



# ISSUES OF RE-CREATION OF HISTORICAL-NATIONAL IDENTITY IN THE GERMAN TRANSLATION OF "BOBURNOMA"

**Abdurakhmonova Dilrabo**

Senior Teacher, Namangan State University

## ANNOTATION

*This article dedicates the German translation of Boburnoma, one of the brightest examples of Uzbek literature. Here, it is shown some aspects that could not be shown its previous translations and paid attention its particular sides. In the future it is intended to carry out a monographic analysis on a comparative-historical and specific basis with the help of this new German translation of the work. It has also made clearer some didactic and practical aspects of this novel.*

**KEY WORDS:** Historical, didactic, translation, literature, describe.

The historical-memoir work of Boburnama, which still holds a worthy place in world literature, is noteworthy as an important source for studying the history of ancestors. It contains a lot of information about the history, material and spiritual culture of the peoples of Movoraunnahr, Khorasan, Iran and India during the time when Babur lived.

The concept of national-cultural identity refers to the national specific reality of semantic lexical units, the features of socio-historical and economic development of nations, certain features of national culture, traditions and rituals.

G. Salomov expresses the following points about national identity: National identity means the material living conditions, spiritual way of life, nature, forest, mountain, field, water, land, sky, as well as myths and legends, history and religion of the people's life described in the literary work. their ideas, concepts, terms about literature and art and other special things are understood clothes, customs, currency, etc. are also among the components of national identity. It should be said that when it comes to the national specification of each work, to give this characteristic in translation, it is necessary to count the names of the clothes, food and drinks reflected in that literary monument or to carry out a linguistic-structural analysis if they are taken separately. In this case, the main attention should be focused on determining the extent to which objects or items related to specific historical, geographical, mythological, onomastic, and other concepts and views are absorbed into the spirit of the artistic work, and how important they are in the work or in the individual style and skill of the writer.

Every reader who reads Baburnama gets an idea of the historical and national environment. "Boburnoma" has skilfully drawn the forms and personalities of many historical figures (temporary rulers, military officials, representatives of science and art, etc.), and revealed their personal characteristics through the description of their actions and activities. When covering

the faces and qualities of historical figures, the author tries to be fair to them, to express the most important aspects of their characters in as clear and concise terms as possible, based on their lifestyle and conditions. He describes his father Umarshaikh Mirza like this: "He was a short man, with a smooth beard, a sunken face, and a lazy person. He used to wear a tight tunic, and when he was tying a tie, he pulled his stomach in to tie it, and if he put it on himself after tying the tie, I would be a bisyar, and the ties would break. He was careless in his clothes and work, and he made a mess of his dishes. At that time, the tables were completely closed, they used to communicate without opening the door. "Ezlar mostly wore a Mongolian burq in the divan." [page 65] In this image, all the main features of Umarshaikh Mirza's appearance are covered, from the way he wears clothes to some of his qualities. The lines in this place reflect the simple life, simple and sincere actions of the ruler of a small region, devoid of any pomp and luxury.

H. Dalov translates as follows:

Omar Sheikh Mirza war nicht groß, aber wohlgenährt. He had a white face and a bushy beard. (7a) Er trug einen magic schmal geschnittenen Mantel, den er immer eng schnürte; dabei musste er immer den Bauch einziehen. Wenn er wieder ausatmete, passierte es oft, dass die Schnüre rissen. Er war nicht anspruchsvoll, was seine Kleidung und Ernährung anging. A selected Diener band seinen Turban. Zu gener Zeit wickelten alle den Turban vierfach; ohne Falten und die Enden ließ man herunterhängen. Oft trug er im Sommer outside the Ratsversammlung eine mongolische Mütze.[1]

Meaning: Umarshaikh Mirza was short and short. His face was white and his beard thick. He used to wear a tunic very tight, so much so that when he tied his belt, he always pulled his stomach in and tied it. When he let himself go after tying it, the ties often broke. He was rude in wearing clothes and eating. The turban was wrapped by a special turban weaver. In those days, turbans were all over the place. They would hang the end. In the



summer, he always wore a Mongolian burqa in places other than the court. [2]

