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Research Article

Lexical and Semantic Features of Forms of Address in The Translation of Historical Works

Submission Date: February 16, 2025, Accepted Date: March 15, 2025,

Published Date: April 14, 2025

Crossref doi: <https://doi.org/10.37547/ijasr-05-04-05>

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ABSTRACT

This article discusses forms of address and how they are reflected in translations into Hindi. It analyzes the rendering of address forms in the Hindi translations of Pirmqul Qodirov's "Yulduzli tunlar" (Starry Nights) and Odil Yoqubov's "Ulug'bek xazinasi" (Ulug'bek's Treasure). Special attention is paid to the strategies used by the translator and the methods applied in conveying these culturally specific elements. The article also cites the opinions of various scholars on how to approach the translation of historically archaic vocabulary in literary works. For the purposes of this study, the Hindi translations of the aforementioned works by Sudhir Kumar Mathur were selected and analyzed. The strengths and shortcomings of these translations are discussed in detail.

KEYWORDS

Translation, Hindi language, transliteration, equivalence, original text, historical color, forms of address.

INTRODUCTION

As is well known, the primary function of language is communication, which is impossible without forms of address. Address is a socio-logical phenomenon, and its forms emerge through the use of linguistic units in speech. Many core functions of language are in one way or another connected to address. This concept is broad and may be studied from linguistic, translational, and other perspectives.



Among Uzbek linguists who have explored this topic are Sh. Iskandarova, N. Ahmedova, Z. Akbarova, S. Mo'minov, while notable researchers in the fields of Hindi and Urdu linguistics include Z.M. Dimshits, T.E. Katenina, K. Guru, and Safarmo Tolibi [9, p.105].

In her dissertation titled "A Comparative Study of Forms of Address in Korean and Uzbek Discourse", D.Sh. Ashirbayeva offers a comprehensive analysis of the communicative and functional features of address forms in Korean and Uzbek, highlighting their semantic and pragmatic aspects through various examples [3, p.7].

M.A. Umarova, in her dissertation "The Expression of National Color in the Urdu Translations of 20th Century Uzbek Prose Works", also touches upon forms of address. In the chapter titled "The Expression of National Color in Literary Translations through Curses, Blessings, Praise, and Forms of Address", she discusses the complexity and distinctiveness of translating these units.

In Z.A. Akbarova's dissertation "Forms of Address in the Uzbek Language and Their Linguistic Study", address forms are categorized into specific groups and their psycholinguistic functions are examined in detail with numerous examples. Similarly, N.Sh. Ahmedova, in her work "A Semantic-Connotative Study of Forms of Address in the Uzbek Language", offers a thorough scientific analysis of the connotative meanings and functions of address forms, emphasizing that in both everyday speech and literary texts, such forms may refer not only to people but also to animate or inanimate entities.

Forms of address also possess unique features in translation. In the book "Untranslatability in Translation" by Vlahov and Florin, a section is devoted to forms of address, where they are classified as follows:

1. Polite, neutral forms: tovarishch – comrade, molodoy chelovek – young man, madam, sir, gospodin – mister.
2. Based on social position/status: tovarishch-voditel – comrade driver, doctor, general, pasha, afandi, your grace, count, maestro, pane.
3. Kinship or close relationships: mother, mommy, father, cousin, namesake, compatriot.
4. Usual expressions: sudar, janob, dear sir.
5. Emotionally expressive: my daughter, darling, dear, my friend.
6. Calls or exclamations, including animal calls: hello, hey, kiska, pussy.

Regarding the translation of address-related terms, the following point must be emphasized: "Words related to address may embody national color and thus constitute genuine realia. In such cases, they must



be preserved through transliteration. When such expressions do not carry national coloring but are traditionally used in certain contexts, they are considered ‘false realia’ and can be translated using functional equivalents or analogs” [1, p.224].

In this article, we explore the representation in translation of various types of address forms: those tied to polite norms, social rank or societal status, kinship and intimacy, as well as emotional-expressive contexts.

