

## USING LEXICON TRANSFORMATION IN THE TRANSLATION OF TOPONYMS

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### ANNOTATION

How similar original text in the turkmanishtranslation of toponyms, monuments, historical place and period in the novel of Pirimkul Kadirov "Starry nights" ("Yulduzlitunlar"), achievement and deficiency in describing the names of places, the methods of transcription and translation which was appeared while translation are analyzed in this article. Furthermore, it is given free definition of extra historical and geographic facts translating the names of places in the translation of toponyms using transcription and transliteration based on comparative-comparative components by the translator. Enriching the image and description of events in the passages related to toponyms, combining the geographical location of mountains, rivers, castles, cities and towns, villages with natural landscapes, as well as artistic painting in the image is also analyzed.

**Key words:** Pirimkul Kadirov, Sh. Choriyev, translator, toponyms, historical truth, translation, literature, the art of translation, lingua-poetic, lingua-stylistic analysis.

### INTRODUCTION

The study of historicisms, archaisms, exploring the issue of recreating the color of the national and historical period plays an important role scientifically and theoretically .Multiple translated copies of a work and different translation options are created over the time, the translations are perfected and the research created on them serves to improve the quality of the translation while serving each generation. the traditions, past and present, indelible people of a certain nation will gain universal recognition through the translated literature. Proof of our point is the fact that only one work "Boburnoma" was translated into English ten times, or the poems of Alisher Navoi, Babur's ghazals, Temur's charters were translated into world languages. it is also worth mentioning the work of world-renowned translators such as Janusz Krzyzowski of Poland (translator of Navoi and Babur's works), Maria Filipova-Hadjini of Bulgaria (author and translator of a special book dedicated to Uzbekistan), Gary Dick of Canada (translator of Lisonut-tayr), Morii Kaeni of Japan, translator of Navoi Dennis Daly (translator of Navoi ghazals), British Carol Ermakova (translator of "Days gone by", editor of E. Azam's novels and short stories), American scholar Mark Reese (translated "Days gone by" into English in 2019, worked on the translation for 15 years). Because these statements prove once again that the history of Central Asia, the glorious past of the great Turan, the Timurid period, our classical literature, the period of the Awakening in the East, the great sources which connect the past and the present, and scientific and artistic works attract the world.

### MAIN BODY

It is known that the folk writer of Uzbekistan Pirimkul Kadyrov is a master author of short stories and novels in our literature, interpreting the glorious history of Amir Temur,

Gavharshod Begim, king and poet Bobur Mirzo and his sons in both historical and artistic ways. Especially, historical novel "Starry Nights"- dedicated to the life and work of Babur, who was widely recognized as a "charming person", "a typical representative of the Renaissance" plays an important role in his work. We can find the names of many toponyms or magnificent historical monuments that are closely related to the Timurid's period in the novel because of the author's historical novel. But how accurate or complete is this situation reflected in the translation? It is noteworthy that in translating the names of historical places, the Turkmen translator has taken a very careful approach to each historical term and phrase, that is, with *lingua poetic*, *lingua stylistic* analysis and interpretation. According to studies and claims of the translators, it is enough complex to translate historical novels, and the translator is required to know, study, and, in general, to be specially prepared for the historical facts described in the historical work, the historical figures and the layers of history associated with the words, sentences, and phrases used in their speech. If we focus on this side of translation field, capability, hesitation, deficiency in certain places of the translator appear obviously. The translator must give the landscape of the period or obsolete words, historical terms, cast patterns and historical toponyms related to that period, that's to say historical place names should be proper to the original, except some phonetic changes in the toponyms. Therefore, lexical units in the process of translation in one language are transformed into another language. The following lexical transformations are used in the translation process:

- Transcription and transliteration: in transcription the pronunciation of the word is restored, and in transliteration its graphic form is restored;
- Concretization (clarification - giving a broad meaning in the original in a narrow sense);
- Generalization (generalization - the replacement of a narrow word in the original with a broad generalizing word in translation);
- Modulation (strengthening the meaning of the original lexical unit in translation);

