translate them in a meaningful way is equivalent to recreating a work of art. Errors related to paremias in translations can be categorized as follows:

**Problems with Idiomatic Expressions.** Idiomatic expressions are more complex than single words and require accurate interpretation during translation. They demand extensive linguistic, ethnographic, and historical knowledge. Translating idiomatic expressions is a challenging task because of their unique lexical-semantic structure. By conducting a comparative



study of idiomatic expressions in both source and target languages, and analyzing their semantic-stylistic equivalence, it becomes possible to ensure a more accurate and stylistically faithful translation.

1. The idiom is translated into it by an idiom with a close meaning, that is, partial equivalence is used.

*Bir tom uyga kirib, o't yoqib, bir zamon ko'zim uyquga bordi* (Bobur, 2002, p. 99).

*Duvarla çevrilmiş bir eve girip, ateş yakıp, bir müddet uykuya daldım* (Babur, 1987, p. 125).

In the translation of the idiom *ko'zum uyquga bordi*, the word *ko'z* (eye) is not expressed, and the equivalent idiom *uykuya daldım* (fell asleep) is used. In the original, Babur describes the sleep state concerning the eyes, while the Turkish translation expresses sleep about the whole body. Moreover, the three-component idiom (*ko'zum uyquga bordi*) is translated into a two-component phrase (*uykuya daldım*). In Uzbek, the word *uyqu* (sleep) is not used with *daldi – cho'mdi*, but rather with words like *xayol* (thought) or *o'y* (dream). This difference highlights one of the distinctions between Uzbek and Turkish idioms.

2. Idiomatic equivalents that match in meaning and stylistic function may differ lexically in one or two components. This is primarily due to the way different nations approach life events and express ideas within their cultural contexts, leading to varied symbolic meanings in their languages. Additionally, one language may use a specific synonym in the idiomatic unit while the other language employs a different one. Consequently, idiomatic equivalents in the two languages may differ by a single component.

For example, in the idiom *xabar topib – haber alarak*, the Uzbek verb *topmoq* (to find) is expressed with the Turkish verb *almak* (to take). In Uzbek, both *xabar olmoq* and *xabar topmoq* exist as idioms, though they have slightly different meanings. In the idiom *xabar topmoq*, the nuance of where or how the news was obtained is unclear, while *xabar olmoq* implies receiving news from someone, requiring the preposition *kimdan?* (from whom). Moreover, the idiom *xabar olmoq* has homonymic properties, meaning either *Fransiyadan xabar olmoq* (get news from France) or *do'stidan xabar olmoq* (to check on a friend's health). The translation of *xabar topmoq* in Boburnoma as *haber alarak* slightly distorts the meaning, but perhaps the translator chose this phrase because there was no exact equivalent in Turkish for *xabar topmoq*.

The Uzbek idiom *orag’a tushib* is translated in Turkish as *araya girmesi*, where Uzbek refers to **falling into the middle**, while Turkish refers **to entering the middle**. Similarly, in the idiom *isloh hikoyatini oraga solib*, the Turkish translation uses *sulh masalını ortaya atıp (sulh hikoyasini o’rtaga otib)*. Another instance is *quloq solib*, which is translated as *kulak vermek (to give ear)*.

It can be observed that in all the idioms under analysis, the first word serves as the main element, while the second word varies, reflecting differences in how each language describes the situation. In fact, recreating idiomatic expressions in the target language is a complex task, as idioms are closely tied to the source language and reflect a nation's history, lifestyle, customs, culture, toponymy, and unique national characteristics. This requires the translator to approach the task with utmost responsibility and carefully consider every detail.

