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## Comparative Analysis of English Translations of Izofa-Based Toponyms in The Baburnama: The Case of Garden Names

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**Abstract:** The Izofa Based Garden Names of Baburnama in English Translations: Looking into Some Major Tranlations from the English Translations of the Bokhari Background The aim of this study is to investigate izafa based garden names in the Baburnama throughout major english translations and to see what has been gained and what has been lost in that process. While this memoir of Babur is famous for matters of its history and culture, its toponyms are some of the least understood in aspects of language and poems. This chasm is also apparent in the translation of garden names, which not only have semantic value but also cultural meaning. The research is based on three significant English translations by J. Leyden & W. Erskine, Annette Beveridge, and W. Thackston. The methodology involves a comparative analysis concentrating on structural form, semantic equivalence, and the extent to which each translation captures the same poetical essence of the original Persian Tajik izafa construction. The examination reveals that transliterated forms similar to Bagh i Banafsha or Bagh i Shimal preserve the style of the original text, whereas complete translations such as Violet Garden or North Garden promise instant comprehension but lose cultural context. Other renderings, like Beveridge's Bagh i bulandi or Thackston's Bagh i Dulday, change meaning entirely and stand apart from the relationship of original intent. These results show that the translators determine how readers of English interpret the cultural and aesthetic complexities of the Baburnama. The paper concludes that the more faithfulness preserving of method, maintaining the balance of linguistic authenticity and semantic clarity. Such findings allow insights into translation studies and help us better understand Babur's cultural milieu.

**Keywords:** Baburnama, izafas, garden names, translation theory, J.Leyden-V.Erskine, Annette Beveridge, W.Thackston

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### 1. Introduction

The creation of gardens and the practice of horticulture rank among the greatest discoveries in the history of human civilization. Since the earliest times, humankind has regarded the garden as a symbol of life and abundance. The gardens founded by our great ancestors, Amir Temur and Zahiriddin Muhammad Babur, occupy a special place in the history of world horticulture. The Conqueror (Sohibqiron) proudly declared: "I have a garden that stretches from Bukhara to Samarkand." He also used to say: "Whether you are a king or a beggar, create a garden — one day you will taste its fruits."

Concerning the gardens built around the capital of the mighty empire by Amir Temur, the historian Abu Tohir Khoja Samarqandi wrote: "In Samarkand, the gardens constructed by Amir Temur Kuragan were so magnificent that even the Gulistan of Eram might envy them; there were seven in total" [1].

The first was the Baghi Shimol (The North Garden), located to the north of Samarkand, within the walls of Qiyomat. The second was the Baghi Baland (The High Garden). The third, Baghi Behisht (the Garden of Paradise). The fourth, the Baghi Chinor

(The Garden of Plane Tree) — both situated to the east of the city. The fifth was the Baghi Dilkusho, lying to the south of Konigil. Konigil itself stood on the bank of the Kohak River and was renowned as one of the most beautiful and charming places of Samarkand [2]. The sixth was the Baghi Zoghon, positioned to the north of the Shovdor district. The seventh was the Baghi Jahonnamo, located in the Anhor district near the foothills, to the south of Samarkand.

Zahiriddin Muhammad Babur's Baburnama is an invaluable source of its time, portraying with remarkable precision and keen observation the nature, culture, and history of Central Asia, Afghanistan, India, and other regions. Several aspects occupy a special place in the work: First, the description of nature. Babur generates an extraordinary sense of place, providing regular accounts of the natural riches of the regions he traversed and detailed descriptions of the characteristics of the lands. The manifold flora is preserved in a vivid record and depicting the pictures of mountain, river, garden and tree beauty. For instance, the Baburnama is used as primary reference about the climate and vegetation of the land it describes i.e., India, and to mention the singularities of its nature. Secondly, the cultures and customs of different regions. Babur offers a higher high quality description of the tradition, traditions and regular existence of peoples in the lands he inhabited and governed over. Such as: The rituals and deep-rooted heritage of India [3]. The ancient traditions of Central Asia and the architectural monuments associated with them. Third, historical accounts. Babur narrates in detail the historical events of his campaigns and reign, including: His childhood years in the Ferghana Valley. The conquest of Afghanistan and his expeditions into India. The political and cultural heritage of the descendants of Amir Timur (the Conqueror). Fourth, Gardens and the Art of Horticulture. In the Baburnama, descriptions of gardens hold a special place. Through his portrayal of the gardens he founded including the Baghi Dilkusho, the Baghi Khilvat, the Baghi Zoghon, and the Baghi Shamol Babur expressed both his refined taste and his deep love of nature [4]. These garden names acquire their unique meanings through izofa constructions.

## 2. Results and Discussion

In what follows, we examine the izofa-based toponyms found in the work. The Baburnama alone contains more than twenty garden names, all of which appear in the form of Persian-Tajik izofa compounds [5].

