



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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FEATURES OF TRANSLATION OF CHILDREN'S FANTASY

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Annotatsiya: Ushbu maqolada tarjimon matnni tahlil qilib, noto'g'ri mezonlarga asoslanib tarjima xavfidan qochish uchun qaysi turdagi matnni tarjima qilishi kerakligi haqida so'z yuritiladi. Nemis tarjimoni O. Kade turli xil "matnlar janrlari" ning mazmuni, maqsadi va sxemasini belgilaydi, deb hisoblaydi. Uning ta'kidlashicha, har xil tabiatdagi ko'plab matnlar, barcha matn janrlari uchun tarjimaning yagona sxemasi yoki modeli bo'lishi mumkin emas degan xulosaga kelishimizga imkon beradi.

Kalit so'zlar: matn, tarjima jarayoni, tarjimoni baholash, tarjimon, matnning janri, matnning maqsadi, matnning shakli, tarjima shakli

Abstract: The article pays special attention to a typology of texts that meets the requirements of the translation process and applies to all types of texts encountered in practice is an indispensable prerequisite for an objective assessment of translations. By analyzing the text, the translator determines which type of text he has to translate in order to avoid the translation based on incorrect criteria. German translator O.Kade believes that a wide range of different "genres of texts" is determined by the content, purpose and form of the text. Already the variety of texts of different nature, as he claims, makes us conclude that there cannot be a single scheme or model of translation for all genres of text.

Key words: typology of texts, translation process, types of texts, assessment of translations, content of the text, purpose of the text, form of the text.

Аннотация: В статье особое внимание уделяется на типология текстов, отвечающая требованиям процесса перевода и распространяющаяся на все типы текстов, встречающихся в практике, является непреложной предпосылкой объективной оценки переводов. Переводчик с помощью анализа текста устанавливает какой из видов текста ему предстоит переводить, чтобы избежать опасности перевода по неверным критериям. Немецкий переводчик О. Каде считает, что широкая шкала различных "жанров текстов" определяется содержанием, назначением и формой текста. Уже многообразие различных по своему характеру текстов, как он утверждает, заставляет сделать вывод, что не может быть единой схемы или модели перевода для всех жанров текста.

Ключевые слова: Текст, процесса перевода, жанры текстов, назначения текста, форма текста, переводчик, модель перевода.

Introduction. A typology of texts that meets the requirements of the translation process and applies to all types of texts encountered in practice is an indispensable prerequisite for an objective assessment of translations. By analyzing the text, the translator determines which type of text he has to translate in order to avoid the translation based on incorrect criteria. German translator O.Kade believes that a wide



range of different “genres of texts» is determined by the content, purpose and form of the text. Already the variety of texts of different nature, as he claims, makes us conclude that there cannot be a single scheme or model of translation for all genres of text [1, p. 202-220].

It is known that the translation method must match the type of text. The main goal during translation is to preserve the most essential, which determines the type of text. When analyzing the type of text, the translator proceeds from one criterion, specifically the material of which the text is composed. Since a text can only be created by means of a language, it is necessary to investigate during analysis what functions the language performs in a given text. The scientist Karl Buhler pointed out that language at the same time is “description” (representing information), an “expression” (symbolizing emotional or aesthetic experiences) and a “appeal” (calling for action or reaction). These three functions can be qualitatively unequal in different language utterances. In practice, there are numerous weaves and mixes of forms.

However, depending on the predominance of a particular function in a particular text, three main types can be distinguished: according to the descriptive function of the language - texts oriented towards the content; for the expressive function of the language - form-oriented texts; by the function of appeal - texts oriented to appeal. Form-oriented texts also convey content, but linguistic form is the dominant component in them.

While the type of text largely determines the choice of method and the degree of importance of what should be preserved during translation, the type of text determines which intralingual patterns are considered by the translator.

Since form and content are inseparably linked to each other, the way of expressing thought in a language is no less important than its objective content. For texts oriented to the form, first of all, the form is important, considering the aesthetic, artistic, and creative aspects. Such a text is analyzed, first of all, from the point of view of the embodiment of its form, determined by aesthetic, stylistic, semantic, and grammatical parameters, and is translated by this. When translating, an equal impact should be achieved using the analogy of form. Only in this case, the translation can be considered equivalent [1; 202-220].