Furthermore, we observed that the translator mainly used the method of transcription and transliteration in the example of the names of historical places used by the author in the example of the text of the novel "Starry Nights" translated into Turkmen. In this case, we will try to show some passages from the text, examples of images on the basis of historical-comparative aspect method, how well the method of transcription and transliteration has justified itself, how skillfully the translator translated toponyms with a creative-individual approach to this method. It is fruitful that the translator tried to achieve precision in the translation of such events, even he added some extra names of historical places. From our point of view, this helps the reader to imagine the names of the historical places where the events took place or the historical scene, like holding a mirror to the reader's hand. Let's compare, in Uzbek: "Ubaydulla Sultan's army, which had travelled extensively in the **Kyzylkum** and knew its heights, and which occupied the most suitable places for cavalry in a place called **Lake Malik**, again used the method of filling, folded the two wings of Bobur's army and passed behind him" (Ю.Т. 421).

In Turkmen: "Ubaydullah Sultan pointed his finger like a finger at each of his heels. He broke into a place called **Lake Malik**, and Bobur was coming to the field, and with that intention he was able to settle between **Khairabat and Garagolu**, where he was able to squeeze the two wings of Bobur's army and turn around. (Ў.Г.393).

If we rely on the information given in scientific sources, the military conflict between Ubaydullah and Babur on April 28, 1512 is called the Battle of Lake Malik. “On the shores of Lake Malik in Bukhara's Khayrabad district, Ubaydulla suddenly attacked Sultan Babur. Due to the defeat in this battle, in the spring of 1512, Central Asia completely fell out of the hands of the Timurids and again became obedient to the Shaybanids. The battle between the Shaybani and Babur is called Kuli Malik in the history.”

The name of the sand and the name of the lake occur in the passage above. That's to say, Kyzylqum and Lake Malik. As it can be seen, Sh. Choriyev used the principles of phonetic and stylistic proportion in order to image the names of both places in turkmen language. The translator identified where exactly happened the scene of striking Ubaydullah to Babur's army and gave the names of places which were not mentioned in the original text in order to give clear information to the Turkmen reader. As an example, there is no such a place between Khayrobod and KOrakul in the original text. However, the translator Sh.Choriyev mentioned these two historical places using another historical sources in order to inform the Turkmen reader about the historical battle. Of course, the translator read and analyzed “Tarikhi Rashidiy” written by Mirzo Haydar and he used as a basis historical memoir novel “Boburnoma” by Bobur in order to create translation of “Starry nights” by the author Pirmkul Kadirov. That's why Sh. Choriyev could image historical places which were not mentioned in the original novel and which were not opposite to the reality in the translation of Turkmen language clearly. So we can say that the translator was able to clarify the historical events and historical spirit in the works by translating the names of such regions as Khayrabad and Karakul, which were not given in the original. According to analysis above we do not mean that the author P. Kadyrov avoided to rely on historical reality or based on history. actually, to say by the author "in order not to be mistaken in this piece of work which is the product of 30 years it must be used the exact historical facts and "Boburnoma". P.Kadyrov was able to draw Such episodes like historical events, areas which events took place, the view, and images of wars. Our studies show also the translator was able to show phrases which were not expressed in the original text in order to make the novel colorful and emotional, not only relying on chronicles and facts. As if the Turkmen translator understood that "elegant literature" is, in the words of the great Chulpon, "the history of the emotional heart", the word is in a real work of art, that is, tried to give.

We have obtained by our researches that the translator was able to demonstrate his style and skill in translating not only certain evidence and consistency in the naming of historical place names, but also some cast phrases that were not originally given to make the images in the novel more impressive and colorful. For example,

**In the original text:** "Bobur have known that **the luck brings luck more and more**. After occupying **Samarkand, Urgut, Sughd and castle of Dabusiya** denied Shayboni and confessed authority of Babur. Today's news is handing over **Karshi and Ghuzor** from shayboni". (**Омад ҳам бир келса, кўша-кўша бўлиб келипини** Бобур энди билмоқда эди. **Самарқанд** унинг кўлига ўтгандан кейин бу ёғи **Ургут**, у ёғи **Сўғд** ва **Дабусия** қалъаси бирин-кетин Шайбонийхоннинг ихтиёридан чиқиб, Бобурнинг ҳокимиятини тан олди. Мана бугун **Карши** ва **Ғузор**дан хушхабар келди – бу шаҳарлар Шайбонийхон қўйган доруғаларни қувибди".) (238)