So, the word "ton", meaning the national dress of the Uzbek people, was translated into German as "Mantel". As a result, the nationality was lost in the translation. In our opinion, it would be appropriate for H. Dalov to describe the word "ton" in German as follows, using a figurative translation transformation: Ton- einer der Usbekische Nationalkleidung wie ein Mantel ohne Knopf und Kragen und wattiert. Es wird nicht nur im Alltag, sondern auch in der Freizeit, Trauer, Hochzeitszeremonien getragen. The word "turban" was correctly chosen as the equivalent of the word "turban". [3]

For example, the national lexical unit "belt" was used in the work, and the translator translated this word as "Schnüre". It would be appropriate to transcribe it in the form of "Belbag" and give an explanation next to it. In the explanatory dictionary of the Uzbek language, the word belt is given the following definition: A belt is a piece of fabric in the shape of a square scarf with flowery or flowerless edges, kiik, kiikcha. [Page 91]

As we know, the traditional national clothes of the Uzbek people include hats, yaktaks, belts, turbans, turbans, capes, ton, caps, mahsi-kovushs. Each of these clothes has its own ritual meaning. This group of terms also includes words that have no alternative, and the equivalent of such words does not exist in another language. They are also called realias, special words. A relatively perfect and realistic description of realities is given by S. Vlahov and S. Those who gave florins. According to him: "Realities are words and phrases representing things, objects, events related to the life, lifestyle, traditions, culture, social development of a certain nation, and they have a national and period character." [page 48]

In his work, Babur spoke again about Sultan Husayn's appearance and style, saying, "He was a tall man with a deer, glasses, and a beard." Belidin's tune was thin. My grandfather lived to a great age, was blind, and wore a beautiful red-green cloth. He had a black eye and wore a cap. "He used to go to prayer on Eids with a small basket full of food, and he would go to prayer with his stomach aching." [p. 156]

H. Dalov translates it as follows: "Sultan Huseyn Mirza war ein Mann mit Schlitzaugen, stämmig, aber schmal gebaut. Auch als er schon ein reifes Alter erreicht hatte und sein Bart ergraut war, kleidete er sich noch in Gewänder aus hellroter oder grüner Seide und trug eine schwarze Lammfellmütze o einen Kolpak (Pelzmütze). Sometimes begab er sich an einem Festtag zum Gebet und trug einen kleinen, flchen, nachlässig gewickelten und dreifach gefalteten Turban, der mit einer Reiher-feder geschmückt war".[S-301]

Meaning: Sultan Husayn Mirza was a man with squinty eyes and thin below the waist. Although he had grown old and had a gray beard, he wore clothes made of red and green silk. He used to wear a cap or a hat made of black lambskin. Sometimes on

Eids, he would go to prayer by folding a small three-fold turban flat, pricking a crow's feather. [4]

The translator translated the phrase "He wore a black hat or a hat" as "eine schwarze Lammfellmütze oder einen Kolpak (Pelzmütze)" and added an explanation for the reader's understanding. The word "turban" was correctly chosen as the equivalent of the word "turban". [5]

"Boburnoma" also mentions the names of "gewand" (Gewand), buttoned gewand (ein Gewand mit Knöpfen), "silk cloaks" (Seidengewänder), "beaver cloak with buttons" (Ehregewänder) and many other silk sarpos, which is of course in the study of traditional clothing. is important information.

## REFERENCES

1. Kadirjanovna, A. D., Muhammadzhonovna, K. N., Sharopovna, B. R., Qizi, S. M. A., & Maxammadjonovna, S. D. (2020). *The role of technology in pedagogical design in improving the quality of education. International Journal of Psychosocial Rehabilitation, 24(8), 1786-1789.*
2. Kadirjanovna, A. D., & Maxammadjonovna, S. D. *Features of Modern Methods of Teaching Foreign Languages. International Journal on Integrated Education, 2(6), 78-80.*
3. Abdurakhmonova, D. (2023). *PHRASEOLOGICAL UNITS IN THE TRANSLATIONS OF BOBURNAMA.*
4. Abdurakhmonova, D., & Abduvohidova, H. (2023). *Challenges in Listening to Second Language Learners. Central Asian Journal of Literature, Philosophy and Culture, 4(3), 74-77.*
5. Botirova, P., & Sobirova, R. (2019). *FEATURES OF THE TRANSLATION OF POETRY INTO ENGLISH. Theoretical & Applied Science, (6), 383-387.*