

Baburnama: Translational Tones Across Languages

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Abstract: This article explores the analysis of the celebrated masterpiece "Baburnama" by multiple translators, shedding light on the concerted effort by English translators to uphold its originality and artistic essence. It examines how these translators endeavoured to maintain the work's scientific inclination alongside its artistic flair. Particularly noteworthy is their approach to translating the proverbs within the text, wherein they strived to find English equivalents closely aligned with their original meanings. This effort underscores the translators' dedication to capturing the essence of the work while making it accessible to English-speaking audiences.

1 INTRODUCTION

The work of Baburnama has been studied and translated many times by different people. The first translation was done by John Leyden William Erskine in 1826. In 1921, Anneta Susanna Beveridge tried to translate Boburnoma for the second time. The most recent translation was by Hilary Thaxton, who published it in modern English in 1996. R. M. Caldicott (1879), A. S. Beveridge (1921), F. Talbot (1909), L. King (1921), W. Textonlar (1996) also translated Baburnama into English. Among the completed translations, J. Leyden-W. Erskine, A. S. Beveridge and W. Texton were considered relatively perfect and complete by scientists. Erskine's translation was translated from Persian, and Leyden's was translated from the original language - old Uzbek (according to some sources, "Chigatai language"). Erskin's translation is commendable in every way, its quality and level, his work matches the style of the original language. In 1909, F. Talbot published the English translation of "Baburnama". Several publications were published based on this translation. In 1845, an abridged version of the Leyden-Erskine translation was published by R. M. Caldicott. In 1879, orientalist F. Talbot published the second version of this abridged edition. In 1921, L.U. King published the second edition of "Baburnama" filled with important scientific information. In this publication, the events of the interrupted years in "Baburnama" have been restored from other sources. According to N. Otajanov, the English translators tried to preserve

the originality and artistic character of the work. He also writes about the language of the translations: "In the Leyden-Erskin translation, the style is deliberately chosen to be understandable to an English reader. On the contrary, Beveridge's translation is written in a drier, scientific language. Professor Thaxton says that A.S. Beveridge's translation is similar to the students' work, all the words are the same as in the dictionary, he tried to match the Turkish (Uzbek) and English words exactly (Mamatov et al 2019). The Leyden-Erskin translation of "Baburnama" is complex and compared to the original, the number of words has increased by three to four per line. Susanna Beveridge's translation is academic in terms of its artistic style, the translations of proverbs in it are translated through an equivalent that is close to the content of proverbs in English, and this is also reflected in Leyden-Erskine. Exactly 75 years after S. Beveridge's translation, in 1996, Professor Villiers Thaxton published a perfect English translation of "Baburnama" for the third time. The publication of this translation enriched the information about the life, work and era of Babur Mirza. V. Texton paid more attention to the style of originality and the harmony of proverbs. The author used proverbs and proverbs to reveal the character of historical figures presented in "Baburnama", emotional state, attitude and opinion about the person describes the statement (Bobur et al 2019). For example; used this aphorism in relation to his servants who happened in life and were in agony;

Agar sad sol moni va-r yake roz, Biboyad raft az in koxi dilafroz.

The aphorism has the following meaning; If you live a hundred years and if you live only one day, you will have to leave this palace.

Let's see how the following sentence is expressed in the translations of J.Leyden-W.Erskine (1826), A.S.Beveridge (1921), V.Texton(1996).Translated by J.Leyden-W.Erskine: Should a man live a hundred, may a thousand years, yet at last he the translation is not finished here. In the translation of S. Beveridge: If a man lives a hundred years or a thousand years, at the last nothing..... The translation is as follows; Even if a person lives for a hundred and a thousand years, nothing has finally reached the end of the translation here.

2 METHOD

V. Texton, the last English translator who translated "Boburnoma" in 1996, managed to complete the idea intended by the author, although not completely, and was able to convey Babur's mood of pity and regret: Be it a hundred years or one day, in the end must depart from this noxious palace. The translations of Leyden-Erskine and S. Beveridge used the contrasting meaning of a hundred years or a thousand years- a hundred years or a thousand years. One hundred years changed to a hundred, one day- a thousand. The second part is completed by adding expressive meaning due to the loss of some words in the translation. Considering the above examples, it was found that the best option is to translate "If you live a hundred years and if you live only one day, you must leave this castle(Agar yuz yil va agar birgina kun yashasang xam kongil oluvchi bu qasrdan ketish kerak bolur)" as follows: Although a man lives one or a hundred years, he must leave this much-admired palace one day. Let's look at another example: In relation to the historian scholar Muhammed Khaidar Mirza: After his father was killed by an Uzbek, he came to me for three or four years, and then, asking for permission, went to Kashghar to the khan. Boz gardad ba asli xud xama chiz, Zarri sofiyu nuqravu arziz. It means: Everything, be it pure gold, silver, or lead, will always return to its original state. In this history, they say, it slipped and appeared in a good way. In the translation of J. Leyden-W. Erskine: after his father was slain by the Uzbeks he entered my service and maintained it for three or four years; he then took leave of me and went to Kashghar to the Khan; but as: But as everything returns to its original principles, Whether pure gold, silver, or tin; It is said

that he has now adopted a commendable course of life and become reformed. Susanna Beveridge translated as follows: He was in my service for three or four years after the Uzbeks slew his father, then asked leave to go Kashghar to the presence of Said Khan. "Everything goes back to its source, Pure gold, silver, or tin."

