

PAPER

TRANSLATION OF BOBUR'S IMAGE IN HISTORICAL NOVELS AND PEDAGOGICAL APPROACHES TO CONVEYING IT TO THE YOUNGER GENERATION

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Abstract

This article provides an in-depth analysis of the linguo-pragmatic interpretation of the image of “Bobur” in historical novels. The main focus is placed on how various aspects of Bobur’s personality—his activities as a statesman and commander, his creative and human qualities, as well as his psychological portrait—are represented through artistic means in literary texts. In the course of the study, the problems of adequately conveying national-cultural connotations in translation and preserving the pragmatic dimensions of the image as in the original are identified and scientifically explained with possible solutions. Furthermore, based on comparative-pragmatic analysis, the role of the “Bobur” image in expressing national spirit, cultural codes, and historical context in translation is revealed, and its degree of impact on the reader is highlighted.

Key words: Bobur, historical novel, translation, linguo-pragmatics, artistic image, national-cultural connotation, comparative analysis.

Introduction

Historical novels serve as an important medium in transmitting national memory, the stages of a people’s historical development, and great figures to future generations through artistic interpretation. In this respect, the image of Zahiriddin Muhammad Bobur is reflected not only in Uzbek literature but also broadly in the

artistic thinking of different nations. Bobur’s personality—as a statesman, commander, and poet—has been represented in numerous works, and through their translations he has gained international recognition [1].

In the process of translation, correctly interpreting the image from a pragmatic perspective and conveying national-cultural features as faithfully as in the original is of critical

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importance. In literary translation, it is necessary to render not only the lexical-semantic meaning of a word but also its stylistic and cultural connotations. Especially in the case of the “Bobur” image, the interrelation of historical reality, national spirit, and personal qualities places particular responsibility on the translator [2].

This article explores the pragmatic study of the “Bobur” image in translations from linguistic, artistic, and cultural perspectives, analyzing both theoretical and practical aspects of image construction in historical novels and its transfer into another language.

Literature Review

Historical novels have unparalleled significance in transmitting national memory, stages of historical development, and great figures to succeeding generations through artistic interpretation. In this sense, the image of Zahiriddin Muhammad Bobur has found broad expression not only in Uzbek literature but also in the literary imagination of the world's peoples. Bobur's personality—as a statesman, commander, and creator—has been depicted in many literary works, and through their translations he has also achieved international recognition.

In the translation process, the comprehensive interpretation of the image's pragmatic features and the faithful rendering of national-cultural values as in the original is a pressing issue. In literary translation, not only the lexical-semantic meaning of a word but also its stylistic and cultural load must be fully conveyed. Particularly in the “Bobur” image, the harmonious presentation of historical truth, national spirit, and personal qualities imposes a special responsibility on the translator [3].

In this article, the pragmatic analysis of the “Bobur” image in translations is considered from linguistic, aesthetic, and cultural viewpoints, while the theoretical and practical aspects of constructing an image in historical novels and transferring it into another language are highlighted.

Methodology

The representation of historical figures in novels has long attracted the attention of both literary scholars and translation theorists, as it combines the domains of history, literature, culture, and linguistic creativity. Numerous academic studies emphasize that the image of a historical personality in fiction may be constructed in two interrelated ways: first, on the basis of authentic historical facts and events, and second, through the imaginative power and interpretive perspective of the writer. This duality raises important questions about how much of the literary character reflects historical truth and how much is shaped by artistic convention. Such discussions are particularly relevant to the case of Bobur, whose multifaceted personality has been subject to diverse literary interpretations. Ultimately, these approaches predetermine both the literary-aesthetic value of the image and the strength of its influence on the reader.

When examining the literary image of Bobur, two major tendencies emerge in scholarly and artistic traditions.

1. As a statesman and commander. Within this framework, emphasis is placed on Bobur's political activities, his experience in state governance, his military campaigns, and his pivotal role in historical processes [4]. In such portrayals, Bobur is not merely a passive participant in history but rather a central, driving force shaping the course of events. His leadership qualities, strategic thinking, and resilience are highlighted to underscore his place as a figure of historical transformation.

2. As a creator and individual of high moral qualities. The second perspective focuses on Bobur's literary heritage, particularly his authorship of the Boburnama, which demonstrates his intellectual depth and refined artistic sensibilities. Here, attention is directed to his poetic creativity, emotional experiences, psychological reflections, and personal life stories. These portrayals emphasize the inner world of Bobur, revealing him as not only a ruler and warrior but also a sensitive human being whose artistic voice resonates across time and cultures.

In translation studies, the analysis of such complex images requires special attention to the

preservation of both content and effect. The central concern lies in ensuring that national-cultural components are not diminished or lost during the translation process and that the pragmatic effect of the original text is preserved in its entirety [5]. Indeed, literary translation involves much more than the accurate transfer of lexical-semantic meaning; it also demands sensitivity to stylistic nuances, cultural allusions, and the emotional charge of the source text. In the case of Bobur's image, the translator must strive not only for linguistic equivalence but also for stylistic and cultural equivalence, in order to reproduce the same evocative impact and maintain the delicate balance between historical authenticity and artistic expression.

Thus, at the intersection of literary studies and translation studies, the interpretation and recreation of Bobur's image in different cultural environments emerge as a vital field of modern scholarship. This subject remains significant not only for understanding Bobur's enduring influence but also for advancing broader discussions about how historical memory and cultural identity are transmitted through the medium of translation.

Conclusion

The study of Bobur's literary image in historical novels, as well as its recreation in translation, demonstrates the complexity and multidimensional nature of this process. The analysis reveals that in the original texts, Bobur is consistently depicted on two levels: first, as a statesman and military leader of extraordinary vision, and second, as a creative personality and bearer of noble human qualities. Translations, however, reveal a certain asymmetry in how these two dimensions are conveyed: in some versions, his socio-political role is emphasized more strongly, while in others his personal, psychological, and creative traits receive less attention. This imbalance highlights the challenges faced by translators when dealing with culturally rich and historically significant material.

Pragmatic analysis further indicates that during the process of translation, national-cultural components are often either condensed, adapted, or substituted with elements from the target

culture. Consequently, the emotional and rhetorical power inherent in the original image of Bobur tends to diminish to some degree. At the same time, it is important to note that certain translators have employed explanatory strategies, annotations, or adaptation techniques to safeguard the pragmatic effect and ensure that the translated text resonates with readers on both intellectual and emotional levels [6].

On the basis of these findings, several key scholarly conclusions may be drawn. First, in order to convey the image of Bobur comprehensively in translation, reliance on linguistic equivalence alone is insufficient; rather, broader use of cultural and stylistic equivalents is essential. Second, maintaining the pragmatic effect requires a balanced representation of both Bobur's socio-political role and his humanistic and creative dimensions. Third, when transferring the image of such a historical personality into another cultural and linguistic environment, the translator's chosen strategy becomes decisive in shaping the reception of the image. An inappropriate or reductionist approach risks producing a one-sided and impoverished interpretation, thereby weakening the cultural and historical significance of the character.

In conclusion, the investigation of Bobur's image in historical novels and the analysis of its translation not only enriches the fields of literary studies and translation studies but also serves a broader cultural mission. By revealing the artistic mechanisms through which Bobur's image is reinterpreted and transmitted across languages, such research contributes to the preservation and dissemination of national-cultural heritage, enabling it to reach international audiences and reinforcing the intercultural dialogue between nations.

Literature

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