Difficulties in classifying certain types of texts as form-oriented texts cannot, in principle, be overcome only by indicating the nature of the literary genre, as is usually done. Even the designation of the genre given by the author himself cannot play a decisive role, since there is a lot of ambiguity in nomenclature issues, not to mention the pretentious use of the name of genres. The translator cannot do without his analysis. When dealing with fantasy, the translator must translate it according to the principles applicable to form-oriented texts, while preserving the pragmatic potential of the text, considering the main recipient - the child. Naturally, the books about “Harry Potter” are also read by adults, which once again proves their belonging to the fantasy genre, which blurs the boundaries between children's and “adult” works, but J. Rowling herself emphasizes that she primarily wrote for children. In our study, we classify the Harry Potter books as a children's fantasy genre, therefore, we consider a child as a recipient.



Main part. Thus, the texts of children's fantasy convey the content, but they lose their specific character if the external and internal form, determined by the norms of poetics, the style, and artistic aspirations of the author, is not preserved during translation. This requirement leads to the inevitable conclusion that, in contrast to content-oriented texts, the translation of which is determined by the characteristics of the target language, the language design of the translation of form-oriented texts is determined by the source language.

For example, when translating content-oriented text, puns can be ignored without reducing the invariance of the content plan. And in a form-oriented text, it is necessary to find a functional correspondence that meets the artistic and aesthetic function of the stylistic figure. If differences in the structure of languages do not allow to convey puns in the same place, one has to choose between replacing another linguistic figure with a similar aesthetic impact or including puns where it was not in the original text, but there is an opportunity for this in the translation text. In this case, fragments of the text of children's fantasy are focused more on appeal than on form, which is associated with the specifics of this complex multifaceted genre. When evaluating a translation of an appeal-oriented text, one should, first of all, consider whether the translator has managed to sufficiently penetrate the extra-linguistic and extra-literary goal-setting of the corresponding text and whether his version of the translation contains the same appeal, whether he is capable of exerting the same effect as the original author achieved. [1; 202-228].

Structural and typological aspects of J. Rowling's fantasy work must be considered along with the cultural one for the reason that their cultural conditionality and cultural conventionality are beyond doubt. In other words, what linguistic means should be used to format the text of the translation of "Harry Potter", what should be its extralinguistic parameters, depends on the culture within which it is created, what are the traditions that dictate the rules of its construction to the author both in terms of expression and in terms of content.

"In the process of translation, along with the comparison of different linguistic systems, there is a comparison of different cultures, as a rule, texts addressed to the native speaker are designed only for its perception. They are entirely based on the specific features of psychology, the available amount of information, and the characteristics of the social environment. In the process of translation, the Text is redirected to a foreign-language Recipient who has a different volume of background knowledge. translation "[2; 78]. The national-cultural and socio-cultural characteristics of each people, expressed in some way in the language, are individual, even with close translation, they are not always clear to the speakers of a different language and culture.

L.K. Latyshev noted that an ordinary (who does not have the appropriate linguistic and cultural background) addressee of the translation cannot independently "decipher" the hint, adding "from himself" the "missing" (implied) content, since he does not have the necessary cultural and historical or actual event information. Consequently, the translator should help him in this, since the social purpose of the translation is precisely to create opportunities for the recipient of the translation equal to the addressee of the original for the semantic interpretation of the text" [3; 201].



The translator needs to convert implicit content to explicit content. LK Latyshev proposes two ways: 1) to compensate the recipient of the translation for the implied information unknown to him by entering it directly into the text of the translation; 2) compensate for the "missing" content with a translator's note. The advantages and disadvantages of each of the two methods for solving the problem of inequality of pre-information reserves for carriers of FL and carriers of PY are quite obvious. On the one hand, the introduction of "complementary" content into the translation text is in many cases inappropriate; this applies, for example, to texts such as political statements, memoirs, historical accounts, religious texts, etc. On the other hand, this technique often requires deep enough lexical and grammatical transformations [3; 202-203].

It is the commentary that is the way to overcome the cultural distance of the reader. A complex literary text is saturated with a plurality of meanings that need to be extracted. The assimilation and explanation of the text are carried out through its interpretation and commentary, i.e. linguistic interpretation - a procedure for the reception of meanings, which is closely related to the tradition of a particular society [4; 168-174].

