

## LINGUOCULTURAL FEATURES OF SAJ TRANSLATIONS USED IN THE TEXT "BOBURNOMA"

Sh.Shergoziev,

PhD student, Namangan Institute of Engineering and Technology

We can see that the examples of saj used in the text of the "Boburnoma" are reflected to varying degrees in the translated texts. Below we will focus on the levels of manifestation of the art of saj used by Babur in the description of realistic events in the translations of W.Thackston, Leyden-Erskine, A.S. Beveridge. In doing so, we follow the path of scientific comparison of the examples taken from the three translation options.

This passage proves that in "Boburnoma" the author intended to tell only the truth and described the events in a realistic style based on the art of saj. In other words, Babur writes that in one battle, his supporters were bravely thrown to the enemy's front, and a prince named Kattabek, known for his bravery, was seriously wounded by an enemy soldier. At the heart of the statement that Babur defended the country with the bravery and teeth of Indian warriors, he secretly compares the Raja and the soldiers. He puts some ahead of his own army. Praises their intensity and courage. Most importantly, he makes effective use of various artistic means, especially saj, in the depiction of the same event. In this way, events, personalities, and some details are conveyed to the reader in a vivid way.

Those who went secretly to the enemy's quarters brought to Bobur the news that they had a lot of strength and were well prepared for war. We can see that the saj is extremely helpful in giving all of this with its internal psychological details. V. Rakhmonov, one of the sensitive researchers of "Boburnoma", says the following about Bobur's mastery of the arts: In "Boburnoma" one can observe many examples of fine arts - means of visual and expressive means ... The art of simile used in the text captivates the reader with both naturalness and subtlety: "Hearts opened like flowers and eyes shone like lamps" or "In the prose, there are many contradictions typical of the poetry of the poet Babur - the line of opposite meanings and the use of the inner rhyme - the method of melodic prostration"<sup>1</sup>.

Indeed, Babur makes effective use of saj in describing the mental and psychological state of his soldiers: *"Qismtoy and Shah Mansur barlos and everyone who came to Bayanadin, whether they were fearful of knowledge or fearful of the people: They praised and described the disbeliever's quarrel with cruelty and cruelty for centuries."* (Boburnoma 2002; 219). Although this passage is in fact more about the hostile side, they are superficially compared to Babur's supporters, and this aspect is reflected in the author's conclusions. **"Were they afraid of the ignorant, or were they afraid of the people"** Babur draws the reader's attention to another aspect, stating that he exaggerated the strength of the enemy. That is to say, this saj image reflects Babur's suspicion of his officials. The words fear and intimidation used in Saj represent the method of tazad within a sentence. Represents the psychology of the officers who deliver the message. But no matter which side of the ranks of the officers 'inner state of conflict, it becomes clear that they are a person of negative character. They are considered cowards if they panic because of their fear, and traitors if they get scared in order to scare. So, Babur's skill is manifested not only in the use of several works of art in one sentence (saj, tazod, eloquence, reflection), but also in the art of saj, depicting the psychology of individual individuals (messengers) and the entire mass (army).

Below we observe the extent to which the use of saj and other artistic features in this text are reflected in the translated texts.

<sup>1</sup> Rahman Wahhab. Classic word magic (collection of articles). - Tashkent: Uzbekistan, 2015. - P.178.

The text is translated by Leyden-Erskine: «*Kasimi, Shah Mansur Birlas, and every man that came from Biana, I know not whether from fear, or for the purpose of striking a panic into the people, bestowed unbounded praise on the courage and hardihood of the pagan army*» (Leyden-Erskine. Vol.II.; 275). From the analysis of the translated text, it is clear that the translator did not follow the path of the original text in the reconstruction of the saj. The sentence in «Boburnoma»: «Билмон кўрққонлариму эди, ё элни кўрқутқонлариму эди» was translated «**I know not whether from fear, or for the purpose of striking a panic into the people**» ("I don't know if it's because they're scared or because they want to scare people."). In the text of the translation, Bobur's concise idea is slightly expanded in order to be clear to the reader. An alternative version of the words is given, the sentences are not rhymed according to the rule of saj. The inclusion of additional words in the text to fully express the saj, which expresses a complex meaning, did not affect its content. Since this was not an experience in English, the translator did not seem to feel the need to express the rhyme between words in the translated text. For this reason, the deep content and psyche of the text, which we have analyzed above, is not fully reflected in the English language.

In A. Beveridge's translation: «*whether because they were themselves afraid, or whether to frighten others is not known but Qismati, Shah Mansur Barlas and all from Bianna praised and lauded the fierceness and valour of the pagan army*» (A. Beveridge; 548). This sentence is translated as «Билмон кўрққонлариму эди, ё элни кўрқутқонлариму эди» «**whether because they were themselves afraid, or whether to frighten others is not known**». It turns out that A. Beveridge, like Leyden-Erskine, also left the issue of saj open. In our opinion, although it is not possible to reflect saj in the translated text exactly as in Uzbek, it was possible to use the wide possibilities of English poetry.

In W. Thackston's translation the sentence was retranslated: «*I don't know whether it was of their own fear or whether they were trying to scare the men, but in any case Qisimtay, Shah-Mansur Barlas, and all who came from Bayana could not say enough of the audacity and ferocity of the Infidel's army*». In original the sentence: «Билмон кўрққонлариму эди, ё элни кўрқутқонлариму эди» was translated as «**I don't know whether it was of their own fear or whether they were trying to scare the men**». W. Thackston translated the saj into a rhyming form according to the English pronunciation. He managed to preserve the saj spirit in the work.

A comparative analysis of translation variants shows that in two of the English translations (Leyden-Erskine and A. Beveridge translations) the original saj art is not taken into account, the whole lexical power is focused on giving the text content. In W. Thackston's translation we see a different, that is, a positive state. At this point, it is clear that the translator realized that the details of the events were expressed in saj, and therefore used rhyming words in terms of pronunciation in the translated text. As a result, the pragmatic aspect of saj was reflected in the translated text, the crisis in the text, the imbalance in the psyche of the protagonists were reflected as far as possible. Consequently, the pragmatism of the translated text is associated not only with the exact translation of linguistic units. The arts, which express the spirit of the text, especially the pragmatic translation of saj, are also important in this regard. The occurrence of pragmatic conformity or pragmatic inconsistency is often measured by such subtleties specific to the original text. The coherence of the translated texts is also directly related to the fact that one of the events expressed in it requires another. It is in this respect that the translation of saj prose is difficult and complicated.

## References:

1. Zahiriddin Muhammad Bobur. «Boburnoma». - Tashkent: Sharq NMAK, 2002. - P.37.
2. Sarimsoqov B. Saj' // Uzbek language and literature. - Tashkent, 1971. - № 2. - B.74.
3. Sarimsoqov B. Saj in Uzbek literature. - Tashkent: Fan, 1978, - P.122.
4. Rahman Wahhab. Classic word magic (collection of articles). - Tashkent: Uzbekistan, 2015. - P.178.