

Comparative Analysis of Numeral Translation from German and English into Uzbek

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Abstract. *This article analyzes the problems of translating German and English proverbs and their structural and semantic aspects, and explains them with examples. This process is quite difficult to assess. In particular, proverbs are a genre of Uzbek children's folklore that has a history of several centuries and is widespread and still actively practiced today.*

Key words: *language, speech process, proverb, interlingual communication, results of communication, numbers, arithmetic meaning.*

Introduction. This type of game, known in Russian as schitalka, in Tajik as shumurak, in Turkmen as sanavoch, in Tatar as sanashu, and in Azerbaijani as sanama, is referred to by names such as 'sanashlar', 'she'riy sanoq', and 'sanama' in various parts of our republic, although G. Jahongirov calls them 'sanoq termalari'. Considering that terman is an independent genre, the term 'sanoq termalari' does not convey its essential nature. The term 'sanoq' emphasises its arithmetic meaning, and thus its capacity to convey the essence of the folkloric phenomenon is weak. Accordingly, 'sanama' The term 'sanama' can serve as an equally suitable scientific designation, as it fully and concisely reflects, in poetic elevation, the essence of the concept inherent in children's folklore. While Samuil Marshak and Daniel Xarmslar created the most beautiful literary examples in Russian children's poetry, M. A'zam, T. Adashboyev, A. Obidjon, and Q. Uzoqov are working to incorporate them into the arsenal of Uzbek children's poetry. This is another successful example of the creative synthesis of Uzbek children's literature with folklore.

The subject of literary analysis (Literature review). Before the start of a widely played game, it is necessary to determine the starting player, assign roles, and establish the order of play. Although the introduction does not form the basis of the entire play, it constitutes a component of the play's composition and sets the tone for the play as a whole. This task is carried out by 'transforming numbers into poetic dance,' using words or meaningless sounds in place of numbers in a rhythmic intonation to achieve a rhythmic flow. In this case, regardless of the lexical specificity of the numbers, it is impossible to imagine them without rhythmic harmony. Based on this feature, three types of numbers can be distinguished:

1. Event-bound dates. The basis of dates belonging to this type is a subject woven into a counting rhythm. Such subjects are concise, expressing only two or three logically linked actions. The logical sequence of the action gives rise to the counting intonation. All lexical means are subordinated to reinforcing this counting intonation. As a result, the counting rhythm emerges both through numerals and through meaningful words with a counting nuance. By this feature, narrative enumerations have two forms:

a) **The numbers form a rhythmic basis.** Here, the numbers are transformed into a ‘poetic dance’. In other forms of poetic creation, they do not have such a powerful influence. The numbers are not merely a logical sequence, but also express the rhythm, becoming the ‘blood and soul’ that ensures the compositional unity of the dance. This characteristic is also reflected in the genre’s name. The numbers are not simply recited, but are used to create a rhythmic foundation. For this reason, not all numbers are used in poetic counting in this language. Most often, the numbers from one to seven, one to twelve, and one to sixteen are actively used. However, even if the numbers from one to two, three, four... seven, and finally sometimes eight are counted fully, in other cases, the rhythmic requirement and the need for rhyme mean that the numbers twelve or sixteen are omitted:

One, two... round and round,

Round and round again.

Don’t be afraid, my friend,

It will come again.

Or:

One, two... ten... twelve,

Who said it was twelve?

I said it was twelve,

If you don’t believe me, count along:

One – a wrist,

Two – a sieve.

My third – an intestine,

My fourth – a poplar.

My fifth – a cradle,

My sixth – what I have taken,

Seven – what I have attained,

Eight – my beloved daughter,

Nine – my ruddy-cheeked one,

Ten – the fruit of my labour,

Eleven – my untold secret.

Twelve – go on counting, thirteen.

Narrative calendars built on meaningful words in a counting intonation. In this, a word takes the place of a number. So, why did the number retreat? Its social roots can be seen more clearly in the prohibitive taboos’ characteristic of the ethnography of various peoples. It is known that in ancient times, the veneration and sanctification of numbers, and their use as an active means, gave rise to specific prohibitions – (taboos). D. K. Zelenin [1] cites a number of examples of how the prohibition on counting has given rise to various taboos among many peoples as a means of ensuring secrecy: among the Russians it is forbidden to count game, among the Ukrainians to count a beehive, and among the Chukchi to count reindeer. Such counting is believed to remove the blessing from those things. According to a similar belief, the Siberians do not count eggs and chicks, and the Romanians consider it unlucky to count things only on Mondays. If they were to count out loud on a Monday the possessions of the person they hated most, it would be their curses. While Jews regard counting any living creature as a sin, Poles curse child-kidnappers by naming the names of the divine powers.

Research Methodology. The study utilised observation, surveys and statistical methods.

Analysis and Results. Such a taboo against counting is also found in the lives of Eastern peoples, including the Uzbek people. The prohibition of counting people in Islamic doctrine, as well as the tradition of not counting various means of livelihood in advance so as not to diminish their blessing, constitutes such a series of prohibitions.

In the texts, the author, who is a virtual person, responds to the questions posed by the players in such a way that, as time passes, it becomes necessary to use words instead of numbers. As a result, changes occurred in the texts. They became more refined lexically; words that ensured smoothness, even poetic expressions, were used instead of explicit numbers, becoming a poetic tradition.