In both novels, respectful address forms such as xonim xazrat, hazrat begim, mulla, otaxon, movlono, taqsir, hazrat, mirzam, janob are used appropriately and reflected in translation as follows: Movlono [6.541] – मौलाना [16.568], janob [6.80] – janab [6.90], hazrat xonim [6.143] – वालिदा मालिका साहिबा [16.165], mulla [6.83] – साहीब [16.94].

In the article, it was revealed that the word taqsir was translated in three different ways: In the first sentence, taqsir was translated as अब्बाजान, in the second sentence – इज्जतदार, and in the third – ख्वाजा.

If we consider the dictionary meanings of these words: अब्बाजान [5.112] means "to address a senior person with respect", इज्जतदार [4.226] means "respected", and ख्वाजा [5.434] means "sir, master".

These terms are contextually appropriate for taqsir, which [13.145] refers to a respectful form of address to officials, wealthy individuals, and religious scholars.

At this point, we recall the views of Sh. Sirojiddinov and G. Odilova regarding the translation of address forms: “One word may be used in different forms in various contexts. For example, the Uzbek word ona can be translated into English as mother, into German as Mutter, into Russian as mama, and into Turkish as anne. However, translating the word volida as mother, Mutter, mama, or anne would diminish the solemn tone and profound respect embedded in it. In historical films, a palace doorkeeper would announce the arrival of a shah's mother by loudly proclaiming: ‘Podshohi olam! Volidangiz tashrif buyurdilar!’ (O King of the World! Your mother has arrived!). If instead he said, ‘Podshohim, onangiz keldilar!’ (My king, your mother has come), the core meaning may remain, but the level of reverence toward the queen mother and the shah is diminished in the audience’s perception. Such unwritten moral and ethical nuances cannot be conveyed with precision in translations across languages.” [7.82–83]

Address forms according to social status and professional role

During communication, the speaker often addresses the listener by their profession, rank, or title. In linguistics, such forms of address referring to a person’s profession, position, or function are known as identificative nomination [3.87].

In the novels Yulduzli tunlar and Ulug'bek xazinasi, we encounter address terms indicating one's profession, position, or duty such as: a'lohazrat, davlatpanoh, amirim, janob tabib, janob memor, janob bek, janob dorug'a.

Example:

Mavlono Muhiddin og'ir xasta emish, davlatpanoh! [10.13] “मौलाना मुहिद्दीन को बुलवाने हरकारा भेज दिया ?” “हरकारे लौट आये हैं, शहंशाह।” “क्या कहते हैं ?” “मालूम पड़ा कि मौलाना मुहिद्दीन की तबीयत बहुत खराब है, शहंशाह।” [15.18] In this sentence, the word davlatpanoh is translated as शहंशाह, used as a form of address to the king, Mirzo Ulug'bek.

Another example: Nechuk gungday qotib qolding? So'zla! – A'lohazratlari avf etsinlar. Siz shahriyori falak-iqtidorni xushnud qiladurg'on xabar keltirmadim. [10.21] “क्यों पड़े हुए हो उठो!” Husayn knelt down calmly. “कहने की हिम्मत नहीं होती, हुजूर.... खबर बुरी है...” [15.21]

Here, shahriyori falak-iqtidor refers to Mirzo Ulug'bek and is explained in the original as ulug' shoh (great king). In translation, it appears as हुजूर. While हुजूर [5.814] in Hindi conveys general respect and not just for a king, Hindi offers more specific royal forms such as आलम-पनाह, जनाब-आली. The term A'lohazratlari was omitted in translation.

Another example: Shavkatli amirim! Siz men faqirga ishonmaysiz. Bilamen. [10.224] “मेरे खुदावंद अमीर मैं जानता हूँ कि आपको अपने वफ़ादार गुलाम पर एतबार नहीं है।” [15.230]

Here, shavkatli amirim is translated as मेरे खुदावंद अमीर.

Shavkatli [13.930] in Uzbek conveys "highly respected, dignified", while खुदावंद [4.427] in Hindi means "master, sir, respected". So the translation is accurate and contextually appropriate.

Additional address terms referring to profession or title include: janob tabib [6.130] – हकिम सहिब [16.149], janob me'mor [6.16] – माहिरे तामीरात [16.19], janob dorug'a [6.16] – हुजूर [16.22], bek [6.80] – बेग, वजिरे आजम [16.96].

