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THE ENGLISH TRANSLATION VERSIONS OF PHRASEOLOGICAL UNITS OF «BABURNAMA»

Abstract. The *Baburnama* is widely recognized as a significant work of world literature and a key monument of Uzbek literary heritage, offering valuable material for translation studies, particularly in relation to stylistic features and translation strategies. Despite extensive research, the rendering of culturally marked phraseological units in its translations remains insufficiently explored. The present study aims to conduct a comparative analysis of phraseological units associated with the lexeme *ko'ngil* ('heart/mind') in the original text of the *Baburnama* and their equivalents in the Russian translation and three English translations by John Leyden (1826), A. S. Beveridge (1921), and W. Thackston (1996). The research employs a qualitative comparative method focusing on semantic, stylistic, and cultural aspects of translation. The findings reveal that translators apply a range of strategies, including literal translation, semantic substitution, and contextual adaptation, which vary in their ability to preserve the national-cultural specificity of the source text. The study demonstrates that differences in translation approaches reflect both the translators' individual styles and the historical context of translation. The results contribute to a deeper understanding of phraseological translation and highlight the challenges of conveying culturally embedded meanings across languages.

Key words: «Baburnama», *ko'ngil*-soul, original text, interpretation, Russian-English translation, phraseological units.

Introduction

When speaking of *ko'ngil* in original text «Baburnama», it may seem somewhat inappropriate to classify among somatic phraseological units. This is because the term *ko'ngil* can also be understood as an expression denoting a spiritual, emotional or abstract concept at its core. The concept of *ko'ngil* primarily refers to a general notion tied to human psychology, evaluating a person's character, worldview, and mentality.

However, despite its abstract nature in the Uzbek language, *ko'ngil* is conceptually associated with a specific part of the human body, namely the heart. This implicit somatic localization allows it to be considered within the category of somatic phraseological units, particularly in translation.

From this perspective, English translations provide a clear illustration of this shift, as many equivalents explicitly employ the lexeme *heart*. In English, phraseological units related to *ko'ngil* form a large group. For example: *from the heart* – от всей души / *chin qalbdan*; one's heart goes out to smth – душа не лежит к чему-либо / *ko'ngli* (biror narsaga) *bormaslik*; is eager of smth – сильно желать чего-либо / *ko'nglini* (biror narsaga) *qo'ymoq*; – страстно желать что либо, possess one's soul in patients – запастись терпением [1].

Although phraseological units have been examined in Russian–English translation studies, no comprehensive comparative analysis has yet been conducted on phraseological units within the lexical-semantic field of *ko'ngil* in the *Baburnama*, particularly in English–Uzbek translations. This gap highlights an underexplored area in translation studies and underscores the need for focused research in this domain.

The concept of *ko'ngil* is semantically rich and encompasses a wide spectrum of emotional and psychological states, including mood, fear, emotional tension, and other affective experiences. In the classical text of the *Baburnama*, phraseological units associated with *dil*, *qalb*, *yurak*, and especially *ko'ngil* are actively employed, reflecting the central role of this concept in expressing inner states and attitudes.

The conceptual sphere of *ko'ngil* thus covers a broad range of meanings, which are realized through various phraseological units, such as:

- *hazin ko'ngul* (melancholy heart/mind);
- *ko'ngul bermoq* (to give one's heart / to take an interest);
- *ko'nglida ne dog'larkim yo'q* (a heart free from any stain / a clear conscience);
- *ko'ngli tilamoq* (to love with);
- *ko'nglug'a shubha kechmoq* (doubt to creep into one's heart /to suspect);
- *ko'ngluga kechurmoq* (to think about).

These phraseological units, used by the author, serve to reveal the emotional feature of a hero. They arise in connection with various characters and in various events and situations. Indeed, it would not be an exaggeration to say that the author himself is the true “hero of «*ko'ngil*» in «*Baburnama*». The issue of *ko'ngil* being reflected in its diverse meanings becomes even more clearly visible in the following illustration. The *ko'ngil* associated with the author's state of mind in «*Baburnama*» struggles from the beginning to the end of the work with the *dil*, *yurak*, *qalb*, conscience and experiences of the hereafter; it is even refined through his thoughts, worldview and systematic analysis – polished by the experiences of the *qalb*.

Materials and Methods

This study applies a comparative and descriptive methodology to analyze the English translation versions of phraseological units in *Baburnama*. The primary source is the original Chagatai (Old Uzbek) text, with reference to the modern Uzbek and Russian editions for semantic clarification. The English translations examined include those by Leyden, Beveridge, and Thackston.