Throughout the work, the translator frequently applied the word-for-word translation method. Examples: *g’avg’oni bosib – kavgayı yatıştırarak*, *bosh chiqargani qo’ymas – başa çıkamaz*, *o’z jilovim o’z qo’limda – kendi dizginim kendi elimda*, *yo’lning chap tushgani – yolun ters çıkmasında*, *so’zida maza yo’q – ne sözünde tat var*, *oyoq ostindadir – ayak altındadır*, *mulkgirlik dag’dag’asi – memleketini genişletmek*, *mahkam sovuq – çok soğuk*, *ko’nglida egriligi bor – gönlünde kötü bir niyet var*, *askar saqlamoq – asker beslemek*, *dast topmag’on – ele geçiremediği*, *tanqislik tortti – sıkıntı çekti*. In such idiomatic expressions, usually neither the word nor any morphological device differs significantly. However, in some cases, the translator applied word-for-word translation but made slight changes based on the possibilities of the Turkish language. For example, the idiom *cherik tortti (to launch an attack with soldiers)* was translated as *asker sevketti (sent soldiers)*. Given that this idiom is not found in Türk dili deyimler sözlüğü, the translation implies “*sending soldiers with a general*” rather than “*leading the army to attack*”. If it had been translated as *Samarqand’a kaç kez asker çekti (how many times he led the army to Samarkand)*, the meaning would have been clearer. Inappropriate use of realities, proverbs, metaphors, and idiomatic expressions in translations can lead to cognitive dissonance, i.e., a sense of dissatisfaction among readers (Shirinova, 2017, p. 19).

(Umarshayx mirzo) *necha navbat Samarqand ustiga cherik tortti, ba’zi mahal shikast topti, ba’zi mahal bemurod yondi* (Bobur, 2002, p. 36). “He attacked Samarkand several times, sometimes he suffered defeat, and sometimes he returned unsuccessful” (the author’s comment – M.D.).

*Bir çok defa Semerkand üzerine asker sevketti. Bazan mağlup oldu; bazan gayesine erişmeden döndü* (Babur, 1987, p. 5). This means “he sent

soldiers to Samarkand several times, sometimes he was defeated, and sometimes he returned unsuccessful”.

The task of translation is to recreate the unity of form and content of the original text using the means of the native language while thoroughly understanding the lexical, grammatical, and stylistic aspects of the source and target languages. Failure to adhere to this principle results in inaccuracies and stylistic inconsistencies in the translation.

3. In translating proverbs, the translator often uses a literal translation method. For example, the proverb *Marg bo yoron sur ast* (*Death together with friends is a celebration*) is translated into Turkish as *Dostlarla beraber ölüm düğündür*.

... ne gibi ızdırap ve meşakkat olursa, ben de göreyim ve halk nasıl tahammül edip duruyorsa, ben de durayım – diye düşündüm. Farsça bir mesel vardır; *Dostlarla beraber ölüm düğündür* (Babur, 1987, p. 214). It is evident that the proverb was translated literally here.

Proverbs are multi-meaning and multi-functional units, and the corresponding units in two languages do not always fully match in translation. The meaning of proverbs in a particular text may not always be fully expressed using phraseological equivalents, proverbs, or alternative variants.

For instance, the proverb *Yomon ot bila tirilgandin yaxshi ot bila o'lgan yaxshi* is translated into Turkish as *Kötü adla yaşamaktansa iyi adla ölmek daha iyidir* (Babur, 1987, p. 357) – “It is better to die with a good name than to live with a bad one” (author’s translation – D.M.). If we look closely, significant changes have been made in this translation: the word *tirilgandin* has been changed to *yaşamaktansa*, and *o'lgan yaxshi* has been altered to *ölmek daha iyidir*.

*tirilgandin – yaşamaktansa,*

*o'lgan yaxshi – ölmek daha iyidir.*

This difference has also caused a change in meaning, and the structure of the proverb has been modified during translation.

The proverb *Kim o'lar holatga yetsa, ul bilur jon qadrini* (One who faces death knows the value of life) reflects the emotional experiences of a person in a near-death state. *Jon mundog' aziz nima emish, muncha bilmas edim, ul misra' borkim: “Kim o'lar holatga yetsa ul bilur jon qadrini.” Har qachon bu voqi'ayi hoila xotirimga kelsa, bexost holim mutag'ayyir bo'lur* (Bobur, 2002, p. 218).

The proverb *Kim o'lar holatga yetsa ul bilur jon qadrini* is translated as *canın kadrini ölmek üzere olan kımse bilir*. However, the compound sentence in the Uzbek text has been rendered as a simple sentence, and the poetic tone has also been lost.

*Can böyle aziz bir şey imiş; böyle olduğunu bilmezdim. Bir mısra vardır: canın kadrini, ölmek üzere olan kımse bilir* (Babur, 1987, p. 347).

The translation of proverbs, sayings, and idioms is one of the most enjoyable and creative areas of this practice. In translating them, the translator's skill, talent, and ability to deeply understand and sense the word and imagery are demonstrated at a high level (Gafurov, 2008, p. 4).

