



## THE GERMAN TRANSLATION OF THE SAGA "SHOHNAME" AND THE ANALYSIS OF PHRASEOLOGICAL UNITS IN IT

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Xorijiy til va adabiyoti yuqori kurslar kafedrasini nemis tili fani o'qituvchisi

### Abstract

This article contains translations into Uzbek and German of the great Persian poet Abulqasim Ferdavisi's work "Shohname" and analysis of phraseological units used in German translation. The semantic and stylistic features of phraseological units, their interpretation of their Uzbek equivalents reveal the emotional and aesthetic richness of the work. The cultural approach of the translators and the effective use of language opportunities served to preserve the spirit of the work.

**Keywords:** Shohname, Firdavsiy, translation, phraseology, German language, Uzbek language, stylistic analysis, cultural equivalent.

### Introduction

Hakim Abulkosim Ferdavisi was born in 329 Hijri-Qamari (940 AD) in the village of Boj in the Tus region in the family of a proprietor peasant. Ferdovisi is one of the greatest sagasmen of world literature, which has no equal in poetry and science. His saga "Shohname" is considered one of the pearls of world literature. The poet wrote this priceless work of about 60,000 bytes over thirty years, making extensive use of the Persian language. The King's Tale is ranked among Homer's epic sagas. It was with this work, as the poet himself predicted, that his name was sealed in history.<sup>1</sup>

The research carried out by the scientists of our country is noteworthy. The saga "Shohname" by Abulkasim Ferdavisi consists of three volumes, the first volume of which was translated into Uzbek by Shoislam Shomuhamedov, the second volume by Hamid Gulyam, Nazarmat and Jumaniyaz Jabbarov.<sup>2</sup>

<sup>1</sup> Abulkasim Firdavsiy, "SHohnoma" (election) National Library Publishing House named after Alisher Navoi Tashkent-2012, p. 3

<sup>2</sup> 1 Шоҳнома: сайланма / А. Фирдансий: нашрга тайёрлончи ва насрий баёни таржимони Ҳ.Ҳомидий, масъул муҳаррир Ж.Мухаммад. - Тошкент: Алишер Навоий номидаги Ўзбекистон Мқллий кутубхонаси нашриёти. 2012. — 188 бб



During the years of independence, "Shohname" was a special contribution of Hamidjon Khomidi, who translated the saga into the Uzbek language, and the author also wrote a number of works dedicated to the saga "Shohname", in which the author analyzed the saga from a literary point of view. One of the works of this author is "The Glory of the Kingdom".<sup>3</sup>

I can give many examples from European scholars of initial interest in this work. One of the first, Julius von Mohl, an orientalist scientist, was born in Germany and later worked in France. Mohl is known worldwide for his translations of Persian literature, particularly Ferdausi's famous epic "Shahnameh".

In 1826, the French orientalist J. Mol, who received a special government instruction to study this work, began his research work in Paris. At this time, Maul had at his disposal thirty manuscripts from the libraries of Paris.<sup>4</sup>

Das Buch der Könige or Shohnameh (The Work of Abulqasim Ferdavisi) is a major epic example of oriental literature. Idioms (phraseologisms) used in German translation of the work are studied from a structural and semantic point of view, their Uzbek equivalents and translation strategies are analyzed.

Phraseological units are stable compounds that express a symbolic meaning, different from word combinations. As they are used in the process of speech, they can help in coloring the meaning as well as in the symbolic expression. Regarding phraseological units, Sh. Rakhmatullayev supports the use in the literature of this linguistic unit with terms such as phraseology, phraseological unit, lexeme, morpheme,<sup>5</sup> and Sh. Rakhmatullayev notes that the phrase consists of at least two lexemes.<sup>6</sup> In the views of Sh. Rakhmatullayev, the phrase arises when two or more lexemes are intertwined semantically and syntactically, and the generalization reveals a figurative meaning. To determine the interpretation of phraseological units in German by the scientist A.A.A., the dictionaries of Duden and Langenscheidt were mainly used. Excerpts from the German translation of Ferdawsi's Shahnameh, one of the most beautiful works of our time, are analyzed.

<sup>3</sup> Хамиджон Хомидий. Шохноманинг Шухрати. - Тошкент: Шарк, 2005. -245 б

<sup>4</sup> Mohl J. Le Livre des Rois par Abou'l Kasim Firdousi, public, traduit et cominente par.. . Paris, t. I (1838), t. II (1842), t. III D846), t. IV (1855), t. V (1866), t. VI (1868), t. VII (1878). [Complete edition of the text with a French prose translation en regard and a scientific historical and literary introduction].