Phraseological units were identified through continuous sampling based on semantic cohesion, structural stability, and figurative meaning, in accordance with established principles of phraseological theory. The selected units were analyzed in their textual context to determine their semantic and stylistic functions.

A comparative analysis was conducted to assess translation strategies, including full equivalence, partial equivalence, descriptive translation, contextual substitution, and omission. The degree of semantic accuracy, preservation of imagery, and transfer of cultural specificity were evaluated. The methodological framework integrates approaches from comparative linguistics, phraseology, and translation studies to ensure systematic analysis of equivalence and intercultural adaptation.

Results and Discussion

These historical events are reflected in phraseological units that vividly construct the images of warrior rulers and arise naturally within specific narrative contexts. This demonstrates the author's exceptional mastery of language and stylistic expression.

The phraseological unit *ko'ngul bermoq* is used in modern literary language with the meaning of «to fall in love», but this is not the case in «*Baburnama*». In fact, it describes a relationship

between a man (the situation with Mirzakhan) and is employed in the sense of «to cheer up» or «to raise one's spirits». We will shed light on this phenomenon through information about Ahmad Qosim Kohbur, one of the author's begs:

Ahmad Qosim Ko'hubur was a beg who actively participated in the political events of Babur's era. When Babur captured Samarkand, Abulqosim Kohbur sent his brother Ahmad Qosim to assist him. After Babur was defeated by Shaybani Khan and forced to abandon Samarkand, Ahmad Qosim Ko'hubur obtained permission from him to go to Uratapa, and later joined Ahmad Tanbal (1501). For some time he served in Akhsi under Shaykh Bayazid, the brother of Ahmad Tanbal. Subsequently, he returned to Babur's side (1504-1505). When Babur arrived in Hisar, Ahmad Qosim Ko'hubur was with him.

After Babur seized control of the Kabul province, he set out for Khurasan with the sons of Sultan Husayn to fight against Shaybani Khan, entrusting the administration of the province to Ahmad Qasim Ko'hubur, Ahmad Yusuf, Babayi Pashoghari, and Muhibali Qorchi. In 1506, when Mirzakhan and Muhammad Husayn Kuragan rebelled and besieged Kabul, Babur's begs held the fortress firmly in their hands. After Babur returned, the rebellion was suppressed. To capture the fugitive Mirzokhan and bring him back, Babur dispatched a detachment led by Ahmad Qasim Ko'hubur [2].

The emperor's act of cheering up a guilty person who had risen in rebellion against him, and helping him overcome his fear, is manifested in the following example through the phraseological unit: «...**Men aning bilan ko'ngul berdim, ko'nglig'a yetkuzib tasalli berdim**».

*Ahmad Qosim Ko'hubur va yana ba'zi bir necha yigitnikim, Mirzoxonning so'ngicha yiborib edi, Qarg'a buloq pushtalarida Mirzoxong'a yetarlar, qocha olmas, ilik tebratguncha quvvat va jur'ati ham yo'q edi, olib keldilar. Men eski devonxonaning sharqi-shimoliy sorig'i ayvonida o'lturub erdim, men dedimki, **kel ko'rushaling**. Oldarag'ondin yukunub kelguncha ikki qatla yiqildi, ko'rushgandin so'ng, yonimda o'lturg'uzub, **ko'ngul berdim** [3].*

Ko'ngul bermoq is not only a phraseological unit in the original text, but it has also retained its expressive power in interpretation (in modern Uzbek).

– *Mirzoxonning ortidan yuborilgan Ahmad Qosim ko'hubur (tog'kesar) va yana bir necha yigitlar Qarg'abuloq qirlarida Mirzoxonga yetadilar. U qocha ham olmasdi, qo'l ko'tarishga ham quvvat va jur'ati yo'q edi, olib keldilar. Men eski devonxonaning sharqi-shimoliy tomonidagi ayvonda o'tirgandim. Men: «**Kel ko'rishaylik**», dedim. Dovdiraganidan egilib kelguncha ikki marta yiqildi. Ko'rishgandan so'ng, yonimda o'tqazib, **ko'nglini ko'tardim** [4].*

The Russian translation of this example of faithfulness also vividly expresses the essence of authenticity.

– Ахмед Касим Кухбур и те несколько йигитов, которые были посланы вслед Мирзахану, настигли его у холмов Карга Булака. Он не мог бежать и не имел ни силы, ни смелости, чтобы пошевелить рукой. Его привели [ко мне]. Я сидел в старом здании дивана, под портиком, на северо-восточной стороне. «**Подойди сюда, поздороваемся!**» – сказал я. Мирзахан до того растерялся, что, прежде чем подойти и преклонить колени, два раза упал. Поздоровавшись с ним, я посадил его с собою рядом и **ободрил**. Принесли питье. Чтобы рассеять страх Мирзахана, я сначала выпил сам, потом дал ему [4].