3 RESULT

People say he now lives lawfully and has found the right way. If we observe the aphorisms used in classic works, translators often use word-for-word translation and consider it the easiest way. Because in order to find suitable equivalents, it is necessary to read related works and search for sources, and this takes a lot of time. Let's look at another example from "Baburnama": "This five-day death was bad for the soul. The woman came to her word and pulled herself out of the charge of neknom. The story of this person cannot be overstated. You can't hear this stupid behavior anymore." In the sentence "This five-day death was bad for the soul", the author gives an account of the hero of the work. In the translation of John Leyden and William Erskine: "From this over-anxiety to preserve this transitory and mortal life, he left a name of infamy behind him; and, from following the suggestions of a woman, struck himself out of the list of those who have earned for themselves a glorious name. It's impossible to write any more of the transactions of such a personage, and impossible to listen any further to the recital of such and dastardly proceedings". And Susanna Beveridge "For a matter of this five-day mortal life, he died with a bad name; having entered into a woman's affairs, he withdrew himself from the circle of men of good reputation. Of such people's doings no more should be written; of acts so shameful, no more should be heard." Another proverb is used in "Boburnoma", "Qopudagini qopmasa, qariguncha qayg'urur". This proverb is very difficult to understand in terms of content. Because the essence of this proverb is that Babur did not go after the enemy with the advice of Weiss Log'ari, one of the nearby begs, and the consequence of this situation was the reason for leaving Andijan in the future, and this hurt Babur's tongue, and it was his own mistake. Leyden-Erskine translated as follows: He that does not seize what comes into his grasp. Must indulge his regret even to old age, and repent. It is as follows: "He who cannot hold his hand, regrets and struggles until he is old." A.S. Beveridge in his translation: Work must be snatched at times. Vain is the slacker's mistimed work. Hilary Thaxton

translated as follows: "If you don't seize what is at hand you will rue it until old age". "If you can't hold what is in your hand, you will regret it until you get old." There are three variants and in terms of meaning, it is strengthened in A.S. Beveridge, the meaning is expanded in Leyden Erkin, and the meaning is narrowed in Texton's translation.

4 DISCUSSION

Leyden Erskine translated the saying in "Baburnama" as "A narrow place is large to the narrow-minded," and Hilary Thaxton as "There is no noon without dawn." But Hilary Thaxton paid attention to the rhyming appearance, and the meaning of the proverb was distorted. Actually, it would be appropriate if the phrase "no equals, never make friends" is translated as "No equals, never make friends." The following comments of the English orientalist Monstuart Elphinstone about "Baburnama" and its main character are noteworthy: "These memoirs describe the life of the great Turkish king in detail; his personal feelings are free from any exaggeration and veiling. His style is simple and brave, lively and figurative. It depicts the faces, customs, and aspirations, actions of his contemporaries as clearly as a mirror. In this respect, this work is the only example of a truly historical image in Asia. Babur describes the appearance, clothes, nature, and habits of a military man, describes countries, their climate, nature, economy, art, and crafts. But the bright character of the author gives the work the most charm." (Elphinstone has also remarked about it thus- "Almost the only piece of real history in Asia.") Besides, the description of Babur regarding friends and foes, his emotional reaction to individuals and circumstances, natural beauty of mountains, rivers, forests, and flowers is very much absorbing which credits his biography as a piece of literature. In "Baburnama," Alisher Navoi used the expression "Mizoji nozuk," and this reader comes to the conclusion that Alisher Navoi has a sensitive nature and his mood changes quickly.

5 CONCLUSION

In the English translation (in Leyden-Erskine): Ali Sher Beg was celebrated for the elegance of his manners. Lucas White King's article on the Leyden-Erskine work describes the 1826 English translation as "complete and attractive". In Babur's time, he says,

sharp intellect, knowledge of the works of Persian classical writers, the art of rubaiyat and rubaikhan were valued more than any heroism and courage. Babur wrote Rubaiyats in very difficult times, sad ghazals were written in dangerous and difficult times, he composed melodies for them and rested. William Erskine collaborated with John Leyden in "Baburnama". (After Leyden's death, Erskine completed the work by replacing his unfinished translation with a new translation). In Erskine's preface, Zahiruddin Muhammad Babur said that he was extremely satisfied with the story he had written, and that he sent a copy of the work from India to Kabul at the end of his life. After Babur's death, "Baburnama" gained a lot of attention and fame in the palaces of Delhi and Agra, and it is also reported that Humayun copied this book with his own hand after his accession to the throne and before his death. The history of Leyden-Erskine's English translation has been a fruitful work of exploration, frustration, and hope.

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