**In the Turkmen version:** “Just as calamity does not come together, when it comes to happiness, it comes in pairs. According to Babur's life-style, he comes to his neck with a bang. Bobur is now gone. After the conquest of **Samarkand** by Sheibani, both the **Urgut** in **Gundokar**, the **Soghd** and **Dabusian** khanates in the west, renounced Sheibani and declared their willingness to be at Babur's disposal. Today, good news came from both Karshi and Guzar - they chased Shaibani's stitches with a dog”. (Беланың бир болуп гелмейши ялы, патлығам геленде гоша-гошадан гелйәр. Бабыр дурмушың бу едасыны гере-гере, өз герденинде чеке-чеке гелйәр. Бабырыңқы хем хәзир угрунады. Самаркандты Шейбанының әлинден гаңрып аландан соң, гундокардакы Ургут, гунбатардакы Согд хем Дабусия ханлыклары-да, Шейбаныдан йуз өврүп, Бабырың ыгтыярында болмага мейилликлерини мәлим этдилер. Бу гүн болса Гаршыдан хем Гузардан хош хабарлар келди – олар Шейбанының дикмелерини ызына ит салып ковуцдырлар”)(215)

We can know according to comparisons given above that the translator added artistic insertion to the description of the work via translating the phrase of “**Омад хам бир келса, кўша-кўша бўлиб келиши**” as “Беланың бир болуп гелмейши ялы, патлығам геленде гоша-гошадан гелйәр”. The phrase of “**ызына ит салып ковуцдырлар**” was added referring to shaiboni's troop by the translator and it shows that the interpreter approached the event from a specific emotional point of view. In the original text the author gave the names of places like Urgut, Soghd, and Dabusiya generally. In the translation the translator gave geographical information about those places where exactly situated, sunset or sunrise sides. However, here the translator also made another minor defeat, and this is the fact that the fortresses of Urgut, Sogd and Dabusia were given as khanates. However, it should be noted that in the process of translating the following parts of the work, the translator corrected this mistake and gave the term castle in the form of a gala.

**In the original text:** “At one corner of the clear spring sky the most famous fortress between Samarkand and Bukhara - Dabusiya Fortress is standing beautifully. In the late autumn, when the fortress handed over from the Shaibanikhan and passed to Babur, his army retreated to Bukhara and was in a difficult situation.” (“Тиниқ баҳор осмонининг бир четида Самарканд билан Бухоро оралиғининг энг машхур кўрғони бўлган Дабусия қалъаси савлат тўкиб турибди. Кеч кузда бу қалъа хам Шайбонийхоннинг қўлидан чиқиб, Бобурга ўтиб кетганда кўшини Бухорога чекиниб оғир аҳволга тушиб қолган эди”) (247)

**In the Turkmen version:** “Dabusia, one of the most famous fortresses between Samarkand and Bukhara, which sits under the blue sky of the spring (! The fortress of Dabusia spoke to Sheibanykhan inside, saying that it was like a duranok on the mountain until it was created by human hands. Now the khan was in a good mood and his kidneys were bent. In the fall of last year, when this gala passed into Babur's control, it was snowing like a velin, the khan's face, and his speech was as if his tongue had been sucked out of his throat. At that time, it was almost as if he had a shower, and he had a Bukhara at his disposal”. (“Бахарың гөк асманының астында йыгрылып отуран, Самарканд билен Бухараның арасындак иң мешхур галаларың бири болан Дабусия галасы (!Дабусия – бу демир гала диймек. Зияведдин дийилйән йерде хәзирем бу галаның харабалыклары бар.) Шу махал ханың аягының астында яйылып ятырды. Дабусия галасы адам эли билен дөредилен чаклаңрак дагада меңземән дуранок дийип, Шейбаныхан ичини геплетди. Хәзир ханың кейпи чагды,

бөвреги бөкуп дурды. Гечен йылың гүйзүнде бу гала Бабурың ыгытырына геченде велин, ханың йүзүндөк гар ягярды, дили гөмейинден согрулан ялы гепләси геленокды. Шол вақтлар онуң дүшен гүни меңки болсун диер ялы дәлди, ыгытырында бир **Бухара** галыңды”) (227)