In addition, the proverb *Ishonmagil do'stung'a, somon tiqar po'stung'a* (*Do not trust your friend; they will stuff straw into your skin*) (Bobur, 2002, p.76) is translated as *İnanma dostuna, saman doldurur postuna* (Babur, 1987, p. 82), where the word *tiqar* (*will insert*) is translated as *doldurur* (*will fill*), and in the proverb *Teng bo'lmaguncha to'sh bo'lmas* (*There is no union without equality*) (Bobur, 2002, p.115) – *denk olmayan buluşmaz* (Babur, 1987, p. 153), the phrase *to'sh bo'lmas* (*there will be no unity*) is translated as *buluşmaz* (*does not meet*) (Bobur, 2002, p. 153). In both cases, the structure of the proverbs has been modified during translation.

In proverbs, translations sometimes use fully corresponding words, and sometimes the structure is modified.

The saying *Gah yozdah beh, gah no'h* (*Sometimes eleven is better, sometimes nine*), which conveys the meaning of “*taking risks to start an endeavor*”, reveals one aspect of Babur's war strategy. Babur sometimes confronted larger enemy forces with his smaller army, often achieving victory. Such risk-taking benefited him in capturing Samarkand and in his clash with Ibrahim Lodi.

*Davlatxon ul qarilig'i bila belig'a ikki qilich bog'laptur. Bular jazm urushurlar. Xotirg'a kechtikim, ul masal borkim, “Gah yozdah beh, gah nuh.” Chun bu ketmas, Lahurdag'ilarni o'zumizga qo'shub o'q urushaling* (Bobur, 2002, p. 186).

Therefore, Babur decided to fight against Davlatxon's 30,000–40,000 troops with his own 12,000 soldiers. This text is expressed slightly differently in the Turkish translation:

*Devlet Han, bu ihtiyarlığı ile, beline iki kılıç kuşatmıştır. Bunlar şiddetli vuruşacaklardır. Bir darb-ı mesel vardır: on dost dokuzdan evladır.*

*Eldeki vasitalardan hiç birini kaçırmamak için, Lahur’dakileri kendimize takıp sonra vuruşalım – diye düşündük* (Babur, 1987, p. 289).

Here, the proverb *Gah yozdah beh, gah nuh* is translated as *on dost dokuzdan evladır* (*ten friends are better than nine*). The conjunction *goh-goh* (sometimes) is omitted, and *yozdah* (eleven) is translated as *on* (ten). Interestingly, such a proverb is not found in contemporary Turkish proverbs dictionaries.

*Shayboniyxon so‘zi bu ekandurkim, Xojaning ishi mendin emas edi, Qanbarbiy va Ko‘pakbiy qildilar. Bu andin yomonroq. Masal borkim: “Uzrash batar az gunoh”* (Bobur, 2002, p. 78).

The proverb *Uzrash batar az gunoh* (The excuse is worse than the sin) is also translated into Turkish with some modifications:

*Şibanı Han, Hoca’nın öldürülmesi işinin kendisinden olmadığını ve katillerin Kanber Bi ile Köpek Bi olduğunu söylemiş. Bu ise daha kötüdür. Bir atalar sözü vardır: özü kabahatinden büyük* (Babur, 1987, p. 85).

Several differences exist in this translation. First, *Xojaning ishi* (the affair of Khoja) is changed to *Hoca’nın öldürülmesi işi* (the killing of Khoja). Second, the word *katillerin* (the murderers’), which is absent in the Uzbek text, is added. While such additions clarify and explain the text more accurately, the third difference related to the proverb itself is less justifiable. The word *batar* (worse) in the original is changed to *büyük* (greater, larger) in Turkish.

The Turkish translation reads: *Shaybanid Khan said the killing of Khoja was not his doing but was carried out by Kanber Bi and Köpek Bi. This is even worse. There is a proverb: “The excuse is greater than the offense”*.

This translation suggests that Shaybanid Khan's justification trivializes the offense, giving it less weight.

“Literal translation of another nation’s proverbs and sayings requires great skill and caution. Otherwise, in an attempt to precisely reflect the national style of thought, a proverb may turn into an empty statement, and a saying into a vague phrase” (Salomov, 1966, p. 245). Some proverbs, sayings, and phraseological expressions lose their value when translated literally. The wisdom they contain, as well as the diverse elements reflecting national color, core, and figurative meanings, may not be fully conveyed in the target language. However, since the languages of the sources under study belong to the same language family and share common traditions, instances of mismatched national color are not observed.

