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TOШKENT – 2023

Утенбаева Г. Лингводидактические основы совершенствования прагматической компетенции будущих офицеров	159
Fayzullaeva N. Raqamli madaniyat sharoitida ijtimoiylashuvning xususiyatlari	163
Xalbayeva G. Bolalarni maktabga psixologik tayyorlashning ilmiy-metodologik asoslari	166
Xalmuratova J. Oliy ta'lim muassasalarida dars tahlili va uning mazmuni	169
Xamzayev B. Raqobat – yoshlarning xatti-harakati va faoliyatiga ta'sir etuvchi omil sifatida: strukturaviy-funksional tahlil	172
Xoliqov S. Talabalarga matematik tahlil fanini o'qitishda Case-Study texnologiyasidan foydalanish	176
Xolmurodov G'. Aholini ijtimoiy himoya qilish tushunchasining nazariy va amaliy jihatlarini	179
Xudoyberdiyev E. Maktablarda ta'limni strategik boshqarishning muammo va istiqbollari	182
Xo'jamkeldiyev G'. Sportchilar organizmini tiklashning zamonaviy vositalari	185
Xujaniyozova O. O'quvchilarda kreativ yondashuv asosida mehnat faoliyatini tashkil etishning ijtimoiy-pedagogik ahamiyati	188
Sharopova M., Bo'tayev U. Yangi O'zbekiston taraqqiyotida nogironligi bo'lgan shaxslar – davlat va fuqarolik jamiyati institutlari himoyasida	191
Shukurova Z. Rivojlangan mamlakatlarda pedagog kadrlarni uzluksiz kasbiy rivojlantirishning mazmuni va tashkiliy shakllari	194
Filologiya	
Abuzalova M., Islomova Sh. Tibbiyot tili va tibbiy matnlarning psixolingvistik xususiyatlari	197
Anorboeva M. Turli tizimli tillarda qadah so'zi nutqiy janrining milliy madaniy xususiyatlari	201
Ataboyev I. Ta'na-dashnom nutq harakati va pragmatik harakat sifatida	204
Baratova D. Aforizmalar va boshqa paremiologik birliklar	207
Bahodirova G. Yuqori Qashqadaryo shevalarida kashtali kiyim nomlarining leksik-semantik tahlili	210
Begjanova K. Conceptual analysis of the "Yalmog'iz kampir" in the mythological worldview	214
Boborajabov E. O'zbek milliy internet sigmentida sport saytlarining yaratilishi, faoliyati va ommalashishi	217
Bokiyev K. "Rohati dil" asarining tuzilishi va janr xususiyatlari	220
Boltayeva Z. "Devoni lug'otit turk" asarining jahon tilshunosligida o'rganilishiga oid mulohazalar	223
Jabbarov U. Anthropolinguistic analysis of comparative phraseological units in english and uzbek languages	226
Jabbarova A. Frazologik birliklar sinonimiyasi va antonimiyasi	230
Zairiyev A. Arabcha-o'zbekcha ikki tili lug'at tuzish tarixi	234
Isanova Z. Cefrda plurilingval kompetensiya tushunchasi	238
Itolmasov M. The fundamentals of psycholinguistic theory and methodology	241
Кобилова Н. Проблемы обучения английскому произношению узбекоязычным учащимся	245
Kurbanova M. Romanda syujet va kompozitsiya	248
Mahmudjonova M. Ingliz va o'zbek tillarida bir valentli sintaktik birliklar distributsiyasi	251
Muminova U. "Mahbub ul-qulub" asaridagi fitonimlar	254
Nurullayeva D. Madaniy qadriyatlarining voqelanishi (go'zallik konsepti asosida)	257
Ochilova G. "Qarindoshlik" tushunchasi va uning turli tizimlar tillarida qo'llanilishi	260
Raximov M. Hozirgi nemis tili badiiy matnida iloval elementlarning struktural ko'rinishlari	264
Rakhmonova D. Model of the development of bilingualism in children through play activities	267
Rustamov I. Lexical problems encountered in the translation of small genres (in stories)	269
Saidova Z. Qishloq xo'jaligiga oid terminlarda polesimiya hodisasi hamda bir komponentli qishloq xo'jaligi terminlarining lingvistik asoslari	272
Sultonova O. Frazologiya haqida umumiy ma'lumot	275
Turopova L. Olmoshlarning umumiy klassifikatsiyasi	278
To'xtamishov A. "是...的" ning tuzilish, ajratib ko'rsatilayotgan ma'no va gap tarkibidagi qo'llanish pozitsiyasiga oid xususiyatlari haqida	281
O'rayeva D., Sharipov M. Ingliz va o'zbek adabiyotidagi xizmatkor obrazi: ularning ahamiyati va rolini o'rganish	284
Xalikova M. Lingvistik tadqiqotlarda numerologiya	287
Khoshimova D. Comparative analysis of translation of works and poems in english and uzbek (example of Makhtumkuli's poems)	290
Shukurova N. Makon va zamon olamning kontseptual manzarasi asosiy kategoriyalari sifatida	293
Yusupov O. Innovative methods of teaching translation	296
Яхшибоева Н. Роль терминологии туризма во французском языке	300