Results and Discussions. Commentarial texts acquire no less value in the eyes of the reader than the text of the original source itself, which explains the emergence of many Internet sites, books, pocket encyclopedias, the purpose of which is to interpret and interpret J. Rowling's books. Based on the comments, the reader can produce his text, different from others, conjecture or add to it. Thus, the commentary creates the necessary conditions for an interactive relationship between the reader and the text. Interactive work of thought based on commentary reveals the innumerable properties of individuality, uniqueness, and uniqueness of the existence of an individual. The commentary text reproduces the main text, as it were, anew.

Translator Sh.Z.Dalimov in translation of Harry Potter into Uzbek created not only references, footnotes and notes that allow to preserve the identity of the author's speech to the maximum extent, while at the same time not destroying the integrity of the perception of the translated text, but also the commentary to the text "Explanatory Dictionary - Research of Events, Places, Persons and the phenomena of the witchcraft world in the first volume of the Harry Potter saga ", containing explanations, interpretations, additions, bibliographic descriptions, biographical, historiographic and etymological references, information gleaned from interviews, books, encyclopedias, etc. translator's notes highlight the main historical and cultural events, "decipher" the names of heroes, names of places, textbooks, food, holidays, etc., making the lingua-ethnic barrier transparent, helping to comprehend the author's intention, to understand comparisons with certain characters. The translator has to enter into verbal communication with the reader and explain the author's intention to him. The commentator (translator) has to direct the perception of the linguistic personality (reader), i.e. his cognitive discourse, into the desired vector of possible understanding. Quite often, the deliberate complexity (obscurity) of the author's text needs a kind of "intellectual" medium, in the form of a commentary or commentator. Thanks to the commentary of the translator Sh.Z.Dalimov, the realities of J. Rowling's books are available to adults and children, regardless of their belonging to different cultures, societies, historical eras.



K.I. Chukovsky justly noted that a good translator, although he looks at a foreign text, thinks all the time in Russian and only in Russian, not for a moment succumbing to the influence of foreign turns of speech, alien to the syntactic laws of the native language. The translator needs to strive to ensure that every phrase translated by him sounded in Russian, obeying the logic and aesthetics of the Russian language. At one time, there were fierce disputes over this, the essence of which was summarized by the famous English critic, poet, and philosopher Matthew Arnold as follows: "Some say: a translation can be considered good if, reading it, we forget the original, and it seems to us that the original was written in our native language. Others say: the purpose of translation is exactly the opposite. It is necessary to preserve in translation every turn, unusual, unusual for our language so that it can be felt as strongly as possible that we are faced with the creation of a mind alien to us, that we are only imitating something made of another material"[5; 186].

The researcher Ernst Merian-Genast notes that the translator carries out the transfer in two directions: either he transfers a foreign author to his reader, or he transfers his reader to a foreign author. Hence, there are two completely different translation methods. In the first case, the translator sees his task in bringing the original closer to the method of thinking and the language of his compatriots, to make the foreign author speak as his compatriot would speak. In the second case, the reader feels that he is being addressed by a foreigner [1; 202-228].

The Harry Potter books have been published in millions of copies, translated into sixty languages of the world, including American English, Latin, Ancient Greek, and various dialects. Dr. Jeremy Munday, the linguist at the American Institute of Linguistics and International Studies, highlighted the following translation problems of Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets faced by translators around the world: the transfer of proper names, fictitious titles; the transfer of puns, occasionalism, fictional realities and the transfer of the national-cultural component [6; 58].

A unique opportunity for linguists and translators is the opportunity to study interviews with the translators of Harry Potter into different languages of the world, to learn about how each of them developed their translation strategies and interpreted the original text. Thus, the translators of "Harry Potter" into Dutch, Slovak, French, Italian, Catalan, Welsh, Japanese, Spanish, Brazilian, Portuguese, Norwegian, and Dutch mainly tried to reveal the meaning, associative links, additional connotations in the process of translating "speaking" names and fictitious names; German and some Russian translators have resorted to using transcription; Israeli and Swedish translators used the technique of replacing the realities of the original culture with the realities of the recipient's culture. Also, to make the text of the book more understandable for the American recipient, the editor of the American edition of "Scholastic" introduced some lexical words into the text of the Harry Potter book (crumpets - English muffins, jelly - Jell-O, jacket potato - baked potato, treacle toffee - treacle fudge), spelling (mum - that) and grammatical (got fond-grown fond, he's got flu - he's got the flu, teddy - the teddy, shift the slime - get the slime off the end of term - end of the term) changes, as well as some episodes were expanded and shortened within several sentences, the title



of the first book was replaced (for commercial purposes) and the italics were removed in which some words and phrases are highlighted [7; 69]