It is clear that except appearing proportion with original in giving the names of historical places, the translator could harmonize describing the image of the shaiboni's sipirit by stable compounds and colorful images in detail and The Dabusiya Fortress likened to a small man-made mountain (Дабусия галасы адам эли билен дөредилен чаклаңрак дагада меңземән), a stable combination that does not exist in the original text. And it is as if the reader was secretly preparing for the next military confrontation between Shaibanikhan and Babur via giving phrases like “... ханың кейпи чагды, бөвреги бөкуп дурды, ханың йүзүндөк гар ягярды, дили гөмейинден согрулан ялы гепләси геленокды. Шол вақтлар онуң дүшен гүни меңки болсун диер ялы дәлди” in the translation. The quote from the novel was broadened in the translation. We assign this situation not as a defeat of turkmenish translation, but the achievement of the translation. Because the translator translated the novel with full of joy. If we approach the style of Professor G. Salomov, who created a special school in the science of translation studies, in fact, the content of the text, which consists of only two sentences, is expressed in Turkmen in a more detailed and colorful way through ten sentences. This process is called modulation in translation sphere. “Modulation is a method of reinforcing the meaning of a lexical unit in a translation. In a transformation, the cause-and-effect relationship is usually expressed in a broad sense, and the logical connection between them is always maintained.”

Hundreds of historical and geographical place names found in the text of the novel, the names of historical monuments have been translated by the translator through the method of transcription and transliteration, and in some places on the basis of the phonetic principle. The translator adds additional geographical and historical facts in naming the original places, and enriches the description of the images and events in the passages related to toponyms, harmonizes the geographical location of mountains, rivers, castles, towns and villages with the landscape, and paints the picture side by side. We have analyzed above that the piece of artistic expositive phrase turned out to be more dyed. We considered it to be compared again because of the translator's mistake of describing historical view.

#### **In the Original Text:**

”Bobur have known that **the luck brings luck more and more**. After occupying **Samarkand, Urgut, Sughd and castle of Dabusiya** denied Shayboni and confessed authority of Babur. Today's news is handing over **Karshi and Ghuzor** from shayboni”. (“**Омад ҳам бир келса, кўша-кўша бўлиб келишини** Бобур энди билмоқда эди. **Самарқанд** унинг қўлига ўтгандан кейин бу ёғи **Ургут, у ёғи Сўғд ва Дабусия қалъаси** бирин-кетин Шайбонийхоннинг ихтиёридан чиқиб, Бобурнинг ҳокимиятини тан олди. Мана бугун **Қарши** ва **Ғузордан** хушхабар келди – бу шаҳарлар Шайбонийхон қўйган доруғаларни қувибди”). (238)

#### **In the Turkmen version:**

“**Just as calamity does not come together, when it comes to happiness, it comes in pairs**. According to Babur's life-style, he comes to his neck with a bang. Bobur is now gone. After the conquest of **Samarkand** by Sheibani, both the **Urgut in Gundokar, the Soghd and Dabusian**

khanates in the west, renounced Sheibani and declared their willingness to be at Babur's disposal. Today, good news came from both Karshi and Guzar - they chased Shaibani's stitches with a dog". (Беланың бир болуп гелмейши ялы, шатлығам геленде гоша-гошадан гелйәр. Бабыр дурмушың бу едасыны гөре-гөре, өз герденинде чеке-чеке гелйәр. Бабырыңқы хем хәзир угрунады. Самаркандты Шейбанының әлинден гаңрып аландан соң, гундокардакы Ургут, гунбатардакы Согд хем Дабусия ханлыктары-да, Шейбаныдан йуз өврүп, Бабырың ыгытырында болмага мейилликлерини мәлим этдилер. Бу гүн болса Гаршыдан хем Гузардан хош хабарлар келди – олар Шейбанының дикмелерини ызына ит салып ковуцдырлар")(215)

Though, according to the scientific sources, "The **fortress** is a defying building, enormous and durable. It is protected by thick walls (pipes) and towers (towers), which are provided with firing holes. The walls are additionally surrounded with a trench filled with water". Furthermore: " Refugees Shohbek and Mukim could not get in the fortress of kandahor".("Bobuenoma" 211)