From the translations, it is evident that *ko'ngul berdim* is rendered as a simple verbal phrase in the sense of «I cheered (him) up» (*ободрил – ko'nglini ko'tardim*). In the Russian translation, although it is not a phraseological unit, the phrase «**Подойди сюда, поздороваемся!**» («Come here, let's greet each other!») adequately reflects the original utterance *kel ko'rushaling* («let us greet warmly»). However, in the English translations, a certain deviation from the meaning of the original is also noticeable. Evidence of this can be observed below the English versions. We compare with the specific quotes the original text made by John Leyden, A.S. Beveridge and Wh. Thackston.

*Ahmad Qosim Ko'hubur va yana ba'zi bir necha yigitnikim, Mirzoxonning so'ngicha yiborib edi, Qarg'a buloq pushtalarida Mirzoxong'a yetarlar, qocha olmas, ilik tebratguncha quvvat va jur'ati ham yo'q edi, olib keldilar. Men eski devonxonaning sharqi-shimoliy sorig'i ayvonida o'lturub erdim, men dedimki, **kel ko'rushaling**. Oldarag'ondin yukunub kelguncha ikki qatla yiqildi, ko'rushgandin so'ng, yonimda o'lturg'uzub, **ko'ngul berdim**.*

J. Leyden and W. Erskine translated the given extract this way: *Ahmed Kasim Kuhber and the party who were sent in pursuit of Khan Mirza, overtook him among the hillocks of **Kurghe-Yelak**. He was unable to flee and had neither strength nor courage enough to fight. They took him prisoner and brought him before me. I was sitting in the old Divankhaneh (or Hall of Audience), in a portico on its north-east side, when he was brought. **I said, «come and embrace me»**. From the agitation in which he was, he fell twice before he could come up and make his obeisance. After we had saluted, I seated him at my side and **spoke encouragingly to him** [5].*

First, translators have altered personal names from the original: Mirzaxon has been changed to Khan Mirza; there are also other aspects, such as place names: **Qarg'a buloq** → **Kuruk-Yelek**; devonxona → **Divankhaneh** (with the parenthetical addition *or Hall of Audience – or a hall for spectators or reception*) and **ayvon** has been rendered as *portico*.

The phrase we are focusing on, *ko'ngul berdim* translated as *spoke encouragingly to him* – i.e., «I spoke to him in a way that raised his spirits». No footnotes or explanations are provided for the place names, nor are they italicized. The original passage appears in A.S. Beveridge's translation as follows:

«When he came, I spoke encouragingly to him in the Aywan of the Divankhaneh at Kuruk-Delek, and gave him a royal reception» [6].

In terms of discussion, this rendering omits the second part of the original phrase (*ko'nglig'a yetkuzib tasalli berdim* — «I comforted him fully to his heart's content»), thereby reducing the emotional intensity conveyed by *ko'ngul bermoq*. Moreover, it replaces culturally specific terms such as *ayvon*, *devonxona*, and *Qarg'a buloq* with either Persianized or generalized English equivalents, without providing clarification. As a result, the translation becomes distanced from both the linguistic texture and the psychological nuance of Babur's original expression.

Ahmad-i-qasim Kohbur and the his band of warriors sent in pursuit of Mirza Khan, overtook him in the low hills of **Qargha-yilak**, not able even to run away, without heart or force to stir a finger! They took him, and brought him to where I sat in the north-east porch of the old Court-house. Said I to him, «**Come! Lets have a look at one another**» (*kurushaling*) but twice before he could bent the knee and come forward, he fell down through agitation. When we had looked at one another, I placed him by my side **to give him heart**, and I drank first of the sherbet brought in, in order to remove his fears [6].

In Beveridge's A.S. translation, the phraseological unit *ko'ngul bermoq* is explained in a footnote as the literal «**to give him heart**». If this English expression is translated word-for-word back into Uzbek, it becomes «**unga yurak bermoq**» (literally «to give him a heart»), which is completely unnatural and even illogical in Uzbek. In the target language (English), however, «**to give someone heart**» idiomatically means «**qalbga taskin bermoq**» («to bring comfort to the heart») or «**dalda bermoq, ko'nglini ko'tarib ruhlantirmoq**» («to encourage and lift the spirits»).