Forms of Address Based on Kinship and Close Relationships

In the historical novel, address forms related to this group such as volidam, onajon, jiyon, tog'oyim, inim, egachim, ota, enajon, etc., have been rendered into Hindi as follows:

Tog'a [6.296] – मामूजान [16.311], Egachim [6.261] – सगी बहन [6.273], Ota [6.539] – मेरे वालिद [16.566], Jiyon [6.295] – मामूजान [16.311], Enajon [10.28] – मां [15.33], Ona [6.85] – वालिदा साहिबा [16.96], Bobojon [5.74] – दादा [16.541]

In Uzbek discourse, ota is a widely used form of address. Additionally, one can observe that even older, familiar individuals may be addressed as ota. In historical novels, terms such as valine'mat, padari buzrukvor, and ota are used to refer to fathers.

“Humoyun, I have not heard you call me ‘father’ yet.” Humoyun: “Padari buzrukvor!” [6.539] हुमायूँ, आपने अरसे से मुझे अता कहकर नहीं पुकारा [16.566]

In this sentence, Humoyun addresses his father as padari buzrukvor. In the translation, the word अता is transliterated, with a footnote explaining it as मेरे वालिद. Princes and princesses raised in royal courts address their fathers as Your Majesty, My Lord, Padari buzrukvorim, etc. In the translation, these are rendered as हुजूर आली, अजीम शाह, वालिद, respectively. Since the prince is addressing his royal father, the translator has appropriately selected these forms. In contrast, a commoner addressing his father uses the term आब्बा [15.282], which is borrowed from Arabic and means “father.”

In Uzbek, the words ona, ena, oyi, buvi, acha, opa, volida are used to mean “the woman who gave birth to me.” Among these, ona is predominant in literary language, while the others belong to various dialects. For example: In Tashkent – opa, oyi, In Jizzakh – aya, In Samarkand – opa, biy, In Fergana – buva, aya [3.69]

“Don’t rush, my lord. First, let us gain the blessing of my respected mother.” [6.85]

This sentence’s onam hazratlari (my respected mother) is translated into Hindi as वालिदा साहिबा [16.96]. Since the reference is to Babur’s mother, a queen, the translator has rightfully avoided the simpler मां, opting for a more dignified term.

In other instances, such as in Ulughbek’s Treasure, when Ali Qushchi is speaking with his mother and affectionately calls her enajon, the translator uses मां. Through this, the translator effectively demonstrates



the difference in forms of address for queens and commoners' mothers, reflecting the variation in address norms among royal figures and ordinary citizens.

Emotionally Expressive Forms of Address

Emotionally charged terms of address such as qizim, bo'talog'im, azizim, shunqorlarim, begim, bekam are translated as follows: Qizim [10.248] – बेटी [15.282], Bo'talog'im [10.28] – लाइले [15.33], Shunqorlarim [6.240] – मेरे उकाहो [16.249], Begim [6.260] – बेगम [16.273], Bekam [10.228] – खानुम [15.270], Xonim [6.29] – खानम [10.248]

In Ulughbek's Treasure, Ali Qushchi's mother calls her son bo'talog'im (my little darling) as a term of endearment. This word is translated into Hindi as लाइले, which means "my beloved, my cherished one."

Since both historical novels revolve around the reigns of Babur and Ulughbek, it is only natural that forms of address directed toward monarchs and rulers frequently appear. Here, the authors' linguistic richness plays a vital role. Both Pirimqul Qodirov and Odil Yoqubov effectively employ royal forms of address such as valine'mat, davlatpanoh, olampanoh, amirzodam, shahriyori falak-iqtidor, amirim, oliy hazratlari, hazratim, mirzam.

CONCLUSION

This article examined the rendering of address terms in translation. We analyzed how terms of address used according to politeness level, social status, and interpersonal relationships were translated into Hindi. In some cases, we observed that single address words in Uzbek were translated using two or three words or compound expressions. Furthermore, the use of synonymous expressions in translation added to the realism of the text. Such translation strategies, which account for cultural and linguistic differences between the two nations, help preserve the aesthetic and emotional value of the original work.

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