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INGLIZ VA O'ZBEK TILLARIDAGI SHE'RLARNI TARJIMA QILISHNING QIYOSIY TAHLILI (MAXTUMKULI SHE'RLARI MISOLIDA)

Аннотация

Adabiy tanqidda takroriy tarjima va uning darajasiga alohida ahamiyat beriladi. Maqola Maxtumkulining o'zbek tiliga qayta tarjimasini o'rganishga bag'ishlangan. Tadqiqot 1960–2014-yillardagi tarjimalarni taqqoslash orqali olib boriladi. Tarjimonlarning mahorati qiyosiy tipologik tahlil asosida ochiladi. Muallif shakl va mazmun jihatidan mukammal badiiy tarjimalarni yaratish zarur, degan xulosaga keladi.

Kalit so'zlar: Takroriy tarjima, tarjimon, original, badiiy sifatlar, she'rlar, Mag'timguliy ijodi

СРАВНИТЕЛЬНЫЙ АНАЛИЗ ПЕРЕВОДА ПРОИЗВЕДЕНИЙ И СТИХОВ НА АНГЛИЙСКИЙ И УЗБЕКСКИЙ ЯЗЫКИ (ПРИМЕР СТИХОВ МАХТУМКУЛИ)

Аннотация

В литературоведении особое значение придается повторному переводу и его уровню. Статья посвящена изучению повторного перевода Махтумкули на узбекский язык. Исследование ведется через сравнение переводов 1960–2014 гг. Мастерство переводчиков выявляется на основе сопоставительно-типологического анализа. Автор приходит к выводу о необходимости создания совершенных по своей форме и содержанию художественных переводов.

Ключевые слова: Повторный перевод, переводчик, оригинал, художественные качества, стихотворения, творчество Махтумкули

COMPARATIVE ANALYSIS OF TRANSLATION OF WORKS AND POEMS IN ENGLISH AND UZBEKI (EXAMPLE OF MAKHTUMKULI'S POEMS)

Annotation

In literary criticism, special importance is attached to repeated translation and its level. The article is devoted to the study of re-translation of Makhtumkuli into Uzbek. The study is conducted through a comparison of translations 1960–2014. The skill of translators is revealed on the basis of a comparative typological analysis. The author comes to the conclusion that it is necessary to create literary translations perfect in their form and content.

Key words: Repeated translation, translator, original, artistic qualities, poems, Makhtumkuli's work

Introduction. The ranks of translators of the works of the great Turkmen poet Makhtumkuli are replenished every day. To date, the names of those who undertook the translation of the works of a skilled master of the word are known: these are Maksud Shaikhzoda, Zhumaniyaz Sharipov, Zhumaniyaz Zhabbarov, Muhammad Ali, Muzaffar Ahmad, Mirza Kenzhabek, Akhunzhan Safarov, Nasir Muhammad, Olim Turaev, Abdumumin Zhumaev, Zhumanazar Zulpiev, Ergash Achilov, Abdunabi Khamro, Muhammad Pirriev, Muhammad Azim. And if some of them translated into their native language only one poem by Makhtumkuli (M. Shaikhzoda, M. Ali), others - several poems (Zh. Zhabbarov, A. Safarov, N. Muhammad, M. Pirriev, A. Khamro), then a whole group of translators found an opportunity to publish separate collections of poems (Zh. Sharipov, M. Akhmad, O. Turaev, M. Kenzhabek, A. Zhumaev, Zh. Zulpiev, E. Achilov, M. Azim). Despite the fact that in new translations the emphasis was placed on poems of religious Sufi content, the translators tested their skills on poetic texts previously processed by their predecessors, as a result of which several versions of poems appeared, and in some cases even six, seven translation samples, which by itself puts the problem of re-translation on the agenda.