Table 1. Izofa-Based Toponyms in *Baburnama*

Original text (2002 by Vahob Rahmon)	J.Leyden-Erskin (1826)	Susannah Beveredge (1921)	W.Thackston (1996)
Боғи Бинафша	the Bagh-e- Benefsheh (Violet garden)	the Violet-garden	The Bagh-i-Banafsha ["Violet Garden"]
Боғи Бўлду	Bagh-e-Boldi (Or the Perfect Garden)	the Bagh-i-bulandi	Bagh-i-Dulday "Duiday's Garden
Боғи Шамо	the Bagh-e- Shemal (or Northern Garden)	the Bagh-i-shamal (North Garden)	The Bagh-i-Shimal

We have analyzed several of these garden names.

The case of "Bagh-i Binafsha" (The Garden of the Violet) is particularly significant, as its examination in the original and in the translations plays an important role in studying

the extent to which semantic and poetic elements have been preserved in the rendering of garden names. Let us now analyze how this name appears in each translation:

In original text: **Боғи Бинафша** : Чоршанба куни зилқаъда ойининг ғуррасида Қобилининг ғўри жомиди ҳолис бориб, сабухий қилдим. Сўнгра мажлис аъзолари бирни-иккита келишди. Офтоб ётганда Боғи Бинафшага бориб, ҳавз тарафида ичилди. Туш бўлганда уйқулатиб, намози пешин яна адо этилди

Izofa construction: “Bagh-i” (garden) and “Binafsha” (violet flower) are linked through the izofa. Semantic meaning: It conveys the sense of “Garden of the Violet.”

In the translation by John Leyden and William Erskine: Чоршанба куни зилқаъда ойининг ғуррасида Қобилининг ғўри жомиди ҳолис бориб, сабухий қилдим. Сўнгра мажлис аъзолари бирни-иккита келишди. Офтоб ётганда Боғи Бинафшага бориб, ҳавз тарафида ичилди. Туш бўлганда уйқулатиб, намози пешин яна адо этилди.- In this passage, the translators employed an Arabic-Persian transliteration (“Bagh-e-Benefsheh”) [6]. The explanatory form “Violet Garden” is given in parentheses, which indicates their attempt to both preserve the original name and provide its meaning for the English reader.

**Annette Beveridge’s translation:** On Wednesday the 1st of Zu’l-qa’da, I went by myself to Qabil’s tomb and there took my morning. The people of the party came later by ones and twos. When the Sun waxed hot, we went to **the Violet-garden** and drank there, by the side of the reservoir.-Here, Beveridge fully translates the original “Bagh-i Binafsha” simply as “The Violet Garden”, thereby preserving the semantic meaning [7]. However, the original form of “Bagh-i” is lost, and the Persian-Tajik stylistic flavor is absent in her version.

W. Thackston’s translation: On the first Wednesday of Dhu’l-Qa’da, I visited Cain’s tomb alone and took a morning drink. Eventually, the party members arrived slowly, one by one. When the sun had risen high, we visited the Bagh-i-Banafsha (“Violet Garden”) and sipped by the poolside.

So Thackston like Leyden and Erskine keeps the Persian form “Bagh-i-Banafsha” in transliteration, with “Violet Garden” in parentheses. His method tries to stay true to the tension between linguistic fidelity and poetry while keeping things semantically transparent to the English reader.

Beveridge as well as Thackston both manage to get the semantic meaning across, particularly the more straightforward and easier to grasp term “Violet Garden.” Leyden-Erskine and Thackston, meanwhile, maintain the original “Bagh-i-Banafsha” in transliteration, thus preserving both the Persian izofa syntactic and stylistic nuance as well as the linguistic authenticity of the phrase [8].

Bagh-i Boldu a garden constructed to the east of Samarkand. Regarding the etymology of this garden’s name, it should be mentioned that there is no consensus among scholars on what the word “Boldu” means; for some “perfect, complete, flawless” and other “prosperity, abundance.” V. Radlov: Dictionary of Turkic dialects, sense: rich, affluent [9]. Therefore, the term Bagh-i Boldu can be interpreted literally as the Abundant Garden or more poetically, as the Prosperous Garden. In the following section, we shall analyze the translations of this name, examining how they strive to preserve its semantic and poetic meaning. We will consider how each translator reflects the original sense and what strategies they employ in their renderings [10].

Самарқанднинг шарқ томонида икки боғ мавжуд, бири ўзгинада жуда узоқ, Боғи Бўлду ва яна Боғи Дилкушо ёвқроғи. Андин Феруза дарвозасига хибоб қилиб, икки тарафида тераклар этилиб турибди. - Izofa construction: “Bagh-i” (боғ) ва “Boldu” (йўқ, мукамал) илгари келтирилган тушунчага мувофиқ хисобланади.

John Leyden and William Erskine translated: “East of Samarkand, there exist two gardens.” The farther one is named Bagh-e-Boldi (or the Perfect Garden), while the closer one is called Bagh-e-Dilkusha (or the Heart-delighting Garden). Between the Bagh-e-Dilkusha and the Firozeh gate stretches a khiaban (or public avenue), flanked on both sides by pine trees.