As we can see, the fortresses, which in fact passed from the at the disposal of Shaibanikhan to the disposal of Mirzo Babur, in translation have become a khanate that does not correspond to the situation in the historical period. However, the concept of khanate is a general term used in relation to the states of the Bukhara Emirate, Khiva Khanate and Kokand Khanate, which existed in Central Asia in the early eighteenth, late nineteenth and early twentieth centuries. The Khiva and Kokand khanates were ruled by a khan, and the Bukhara emirate was ruled by an amir. Their management system is explained by the fact that their management system structure is basically similar to each other, except for some different titles and positions that differ from each other. It is generally accepted in science that the above state associations are called khanates, and the period in which they exist is called the period of khanates in the scientific literature. It is clear from our data that in this passage under analysis, the translator replaced the concept of the word castle with the concept of khanate, and as a result of the change, the reader was partially uncertain in understanding the historical period. , it is natural for the average reader to ask what kind of khanate Urgut, Sogd, Dabusia were since the period of Babur's rule in Central Asia dates back to two or three centuries before the khanate.

We have observed some inaduate places like mistaking to exchange the names of the places:

#### **In the Original Text:**

He remembered the line of his ghazal, which he had begun to write in Kuksaroy: Then, as he rode all day on horseback, he continued that ghazal in his mind. (152)

Кўксаройда ёза бошлаган ғазалининг "Не кун бўлғай висолингга мени дил хаста етгаймен" деган сатри эсига тушди. Сўнг от устида кун бўйи йўл юриб бораётиб, хаёлан ўша ғазалини давом эттирди. (152)

#### **In the russian translation:**

Стоял на холме, он вспомнил газель, которую начал сочинять во дворце Бустан-сарая... Потом на коне целый день он пытался продолжить эту газель...(136)

As we can see Kuksaroy turned into Bustan-saray in the translation. Y. Surovsev might mistaken or approach that Bobur Mirzo who occupied Samarkand stayed in Bustansaroy as a



personal room and composed there. But the translator is always required to be consistent with the original – adequacy when giving such place in the process of translation. In this regard, we consider it appropriate to cite the following views of the teacher translator, literary scholar Ibrahim Gafurov on approaches to translation:

What point of view should translation be approached from? This is very crucial. They are many and various today:

1. Creative approach;
2. Philological approach;
3. Aesthetic approach;
4. Linguistic approach; ...

The approaches differ from each other. However, no matter what the approach, no matter which way, no matter which method you choose, their success can only be achieved on the basis of science. This is a solid base for any translator". From our perspective, there was an error in naming Kuksaroy and Bostansaroy due to the fact that the Russian translator neglected the reference point mentioned by the translator I. Gafurov. The translator has given the describing a broader, more detailed, more vivid description of the original image, slightly confusing the place names in the original in our following example. Let's compare:

"Father and the son had a lively discussion and even they did not know how they reached the **arch**. Then, as they sat in a pleasant room which the windows of it opened onto Mount Kabul, Humayun took a piece of paper and a pen on his hands. And wrote a couplet of poem in Baburi letters invented by his father:

If you don't have the letters of the Turks, Bobur,  
It is not Baburi's letters, it is letters of Sighnok "(434)

#### In the Turkmanish Version:

Аталы-огул гүррүңе гызып, **Кэбиле** етенлерини-де дуйман галдылар. Оларың сөхбети шәхердәки көшкде хем довам этди. Олар пенжиреси **Шахы-Кэбил** дагларына тарап ачылың гиң хем арасса ховалы **отагда гижәниң бир вагтына чәнли ич дөкушдилер, гөвүнлериң посуны ачдылар**. Хумаюн бирден элине галам алып, Бабырың әлипбийинде какасының шу сетирлерини кагаза гечирди:

Түрклериң өз хаты ёк, нәтсин Бабыр бичәре!  
Сыгнак хатындан алып, хат этсин Бабыр бичәре. (407-б)