Literature review. In translation practice, the presence of several variants of the pearls of world masters of the word is considered a positive phenomenon. Such transfers

can be carried out not only in different periods, but also simultaneously.

Azat Sharafiddinov, Ahmad Atabaev, Aziz Said. Such attention to the text can be explained by a number of reasons: on the one hand, the increased attention of readers to the work that made a splash in world literature, on the other hand, as a "touch to the pen" of the writer, a test of his talent and creative potential. The same can be said about the translation of Magtymguly's poems. If in Soviet times the works of Makhtumkuli were published and republished only in the translation of Zh. Sharipov, with the independence of the Republic of Uzbekistan, a number of translators turn to Fraga's work, as a result of which several options arise at the same time. poems of the great poet.

In essence, "since the advent of translation, there has been a need for re-translation" [18. S. 7]. Well-known works after a certain time were reprinted again and again. For example, "Gulistan" by Saadi Sherazi has been translated into Turkic five times to this day: at the end of the 14th century. Saifi Sarai - under the name "Gulistan bit-Turks", in the 19th century. - Agakhi, at the beginning of the twentieth century. - Mulla Muradkhujja and Ahmad Jalil, then this work was published in Uzbek in the translation of Gafur Gulyam, Rustam Kamilov and Shoislam Shamukhamedov.

"There is a rule in translation: if a certain work is translated by a hundred translators, then it sounds different every time!

It is not for nothing that the great Goethe preferred his French translation to his own handwritten Faust. The presence of several versions of the translation of one work is not only a chain on the way to the discovery of this work, but also creates a number of opportunities for the reader: the reader among these translations will selectively read what he likes. And not only this. On the basis of intercomparison will be able to determine good and bad translations. In the literature of the peoples of developed countries, there are several translated versions of the pearls of the masters of the word, and this is taken for granted. And in the Uzbek literature, this phenomenon can be cited a number of examples: the appearance of several versions of the translation of Shakespeare's tragedies, the translation of Pushkin's novel in verse "Eugene Onegin" first by Aibek, then Mirza Kenzhabek, the simultaneous translation of Byron's "Don Juan" into Uzbek by Abdulla Sher and Sulaiman Rahman and others" [14].

Research Methodology. Despite the fact that a number of works have been translated several times, the problem of repeated translation has not been the object of special research in Uzbek translation studies. In some papers, reflections on this problem were only casually noted. In particular, in an article written on the occasion of a dispute about the translation of poems by R. Gamzatov, N. Vladimirova expresses her thoughts on the occurrence of several variants of translation of poems by a famous Avar poet [1]. In their study on the Uzbek translations of Lermontov's poems, S. Olimov and A. Matyakubov point out some aspects of the problem of repeated translation [12], in the textbook "Translation Workshop" in a separate article "Analysis of various translations B. Ilyasov reports that in addition to the well-known three translations of A. S. Pushkin's poem "The Monument" made by M. Shaikhzade, Mirtemir, R. Babazhan, there are three more translations of S. Rakhman, E. Samandar, M. Mirzaev, and immediately offers students the texts of three Russian-language versions of A. Aripov's poem "Goldfish" translated by A. Naumov, S. Severtsev and A. Fainberg [2].

In addition, this problem has been studied to some extent by E. Ochilov on the examples of translating 105 ruby. In his opinion, "the following factors are the reason for the retransfer:

1. Over time, any translation from a linguistic point of view becomes obsolete, and the reader of the new time finds it difficult to read it, complicating understanding.

2. Each translator wants to "touch the pen" of the great figures of the word, wants to test his abilities, the strength of his talent and undertakes a second translation.