A.S. Beveridge's rendering the sentence «**I drank first of the sherbet brought in**» as «**Keltirilgan sharbatni birinchi o'zim ichdim**» is reinterpreted in the target language as «**berilgan sharbatni avval men ichdim**» («I myself drank the sherbet that had been served first»). This adaptation fits both meaning and form into the grammatical and stylistic system of English. It demonstrates that every translator first «rewrites» the original in their own language; the pragmatic factors of translation play a decisive role here. While recreating the content of the work, the translator circles around the meaning they have personally grasped, pays close attention to the processes and word meanings connected with the events, reworks them in their mind, then transfers them into their own language, and finally the result appears in their written speech.

A.S. Beveridge also fails to convey the true cultural value and deep meaning of Babur's warm invitation «**kel ko'rishaling**» in the context of the relationship between Babur and Mirzaxan. She renders it incorrectly as «**Come! Let's have a look at one another**», which in Uzbek would sound like «**Kel! Bir-birimizga qaraylikchi**» or «**ko'rishaylik**» a superficial and emotionally flat version that completely loses the original connotation of heartfelt reconciliation, mutual forgiveness and the restoration of trust after rebellion. How the recreation of the original meaning reflected in Wheeler

Thackston's translation can be seen in the following example (to be continued with Thackston's specific rendering of the same passage):

Ahmad Qasim Kohbur and the few other warriors who had been sent in pursuit of Mirza Khan caught up with him in the hills of **Qargha Yaylagh**. He was unable to flee; indeed, he did not have the strength or the audacity to wave his hand. They seized him and brought him in to me while I was seated in the portico on the northeastern side of the old *divankhana*. «**Come**», I said, «**let us see each other**» In his confusion, he stumbled twice by the time he knelt and came forward. After our interview, I had him sit beside me **to give him courage**. I had sherbet brought; to lessen his fear, I tasted the sherbet first, then offered it to him [7].

W. Thackston has translated the original phrase *ko'ngul berdim* as the infinitive **to give him courage** – through *unga dalda berish* – yet the realia and values in the original, such as *kel ko'rushaling*, are not fully reflected in his translation either. Let us once again recall the translations of the three original examples: *qo'lini ko'tarishga na kuchi va na dadilligi (jur'ati) bor edi*, *ko'ngul berdim*, and *kel ko'rushaling* as rendered by J. Leyden and W. Erskine:

W. Thackston translates the original phrase *ko'ngul berdim* using the infinitive «**to give him courage**» (i.e., «*unga dalda bermoq*» – to encourage him / to inspire courage). However, the cultural realia and deep value of «*kel ko'rushaling*» are not fully reflected in his translation either. Let us once again recall the three original sentences: *Qo'lini ko'tarishga na kuchi va na dadilligi (jur'ati) bor edi*, *ko'ngul berdim*. *Kel ko'rushaling* and compare their renderings in the translations by J. Leyden and W. Erskine:

1. was unable to flee, and had neither strength nor courage enough to fight – *na kuchi, va na jasorati bor*;

2. I said, «**come and embrace me**».

3. Spoke encouragingly to him by S. Beveridge:

1. Not able even to run away, without heart or force to stir a finger!

2. «**Come! Lets have a look at one another**» (*kurushaling*).

3. to give him heart – *qalbiga (yuragiga) taskin berish uchun*. W. Thackston.

1. He did not have the strength or the audacity to wave his hand.

2. «**Come**», I said, «**let us see each other**».

3. to give him courage.

Above mentioned the translations, it is clear that the English versions by J. Leyden and W. Erskine are closer to the original. The translators' efforts to develop their own translation style while ensuring semantic adequacy are evident. Although none of the three variants contain outright errors in rendering the phraseological unit itself, striking deficiencies are clearly visible in the translation of the culturally loaded expression *ko'rishmoq* (the act of mutual face-to-face reconciliation), as well as in personal names, place names, and other lexemes adjacent to the sentence. This demonstrates that cultural values are fully comprehensible only to native speakers of the source language, and that achieving an adequate rendering of phraseological units is an extremely complex task. As for the original passage, we would translate it into English as follows:

Ahmad Qasim Kohbur and the few cavalymen who were sent in pursuit of Mirzakhan caught up with him in the hills of **Kargha Bulak**. He could not run away and had neither the strength nor the courage to skirmish. He was brought to me where I sat in the old *divankhana* (headquarter) under the portico, on the northeast side. «**Come! And let's get each other saluted!**» – I said. Mirzakhan was so confused and fell down two times before coming up and kneeling. Having been greeted, I sat him next to me and **encouraged**. They brought a drink. To dispel Mirzakhan's fear, I drank it myself first, then gave it to him.

