

## “TRANSLATION OF WORDS SPECIFIC TO THE NATIONAL LANGUAGE IN THE CASE OF BOBURNOMA”

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Toshkent davlat iqtisodiyot universitetining nemis tili fani o'qituvchisi*

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**Abstract:** *This article provides information about the life and work of Zahiriddin Muhammad Babur, a great figure of Uzbek classical literature. He was also a scientist. He was able to become a leading leader of his time not only in the field of poetry, but also in the field of politics and diplomacy. As we study the classics today, many studies on "Boburnoma" attract attention. On the basis of the classic texts of "Boburnoma", it is of great importance as a lot of valuable information about language and fiction has been determined.*

**Key words:** *"Boburnoma", "Mubayyin", "Hatti Baburi", history, literature, geography, ethnography, phrases, articles, Persian sound.*

As we all know, translation is a delicate process, and a translator is involved in it using his skills to re-create it and take tireless effective research is required to go. Its relevance lies in the fact that it is unfamiliar to the reader the work definitely arrives through the translator, and in receiving spiritual nourishment from this work or in having a general idea, the re-created work is very similar to the original is important. At this point, A. Mominova comments on this: "Translation a person dealing with, i.e. a translator is a bridge between two languages, through his ability to translate, the subtlest aspects of the people and the nation are reflected will be delivered." In fact, the culture and life of a whole people his style, traditions and outlook are definitely reflected in his language. That's why In this regard, the responsibility of the translator is very big. Especially translation of national words, that is, specific words belonging to a specific national language the translator's approach is particularly noteworthy. Because the translator of the work the reader will accept it the way he sees it, conclusion emits.

It is known that the concept of national color in literary translation is unknown to us customs, way of life, national characteristics of the people in general. Therefore, it is one of the best ways to preserve the national color A translator who can translate using possible For example, words and concepts found in Uzbek are in other languages may not exist or may differ in terms of content, form, and size. But exactly taking into account that these are the means of expressing our nationality in delivering the unique aspects of our culture to the student Translation problems are facing all of us.

Fixed compound translation is different from free compound translation. Before talking about the translation of fixed compounds, their own and mobile or it is necessary to distinguish the types of images. Translation of stable compounds used in their meaning is based on the principles discussed above. The most important one of the principles is not to forget the norms of the translation language.

The translation of mobile or figurative fixed compounds requires special attention. The main feature of such phrases is the sum of their components characterized by difficulty in understanding the meaning. The meaning of stable compounds It does not come from the words taken separately, but from the sum of the words. To the image Based on fixed combinations, the text is expressive and stylistically colorful ensures that. The colorfulness of the original text is also reflected in the translation requires complete preservation of the means of expression. Translator text is also adequate in the translated text in order to ensure expressiveness and colorfulness it is necessary to find a variant of stable combinations with images.

Zahiriddin Muhammad Babur's "Boburnoma" has a national color and it is French Complications in the process of translation into the language of cultural translation problems and the historical-cultural context in which artistic works are created reveals the importance of understanding. "Baburnoma" by Zahiriddin Muhammad Babur is the literature of Central Asia is a seminal work in the canon. In the work, the life of Timurid prince Babur and his life their struggles to establish and maintain their dominance in the region is told about. One of the main issues of the work is that of a certain nation a national color that refers to its own cultural identity and heritage is the idea.

Boburnama was first translated into French by A. Pave de Courteil. This translation process is not simply a matter of linguistic conversion complicated negotiations over cultural differences and the historical and including recognition of cultural context. National color in "Boburnoma" and its translation into French The complexities that arise are the problems of cultural translation and literary works reveals the importance of understanding the historical and cultural context in which it is created. This thesis explores these complexities and Babur's work that there is a need for a more nuanced understanding of cultural translation in literary studies emphasizes.

One of the main problems of cultural translation illuminated by Babur's work is historical context is a problem. A. Pave, who translated Boburnoma, is the national author of the artistic work while trying to describe the color in French, the limitations of the French language and to its ability to represent the historical and cultural conditions of its region will have to resist. This problem of historical context is related to the French language and carries with it a history of cultural dominance it gets complicated.

Another problem of cultural translation that the work solves is cultural the question of appropriation. Translation of the national color of A. Pave Boburnoma into French When he wanted to do, he not only linguistic and cultural differences, but also discuss the power differences between the colonizer and the colonized is doing This power dynamic French culture often Central Asia that it was superior to the culture and Babur's work often by Western scholars with its appropriation without regard to its historical and cultural context is evident.

Examples of classic literature have the power to influence not only their contemporaries, but also future generations. However, such works do not always find their readers.

In particular, there are many cases where the inability to fully understand the pain in the text of the poet's works when translated into other languages has reduced the writer to the level of a mediocre penman. For example, Babur, who found a confidant worthy of his sensitive heart, who often saw betrayal instead of loyalty from the people he considered close to him, wrote with deep anguish in one of his ghazals:

Who sees, oh blue flower, the mind of the world is good,  
Those who are not good, Do not look at the good.

In the history of the Uzbek literary language, this complex and at the same time serious issue first attracted the attention of Zahiriddin Muhammad Babur. He noticed the disproportion between the speech sounds and the writing method in the Uzbek language, and began to reform the existing alphabet, and considering the years 1503-1504, "I invented Babur's letter in these places," he writes. This script invented by Babur was a great feat in the search for an alphabet suitable for the languages of the Turkic peoples. Babur's script did not have any letters written with dots. It had many advantages. First of all, this shows that Babur, as a mature linguist, paid serious attention not only to words, but also to every sound, and approached it from a scientific point of view. Secondly, if we look at the current situation of Uzbek language spelling, the essence of the issue will be revealed more deeply. Because the spelling of the Uzbek language is the strangest among the Turkic languages. It cannot fully express the speech sounds in the language.

It is known that Babur knew several languages well. Therefore, the meaning of a word transferred from one language to another tries to explain the phonetic processes that took place in that language. In particular, the scientist's explanation of the Mongolian word "olacha" can be a full proof of this opinion.

Babur's work ("Waqoe") describes the nature of different countries, mountains and rivers, tribes, their history, ethnography, language, literature, means of livelihood, agriculture, countless areas such as flora and fauna. It collects so much information about them that most of them still retain their scientific value. If we take only the field of philology, it is the hypotheses about the origin of some words and terms that "randomly" ended up on the pages of this adventure memoir, and about Navoi on only one page. Khondamir's about Navoi from the most valuable information that cannot be found in the whole "Makorimul Ahlaq" pamphlet, when evaluating the poetry of the thinker poet, he said, "They recite poems in Turkish, and no one can speak much and well." It is noted, even if five centuries pass from now, it will not lose its importance like.

In short, Babur's "Boburnoma" is a cultural translation complexities and the problems of presentation in the conditions of national color are strong researches. The work is the historical and cultural context in which literary works are created emphasizes the importance of understanding and the power underlying cultural translation criticizes the dynamics. In conclusion, this thesis is a literary study of Babur's work emphasizes the important contribution to the field and our understanding of the world raises important questions about the role of language and culture in its formation.



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