3. Now the translation from the original is expanding, which was previously carried out through an intermediary language.
4. Low level of early translations, their non-compliance with the requirements [of the time. - F. S.] puts no- the need for re-translation" [13]. In "Problems of Retranslation" E. Ochilov comprehensively reflects on the questions about the reasons, the meaning of retranslation and the requirements for it [16]. And in the Explanatory Dictionary of Translation Terms, the author gives the following reasoning: "Of course, repeated translation is not always carried out as necessary and at the request of the translator. There are terms and conditions for re-transfer. As in the case when the performer failed, unable to perform better, or as before, the song that took place in the hearts of the listeners, so the readers do not need a translation that does not have superiority over the former one in any way. Meanwhile, looking at cases of repeated translations, along with examples that meet the requirements, one can come across samples made without any need, inconsistent with the level. The merciless law of retranslation is such that a translator who fails to make a translation superior to the previous one fails. Russian critic V. G. Belinsky noted the great importance for

word creation of repeated translations of masterpieces of world literature, such as Shakespeare's Hamlet. But new translations must not be copies of old or their variants" [17].

Analysis and results. When translating from closely related languages the situation is completely different: misra, byte (half-line) and banty (stanzas), sometimes the whole poem can be transferred to another language. At the same time, the translator's skill is manifested in the way he skillfully translates archaic and foreign words and expressions inherent only in the original language. The first poems of Magtymguly translated by Zh. Sharipov from the linguistic point of view have not yet become obsolete, since the translation was carried out not through an intermediary language, but from the original, that is, from the Turkmen language. Therefore, the second and fourth points of the classification can be applied to these translations: creative competition, the desire to test the strength of one's pen and the low level of translation samples with errors made in them.

Despite the fact that the achievements and shortcomings in the works of Zh. Sharipov were discussed in periodicals and a number of articles in various collections, these translations have not been the object of a special study until now. Attention was only drawn to such problems of translation from closely related languages as the translator getting into the "network" of false equivalents, the inability to distinguish between interlingual paronyms [3].

Of course, common traditions, development on the basis of a single poetic system create convenience in the translation of Uzbek and Turkmen poetry: one size - aruz (metric system of versification based on a certain alternation of long and short syllables, widely used in classical poetry) or barmak (a syllabic metre, based on the same number of syllables in each line), the similarity of the structure of bayts, couplets (a verse consisting of two half-lines) and bants (a verse stanza), a lot of rhymes, redifs (a word or a group of words repeating after a rhyme in each verse) and the experience of artistic mastery are present in the poetry of both peoples. And if it is possible to transfer from one language to another sizes, bytes, bows, and sometimes even entire poems, why not take advantage of it? In addition, words, lines, rhymes and redifs do not always pass into another language - sometimes it is necessary to change purely Turkmen, Arabic-Persian words, rhyme structures, lines and bows. The skill of a true translator lies precisely in the fact that he finds words and rhymes corresponding to the original. And Zh. Sharipov, as E. Ochilov rightly notes, in order to avoid the search for new rhymes, change the structure of bows, and despite the fact that archaic and Turkmen words may be familiar to the reader, he deliberately left them and followed the path of interpretation in subtext references [15]: Since the words "sebzabaz" and "teblebaz" that complete the rhyme are not familiar to the Uzbek reader, a change in the rhyme is also required here, and therefore, the structure of the bow. But Zh. Sharipov does not want to take on the difficulty of finding new rhymes:

To'rt otli keldilar, bari sabzaboz,
Hassalari yashil, oti tablaboz,
"Majlis davrasini qo'rmang buncha oz,
Odam ko'pdir, katta kurgil", dedilar [6].
Regardless of the purpose of the translation

The chik undertakes a new translation of the work, he must ensure the superiority of this translation over the previous one, at least in something. If it is not possible to provide a new interpretation in a second translation, to correct any shortcoming or error, and if the translation does not surpass the previous one from an artistic point of view, then there is not even a need to take up the work. All this is the main condition for re-translation. But Magtymguly's

translators in most cases could not surpass Zh. Sharipov from an artistic point of view, correct the mistakes he made.

Conclusion and recommendations. In my opinion, in the second, third and even fourth cases of translation, the same mistakes were repeated, as a result of which more and more translations of the poet's works were put on the agenda. As we can see, the level of repeated translation Magtymguly's works are different: in some cases, the shortcomings of previous translations were corrected, places abbreviated for some reason were added, in others, new ones were added to previously made mistakes, and the quality level of translations

falls lower, as a result of which most of them loses its artistic appeal; In a word, the translators could not surpass their predecessor Zh. Sharipov. Worst of all, most of these translations do not meet the re-translation requirements, as they do not outperform previous translations by any criteria.

Based on the foregoing, we come to the conclusion that translations of poetic works contribute to the manifestation of the translator's creative potential and it is necessary to create only literary translations that are perfect in form and content.

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