Aphorisms are among the most frequently used paremias in the text of Boburnoma. Several modifications were made during their translation.

The aphorism:

*Korhoro bavaqt boyad just*

*Kori bevaqt sust boshad sust* (Work must be done in time, delayed work becomes weak and ineffective) was written by Babur as an expression of regret for losing an opportunity due to hesitation. The aphorism is rendered in the Turkish translation as follows:

*İşlerin zamanında yapılması lazımdır,*

*vakitsiz yapılan iş gevşek olur, gevşek* (Babur, 1987, p. 76).

Compared to the Persian couplet, the translation is accurate. However, considering that the word *vakitsiz* can also mean “untimely” (as in “done before the proper time”), a slight flaw arises. It could be interpreted as saying: “work done prematurely will be weak”.

If the aphorism was translated as: *İşlerin zamanında yapılması lazımdır, Yapılmayan iş gevşek olur, gevşek*, Babur's intended meaning would have been expressed more clearly. In this instance, the Uzbek text conveys the idea more precisely: *vaqtida bajarilmagan ish sust bo'ladi*.

Another aphorism:

*Ba tundi sabuk dast burdan ba tig',*

*Ba dandon g'azad pushti dasti darig'* reflects Babur's regret for hastily engaging in a battle. Babur, relying on astrologers' predictions that “victory will be yours if you fight today, as eight stars align”, rushed into battle unprepared and suffered defeat against Shaybanid Khan. Babur describes this bitter lesson through the aphorism.

This couplet has been interpreted in various ways in different sources. The critical-edition text of Boburnoma explains it as: “*Yengiltak achchig'langanda tig' bilan qo'lini kesar, so'ngra qo'li orqasini tishi bilan chaynar*” (Bobur, 2002, p. 82). In the Boburnoma adaptation, it is poetically rendered as: *G'azabdan xanjarga qo'l cho'zgan kishi, Afsus barmog'ini tishlashdir ishi* (Bobur, 2002, p. 81).

In the Turkish translation, this couplet is translated as: *Hiddetli hemen elini kılıca uzatan, peşiman olarek, elinin arkasını ısırır* (In anger, one quickly reaches for the sword; in regret, he bites the back of his hand) (Babur, 1987, p. 93).

The Turkish translation retains the general meaning but simplifies the poetic imagery. The hasty reaction and subsequent regret described in the original are effectively conveyed but lack the deeper layers of poetic nuance present in the Uzbek and Persian versions.

Original Text	Critical Text	Interpretation	Turkish Translation
Tundi sabuk	Yengiltak	Kishi	Hiddetli (angry)
Dast burdan	Qo‘lini kesadi	-	Elini uzatan (extends hand)
Tig‘	Tig‘	Xanjar	Kılıç (sword)
Ba dandon	Tishi bilan	-	-
Gazad	Chaynar	Tishlash	Isırır (bites)
Pushti dasti	Qo‘li orqasi	Barmog‘i	Elinin arkası (back of the hand)
Dorig‘	-	Afsus	Peşiman olarek (with regret)

It appears that the aphorism in the critical text has been translated literally, except for the word *darig‘* (regret), which has been omitted. In the adaptation, the poetic style has been preserved, but only the figurative meaning has been highlighted. However, *tundi sabuk* is rendered as *kishi* (person), *tig‘* as *xanjar* (dagger), and *pushti dasti* as *barmoq* (finger). Additionally, *ba dandon* (with teeth) is omitted.

In the Turkish text, several changes have also been made. First, the phrase *dast burdan* (*cuts his hand*) is altered to *elini uzatan* (*extends his hand*). Second, *tig‘* (blade) becomes *kılıç* (sword). Third, the unit *ba dandon* (*with teeth*) is not reflected in the translation.

### Conclusion

“Boburnoma” is a work written in both literary and historical-memoir genres. Such works demand great skill and diligence from the translator. The methods of transliteration, equivalence, and annotation used by R. R. Arat in the translation have proven to be very effective.

As is known from the history of translation studies, accurately conveying purely national expressions, terms, and phrases into another language is a complex issue. In this regard, we can say that R. R. Arat handled this challenge quite positively. In the translation, customs, clothing names, proverbs, and idioms unique to the specific culture have retained their impact. In some instances, the translator has transformed the meanings of words and concepts into different expressions. However, this translation remains one of the most significant works accomplished in its time.