The translators rendered “Bogh-i Boldu” as “Bagh-e-Boldi” by employing transliteration, while also adding an explanatory note “the Perfect Garden.” This strategy

makes the name accessible to the English reader [11]. The equivalent “Perfect Garden” accurately conveys the emphasis on completeness and perfection inherent in the original “Boldu.” Thus, the translation preserves the semantic essence of the original while ensuring clarity in English.

Annette Beveridge gives the name of the garden as Bagh i bulandi, suggesting the more literal point of altitude and elevation. The language sounds nice, but it delinks from the original meaning of Boldu — completeness, perfection. Consequently, the nuance moves from an ideal, bountiful garden to one that is merely elevated.

W. Thackston goes a radically different route. When referring to the form Bagh i Dulday, he presents it as Dulday's Garden [12]. Here, instead of just a name, it turns into what looks like a personal or even clan reference, which is a completely new concept in this rendering. While doing so, the real notion of perfection or abundance fades away, and it gives a much more different poetic tone to the name.

Out of the three translators, the Leyden and Erskine are again the closest to the intended meaning. Their version, Bagh e Boldi with subtitle The Perfect Garden, The and preserves in full both the semantic core and the cultural feel of the original. Beveridge changes the focus, and Thackston moves away from the original as far as it can get, changing in both sense and affective hue the name of the garden [13].

**Bog'ishamol** (or Bog'i-Shamol, Tajik: БОҒИШАМОЛ / БОҒИ ШАМОЛ, Persian: باغ شمال) is one of the ancient and large historical-geographical districts located in the western part of Samarkand. Within this district, there are several smaller historical, cultural, and natural sites. A small river, once known as **Bagh-i-shamol**, flowed through the area; today, much of its course runs underground. In the Middle Ages, especially during the Timurid period, this place was renowned for its fertile lands and beautiful gardens. The term “Bog'ishamol” is translated from Persian as “Garden of Winds.” Amir Timur had one of his famous gardens built in Bog'ishamol. Through the analysis of the name “Bog'i Shamol,” we will examine its English translations.

Original text: Яна Самарқанднинг қўйи ёнида **Боғи Шамол** ва Боғи Биҳишттур. Темурбекнинг набираси Жаҳонгир мирзонинг ўғли Муҳаммад Султон мирзо Самарқанднинг тош қўрғонида - Чақарда бир мадраса солибтур.

Jon Leyden-Erskine's Translation: “Lower down than Samarkand **are the Bagh-e-Shemal (or Northern Garden)**, and the Bagh-e-Behisht (or Garden of Paradise). Muhammed Sultan Mirza, the son of Jehangir Mirza, and grandson of Taimur Beg, founded a college just as you go out of the stone fort of Samarkand.- Here, the translators rendered the name as Bagh-e-Shemal, accompanied by the explanatory note Northern Garden [14]. However, the specific meaning of Shamol (“wind”) is somewhat lost in this interpretation, as it is simplified into a geographical orientation.

Beveridge's Translation: “His also are the Bagh-i-chanar, near the walls and below the town on the south, also **the Bagh-i-shamal (North Garden)** and the Bagh-i-bihisht (Garden of Paradise). His own tomb and those of his descendants who have ruled in Samarkand, are in a College, built at the exit (chaqar) of the walled-town, by Muhammad Sultan Mirza, the son of Timur Beg's son, Jahangir Mirza.”-Beveridge used the form Bagh-i-Shamal, adding the explanatory North Garden. While this conveys the idea of “north,” it does not fully capture the nuance of the word shamol (“wind”), thereby reducing the poetic element of the original.

Thackston's Translation: “To the south of Samarkand near the fortress is the Bagh-i-Chanar; on the lower side of Samarkand are **the Bagh-i-Shimal ('Garden of the North Wind')** and the Bagh-i-Bihisht (Garden of Paradise). Temur Beg's grandson, Jahangir Mirza's son Muhammad-Sultan Mirza, had a madrasa constructed in the gateway to the outer wall of Samarkand. The tombs of Temur Beg and all of his descendants who ruled Samarkand are there.”- Thackston's translation is concise and accurate [15]. The form Bagh-i-Shimal is preserved as a proper name, accompanied by a flowery gloss, Garden of the North Wind. Again, in this translation, not only is the linguistic truth of the original preserved, the sense richness that follows from some of the words being loaded with cultural as well as semantic meaning, allows for an adequate cultural appreciation and poetic capture in English.

### 3. Conclusion

Although Jon Leyden-Erskine and Beveridge weakened the semantic structure of “Shamol” (lit.; North) by translating its meaning directly, Thackston preferred in this case the bāgh-i-shimāl with the explanatory Garden of the North Wind. By summarizing, then translating, then paraphrasing, this technique maintains the original cultural and linguistic context while relaying the meaning to an English-speaking audience.

To sum up, the study of garden names in Baburnama shows that translation often modifies the izafatic constructions as those seen in Baghi Boldu and Baghi Shamol. Some translators ruin the poetry and location and cultural resonance of a work (doctor is essentially the same as general practitioner, but certainly not the same as a clinical psychologist) by prioritising clarity in the recipient language. Translation options broaden the adaptation of English forms and the reception of the original meaning.

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