<sup>5</sup> Rakhmatullaev Sh. Current Uzbek literature: textbook. – T.: Universitet, 2016. – B.420.

<sup>6</sup> Rakhmatullaev Sh. Connection of verb phrases in Uzbek language. – T.: Universitet, 1992. – B.6. 6.

### **For example:**

To rule with an iron fist: with an election: the insurrection was suppressed with an iron fist.<sup>7</sup>

**Meaning:** Control with an iron fist

**Usage in translation:** Der Tyrann herrschte weiterhin mit eiserner Faust und unterdrückte das Volk.<sup>8</sup> (The tyrannical king continued to rule with his iron claw and crushed the people.)

The phrase is a phrase used in the work to describe Zahcock's dominance, which implies a strong capricious rule.

**Uzbek:** He ruled his state with an iron fist and crushed the people.

The use of this phraseology in the work is intended to depict rulers who are tyrannical and just. That phrase represents the ruthless, harsh, and sometimes violent rule of a ruler. The "iron fist" was a metaphor and was used as a symbol of power and control, rather than as a real body. Its stylistic task is to show the character of the ruler more strongly. He evokes in the reader the image of an awesome, heavy personality. In Uzbek, the phrase 'to rule with an iron hand' has a similar meaning.

### **Breaking someone's heart**

**Meaning:** Breaking one's heart is hurting

**Tarjimada qo'llanilishi:** The news broke his mother's heart.<sup>9</sup>

The phrase describes deep emotional pain. The "heart" was used here as the inner world of man, the center of emotions. This phrasiology powerfully conveys emotions through metonymy. The Uzbek expression 'heartbreak broke' has a similar effect. This phrase connects the reader emotionally to the story.

**Tahlil:** Duden'da: To break someone's heart, to cause someone very much grief.<sup>10</sup>

### **Pay with your life**

**Meaning:** Filled with Life

**Tarjimada qo'llanilishi:** Many warriors paid for their courage with their lives.

**Uzbek:** Many fighters paid with their lives for their bravery.

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<sup>7</sup>Duden idioms, Dudenverlag. Berlin. 2020 July. Page 212

<sup>8</sup> Friedrich Rückert: Firdosi's Königsbuch (Schahname), Band 2, Berlin 1894, S. 112

<sup>9</sup> Fridrich Ryukert. Firdosi's Königsbuch, 1-jild, Berlin, 1890, 89-bet

<sup>10</sup> Duden idioms, Dudenverlag. Berlin. 2020 July. Page351



The phrase refers to a situation that ends in death as a result of great danger or bravery. "Life" is used here as a means of payment, which is a powerful metaphor. In the work, this phrase serves to symbolize selflessness and disastrous consequences in an obscure way. The expression 'to'l'ili tobul' in the Uzbek language fully corresponds to the translation.

**Tahlil:** Langenscheidt'da: Paying with your life for something with your own death.<sup>11</sup>

Have staying power

**Meaning:** To have a long breath is endurance, patience.

**Tarjimada qo'llanilishi:** Only the sages had staying power in war.

**Uzbek:** Only wise people could be patient in war. This expression means perseverance, patience and endurance. Breathing is used here as a metaphor, referring to the ability to endure for a long time in a fight or trial. It corresponds to the Uzbek phrase to be patient, to be patient. The phrase is used in the work as a sign of wisdom and will.

**Tahlil:** Duden'da: You have to endure staying power longer than opponents in a dispute, a competition.<sup>12</sup>

In conclusion, the phraseologisms found in the German translation of the Shohnoma have full equivalence in the Uzbek language and help to preserve the objectivity and emotional layer of the work. On the basis of the above analysis, it can be said that in the translation of the work "Shohname" into German, the phraseological units were chosen by the translator on the basis of a deep cultural and stylistic approach. These phrases served as an important tool in conveying not only the linguistic meaning, but also the aesthetic and emotional power of the work. Expressions such as "mit eiserner Faust regieren", "das Herz brechen", "in den Staub werfen" in German give the reader aesthetic pleasure while maintaining the dramatic and epic spirit of the original work.

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<sup>11</sup> Langenscheidt, Berlin. Munich, Vienna. Zurich. New York. Page 679

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