There are three noticeable cases in the translation of proverbs: the proverb is translated literally, it is translated with a grammatical modification, or its structure is changed in translation. The translator predominantly uses the literal translation method. The proverbs cited in the work are not found in modern Turkish. Proverbs and sayings presented in poetic form are rendered in prose in the translation, limiting themselves to a prose explanation of aphorisms. This is one of the differences between the Uzbek critical text and its Turkish translation. Additionally, the Turkish translation contains proverbs, sayings, and aphorisms whose meanings are not fully conveyed or have taken on a different meaning.

In translating proverbs and idioms, it is crucial to carefully select words to preserve the figurative and proverbial qualities of the original text. To translate proverbs and idioms while maintaining their vivid imagery and meaning, it is essential to thoroughly study the unique language of the proverbs and gain a profound understanding of their logical content.

A comparative study of the nature of proverbs and idioms in the source and target languages, along with an analysis of their semantic and stylistic compatibility, facilitates an accurate and meaningful translation. By identifying parallels between the two languages and interpreting one through the lens of the other, it is possible to produce a comprehensive and faithful translation.

In Boburnoma, which serves as the focus of this research, the author skillfully employs proverbs, idioms, and phrases to depict events and phenomena. This is why the language of the work is so fluent and engaging.

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### **“BABÜRNAME” ESERİNİ TÜRK LEHÇELERİNE AKTARMA İLE İLGİLİ BAZI SORUNLAR**

**Öz:** Günümüzde küreselleşme süreci devam ederken çevirinin sadece pratik değil, aynı zamanda teorik önemi de giderek artmaktadır. Bir eser aynı anda veya farklı dönemlerde birden fazla çevirmen tarafından tekrar tekrar çevrilebilir. Bu süreçte çeviri eser daha da incelenip geliştirilmektedir. Bu makalede Baburnâme çevirilerindeki sorunlara odaklanılmıştır. Çeviride dilsel unsurların nasıl aktarıldığına özel önem verilerek çevirilerin başarıları ve eksiklikleri gösterilmiştir.

Baburnâme, dünya edebiyatının eşsiz bir şaheseri olarak kabul edilmektedir. Çevirileri, farklı milletlerin edebi mirasına paha biçilemez bir katkı sağlamıştır. Eserin dünya dillerine çevrilme

sürecinin tarihi ve kademeli gelişimini analiz etmek, çevirmenlerin orijinal metni yeniden oluşturma sürecindeki yoğun çaba ve büyük sorumluluklarını ortaya koymaktadır. Sonuç olarak, Baburnâme'nin küresel çapta tanınmasını sağlamak amacıyla kapsamlı araştırmalar gerçekleştirilmiştir. Günümüzde Baburnâme ve onun çevirilerine ait tarihî belgeler, dünyanın 23 kütüphanesinde nadir eserler olarak muhafaza edilmekte olup, bu da eserin olağanüstü değerini gözler önüne sermektedir.

**Anahtar Kelimeler:** Baburnâme, Orijinal metin, Çeviri, Atasözü, Deyim.

#### **ПРОБЛЕМЫ СВЯЗАННЫЕ С ПЕРЕВОДОМ «БАБУРНАМЕ» НА ТЮРКСКИЕ ЯЗЫКИ**

**Аннотация:** В современном мире, в условиях глобализации, перевод приобретает не только практическое, но и теоретическое значение. Один и тот же литературный труд может быть переведен несколькими переводчиками одновременно или в разные периоды. В этом процессе перевод совершенствуется и улучшается. В данной статье рассматриваются проблемы переводов Бабурнаме. Особое внимание уделено передаче языковых единиц в переводе, а также показаны достижения и недостатки переводов.

Бабурнаме признается уникальным шедевром мировой литературы. Его переводы внесли неоценимый вклад в литературное наследие различных народов. Анализ исторического и поэтапного процесса перевода произведения на мировые языки позволяет оценить сложность и значимость работы переводчиков по восстановлению оригинального текста. В результате было проведено обширное исследование, обеспечившее глобальное признание Бабурнаме. В настоящее время исторические документы, связанные с Бабурнаме и его переводами, хранятся как редкое достояние в 23 библиотеках мира, что подтверждает исключительную ценность этого произведения.

**Ключевые Слова:** Бабурнаме, Оригиналный текст, Перевод, Пословица, Фразеологизм.

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