Conclusion

The Baburnama demonstrates an exceptional richness of phraseological expressions that embody deep cultural and conceptual meanings. The process of comparatively analyzing its translations reveals a complex and interconnected set of challenges, where the resolution of one translation issue often leads to further questions and interpretive difficulties.

The analysis shows that equivalents of phraseological units frequently vary across translations, reflecting different interpretive strategies and linguistic constraints. This variability highlights the distinctive nature of the Turkic linguistic system, characterized by semantic nuance, cultural embeddedness, and multilayered expressiveness, which resists direct one-to-one correspondence in other languages. Consequently, the translation of such phraseological units requires not only linguistic competence but also a deep understanding of cultural and conceptual frameworks.

Drawing on the examples discussed above, it becomes possible to establish a coherent and semantically complete interpretation: when selecting passages from the original text, particular attention should be paid to the presence and prominence of phraseological units, while the selected material should form a logically structured and self-contained analytical unit.

In order to ensure the reliability of the analysis, it is appropriate to employ a descriptive method, similar to that used in the Babur Encyclopedia, which allows for the systematic presentation of information supported by authentic textual examples and phraseological evidence.

The proposed translation variants may serve as a valuable resource for translators engaged in rendering other works of classical literature into English, assisting in the selection of adequate equivalents and the achievement of semantic and cultural accuracy. Furthermore, they offer useful material for future research, as the Baburnama and its translations continue to represent an inexhaustible source for scholarly investigation.

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«БАБЫРНАМА» ШЫҒАРМАСЫНДАҒЫ ФРАЗЕОЛОГИЯЛЫҚ БІРЛІКТЕРДІҢ АҒЫЛШЫН ТІЛІНЕ АУДАРЫЛУ РЕПРЕЗЕНТАЦИЯСЫ

Аңдатпа. «Бабурнама» бүгінде әлем әдебиетінің мұрасына айналған және өзбек әдебиетінің тамаша үлгісі болып саналатын шығарма. Ол қазіргі күнге дейін шешімі зерттеліп жатқан аударма саласындағы бірқатар мәселелерді – шығарма стилін, оның аударма тарихын және аудармашылардың өзіндік аудару

стильдерін қалыптастыру сынды мәселелерін шешуге үлкен үлес қосқан. Бұл тек құнды туынды ғана емес, оның аудармалары да әртүрлі мақсаттардағы зерттеулер жұмысын жүргізу үшін нағыз білім көзі болып табылады. Мақалада «Бабырнама» шығармасында қолданылған ko'ngil («жүрек/көңіл») лексемасына қатысты фразеологиялық бірліктерге және олардың өзбек тіліндегі түпнұсқасындағы, орыс тіліндегі аудармасына және ағылшын тіліндегі Джон Лейден (1826), А.С.Бевеидж (1921) және У.Текстон (1996) аудармаларына салыстырмалы талдау жасалған. Сонымен қатар фразеологиялық бірліктердің ұлттық-мәдени ерекшеліктері мен олардың аударма саласында қалай көрініс табатындығы қарастырылып, автордың өзіндік аудару стиліне сілтеме жасалады.

Кілт сөздер: «Бабырнама», ko'ngil–жан, түпнұсқа, мәтін, интерпретациясы, орыс-ағылшын тіліндегі аударма, фразеологиялық бірлік.

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РЕПРЕЗЕНТАЦИЯ ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦ ПРОИЗВЕДЕНИЯ «БАБУРНАМА» В АНГЛИЙСКОМ ПЕРЕВОДЕ

Аннотация. «Бабурнаме» уже давно стало достоянием мировой литературы; это выдающийся образец узбекской словесности и произведение, внесшее значительный вклад в решение проблем переводоведения, которые остаются актуальными и сегодня. Среди них – изучение стиля произведения, истории его переводов и индивидуальных особенностей переводчиков.

Данное произведение представляет собой не только ценность само по себе, но и в своих переводах служит богатым источником для научных исследований различной направленности.

В статье представлен сравнительный анализ фразеологических единиц с лексемой ko'ngil (сердце / душа) употреблённых в Бабурнаме, и их передачи в оригинале на узбекском языке, в русском переводе и в трёх английских версиях – Джона Лейдена (1826), А.С. Бевеидж (1921) и У. Текстона (1996).

Анализируются национально-культурные особенности фразеологических единиц и проблемы их отражения в переводе; при этом в ряде случаев отмечаются особенности индивидуального стиля переводчиков.

Ключевые слова: «Бабурнаме», ko'ngil – душа, оригинальный текст, интерпретация, русско-английский перевод, фразеологические единицы.

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