Harry Potter's Latin and Greek translators Peter Needham and Andrew Wilson faced different challenges, but like other translators, they developed their translation strategies to overcome the difficulties. For example, because Andrew Wilson identified the Greek who lived in the fourth century BC as the recipient of his translation, he had to translate all the names, i.e. the reception of transliteration was excluded [8; 21]. The translation process was further complicated by the fact that the Harry Potter saga has not yet been completed, which means that the translation of the details is treated with care, since their omission or incorrect transmission may cause difficulties in the process of translating the next part. For example, the Spanish translators translated Professor Sinistra's name as Profesor Sinistra (masculine) and were forced to correct it to Profesora Sinistra (feminine) in the next book. The confusion with names also took place in the work of the German translator, Klaus Fritz. Different interpretations of names are found in Russian translations of the Rosman publishing house when one character has both a transliterated version of the name and a "translated" version. [9; 25]

There is a philosophical idea in the work of "Harry Potter" that all translators had to keep during the translation. One of the main themes of J. Rowling's works is the struggle between dark and light forces. However, in addition to this, there is an obvious close connection between the words and deeds of the heroes of J.

Conclusion. Rowling's books and the teachings of the brilliant Swiss philosopher Carl Gustav Jung, according to which the goal of all work of the soul is the "individuation" of the personality, the acquisition of "selfhood". A person becomes individualized when he synthesizes in himself all possible dimensions of the psychic, in this process, he acquires selfhood, becomes himself. Selfhood also means integrating evil. You need to perceive evil as a moment of your destiny, a part of your personality, and not accept it as something external, accept it as a part of yourself. Only then will an integral personality be obtained. In other words, the meaning of J. Rowling's books is not only the struggle between Good and Evil but also the struggle with evil within oneself, self-knowledge of the personality, which synthesizes in itself all possible dimensions of the psychic, including Evil [10].

Philosophical ideas are included in the movement of the plot, are the basis of the figurative system, and the semantic content of the style, play an essential role in the definitions of fantastic reality. Christian themes of love and self-sacrifice are the main ones throughout all the Harry Potter books, and the translator also needs to accurately reflect them, without adding anything from himself.

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MYSTICAL SOURCES OF WILLIAM BUTLER YEATS' MYTH-MAKING

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Annotasiya. Ushbu maqolada ko'zga ko'ringan, atoqli ingliz shoiri Uilyam Batler Yeyts ijodi misolida she'riyatda mifologiya, uning tizimi, tili va ko'rinishlari tahlil qilinadi. Bu borada shoirning ishlari ayniqsa muhim ahamiyatga ega. Asr boshlarida mifologiyaga bo'lgan alohida e'tibor fonida ham Yeyts eng yorqin afsona yaratuvchilar qatorida ajralib turadi. Uning ijodi romantizm va modernizm o'rtasidagi o'tish hodisasi sifatida belgilanib, unda yangi davrda urf – odatlar va afsonalarni tiklab, qayta kashf etishga alohida e'tibor qaratilgan.

Kalit so'zlar: zamonaviy she'riyat, mifologiya, mistika, okkultizm, afsona yaratish manbalari, she'riy tahlillar, mifologik xarakterlarni izohlash.

Аннотация. Цель данной работы - выявить закономерности мифологии, ее системы, языка и материала в современной поэзии - на примерах самого выдающегося английского писателя Уильяма Батлера Йейтса. Особенно показательна его работа как предмет такого рассмотрения. Даже на фоне особого внимания к мифологии, существовавшей на рубеже веков, Йейтс выделяется как один из самых ярких мифотворцев, а его поэзия может считаться переходным явлением между романтизмом и модернизмом. Особое внимание уделяется открытию автором древних ирландских мифов и легенд в новую эпоху, возрождение древних традиций в Новое время.