This passage is from the novel called "Kobul. The overflowing river is looking for a stream". Babur, who had established a strong government in Kabul but had repeatedly failed to achieve his goal by marching on India with the idea of expanding the frontier of the kingdom, naturally resorted to drunkenness like other Timurid princes out of despair and defeat. Bobur who was about to go to following likewise party in Kabul came back to the arch (even apologize from beks) in order to have conversation with Humoyun who was witness to avant-garde, sniper exercises. Although events taking place in Kabul in this case the translator translated : "Father and the son had a lively discussion and even they did not know how they reached the **arch**" as "Аталы-огул гүррүңе гызып, **Кэбиле** етенлерини-де дуйман галдылар." Naturally, the reader is confused by this kind of inconsistency in the place names in the system of events. (We did not analyze its function because we focused in detail on the toponym Ark On page 135 of the

dissertation) However, the translator felt deeply the sincere and warm bond between father and his son, how boundless Bobur's fatherly duty and love which were expressed by pirimkul Kadyrov, as a result he was able to express the author's purpose more effectively by using the expressions of "гижәниң бир вагтына чәнли ич дөкушдилер, гөвүнлериң посуны ачдылар". It is clear from the comparisons that in the process of applying the transcription method in the translation of place names, the translator tried to convey to the Turkmen reader not only the form compatibility, phonetic differences, but also as colorful and detailed drawings as possible about the historical geographical area, toponyms. As a result, historical color in originality and translation was balanced.

**In the original text:** "The cavalry turned towards the **Garden Square(Bog'i Maydon)** before reaching the **Obirahmat stream**. Fifteen years ago, the Garden Square, which was very prosperous and famous in the time of Ulugbek, was neglected during the Shaybanid period, its internal canals were closed, and many trees withered due to lack of water. Many drops of paint fell from the ceiling of the two-story **porcelain (Chinniuxona)**." (414)

"Отлиқлар **Обирахмат ариғи**га етмай **Боғи Майдон** томонга бурилдилар. Улуғбек замонида жуда обод ва машхур бўлган бундан ўн беш йил олдин ҳам файзлик турган **Боғи Майдон** шайбонийлар даврида қаровсиз қолиб, ички ариқлари бекилиб кетган, сувсизликдан кўпгина дарахтлар қуриб қолган эди. Икки қаватли нақшин кўшк **Чиннийхона**нинг шифтидан томчилар ўтиб ажойиб расмларнинг анчаси ўнгиб кетган эди". (414)

**In the turkmanish version:**

"Атлылар **Абырахмет ябына** етмән **Багымейдана** тарап совулдылар. Бу бир Улуғбек заманында **Мавераннахрын** иң хай-хайлы, иң реже берлен гөзел бағларының бири сайылярды, йөне Шайбаны хан дөврүнде оңа иди ыссыват эден болмады, яплардан сув гелмеси кесилди, дарахтларың көпүси гурады, Ики ганатлы нагышлар билен безелең **Чиннихана көшгүниң** депесинден ягыш гечип, ажайып безеглериң көпүси заяланды". (385)

In the above passage there are the names of the stream "Obirahmat" and the names of "Garden Square", Chinnikhona pavilion. The names of these places are correctly expressed in Turkmen. The translator even points out that it is the most famous place in Movarounnahr, which is not found in the original in order to convey the popularity and prosperity of the Garden Square to the Turkmen reader.

## SUMMARY

Thus, history when translating the names of geographical and historical places in the original text, the translator was also aware of the historical events, the architectural, beautification, and construction works typical of this period, which were stamped on the pieces of. It is noteworthy that while most translators often resort to the literal method of translation in this type of translation of information related to geographical area, toponyms, in the style of the translator Shodurdi Choriev the literal translation is in sync with the free translation method. Therefore, "In translation, it is important to give meaning, not words. It is therefore demanded to avoid literal translation. But sometimes there is also the possibility of literal translation, that is, the original - literally translates into the language of translation. It is necessary to take



such an opportunity. Because literal translation is a legal phenomenon in certain cases. In free translation, the translator's style prevails over the author's style. He changes, shortens, adds originality to it as he wanted. Sometimes he rewrites the original in his own words, keeping the content and style. ”

In short, the historical monuments (madrassas, pavilions, palaces) found in the text of the historical novel, the geographical areas, in general, the reproduction of place names in the translation is also a process that requires seriousness and precision from the translator. Since the motive of the work is directly related to the events, of course, the law of conveying place names in the translation in accordance with the original text is not only a complete understanding of the text, but also historical, geographical, ethnographic, socio-political knowledge.

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