However, the word, when used in a specific intonation, has taken on the function of a rhythmic element in the sentence. Most importantly, the word has two main meanings: its specific meaning, i.e. its literal meaning, and its general meaning. The first is counting and measuring, the second is logic. Even in texts where children do not use numbers, numbers exist as a concrete fact, and in these cases, the word is understood in its literal sense: any unit of measurement emphasized on the basis of comparison is a unit of measurement.

The melon is ripe.

The melon is ripe. It is sweet.

It is not ripe, let it ripen.

The melon is ripe. My hand is tired!

It appears that each word in the enumerations was originally used in its count-tone sense, with its logical meaning [Logical meaning – merely incidental, secondary in importance] relegated to a secondary position. Each word receives a stress like a two-syllable word, creating a counting intonation. For this reason, it can only be uttered loudly. This is a characteristic feature of the performance of these chants. The counting intonation in the chants is complemented and reinforced by hand or foot movements. During the performance of the above-mentioned piece, the hand movement must serve as the means of controlling the rhythm. Each word in it must be spoken by the leader, who in turn taps each player's chest in turn, thereby emphasizing and accentuating the counting rhythm. In this way, the intonation of the counting becomes the rhythmic foundation of the work, not obscuring its content but, on the contrary, illuminating the word's second dimension – its logical meaning – and ensuring narrative coherence. The poetic lexicon, which reflects the intensity of childish thought, is noteworthy. Thus, the word "guv", which conveys the intensity of movement, takes the form "guvak" in the child's poetic speech to meet rhythmic needs, vividly expressing the flourishing of the melon leaf. The word 'chuvak', with its "slender" nuance, has been used in the sense of 'elongated' to ensure rhyme and alliteration, since slenderness manifests itself in elongation and thus evokes an association with the shape of a melon.

2. Cumulative dates. It is psychologically well-founded that the thinking and expression of children aged three to twelve vary according to their current mood. Children of this age are extremely impressionable, so in a whirlwind of emotion they struggle to express their thoughts fluently and logically. When they are strongly expressive, or conversely, when they are deeply offended – their thoughts seem to be in disarray, whereas in reality they are deeply aware of the pleasant or unpleasant nature of those inner impressions; it is only in expressing them that a kind of explosive mental confusion arises. Let us recall the shrieks of a child whose lungs are full of tears: although there is no logical consistency in his shrieks, there are words, there are phrases, but they are jumbled, logically disordered. The child pours out his anger and discontent in those haphazard, logically disorganized words and phrases. M. N. Melnikov describes the characteristics of this kind of mental process, inherent in children's thinking and speech, in school education as follows: "In the early years of primary school, and sometimes even in Years 5 and 6, teachers frequently encounter children's disconnected, jumbled and incomprehensible speech. The books about the war that are being read aloud to the children are very characteristic. In the child's inner world, events are vividly imagined, but speech cannot express all the nuances of these life experiences, so it presents them as separate or loosely connected fragments. [2] This seems illogical to adults, but it is a common psychological trait characteristic of children's thinking.

The children naturally respond to the excitement of the game, becoming agitated and filled with joy. This state of mind leaves a deep impression on them. Thus, the children's excitement at the start of the game is expressed in words and phrases that are not logically connected, but are arranged in a poetic rhythm that is strictly adhered to, and thus embody the essence of traditional games. The word 'cumulative' is intended to fully convey that the defining characteristic of this type of enumeration is the haphazard and illogical accumulation of words and phrases in the counting rhythm, M. N. Melnikov employs the term 'cumulative enumeration', the correctness of which is confirmed not only by Russian but also by Uzbek enumerations, where this internal type is widespread. For example:

Avak-avak, Boy talog'i
Do'stim tavak. Boy kuchugi.
Shoh ho'kizi, Qachon kelar?
Turna qaro, San tur,
Tur kuchugi. San chiq!

In this case, when one tries to envisage a unified scene in the date, something seems to be missing; the syntactic construction, being in the rhythm of enumeration, appears somewhat less coherent. Nevertheless, it features an epithetious system of images representing animals, birds and insects. The children do not conceal their attitude towards nature through such imagery. Children do not conceal their attitude towards nature through such imagery. The 'King Buffalo' and 'King Butterfly' figures in their imagination do not imply that those animals and insects belong to a king, but rather 'king of buffaloes' – the best, the finest, 'king of butterflies' – the most beautiful, expressing its lovely hues and revealing the children's aesthetic tastes.

3. Allusive epithets. The distinguishing feature of this type of epithets is that they lack narrative content (*sujet*); the numeral and the meaningful word are completely withdrawn, and only the allusive word (its meaning) assumes the decisive poetic essence.

So, how can a meaningless onomatopoeic word acquire poetic significance? Professor G. S. Vinogradov explains the reasons for the emergence of onomatopoeia in children's speech as follows:

Children are observant, both consciously and unconsciously: they see and feel the beauty of the world and its various features, but they have few means at their disposal to express to us how they perceive the world. We express the world as we conceive it through the words of our own language, by which we endeavour to convey the diversity of those phenomena.

For children, such opportunities are limited: in such cases, they are satisfied with whatever words come to mind, without any hesitation. Learning the names of objects, events and actions does not happen on its own; they must be learned from someone, and children know very few of them. Moreover, the pronunciation of sounds and the expression of words do not always match their strength; sometimes they even become burdensome. Children perceive sounds as they are, ready to be understood, and understand them to the extent of their abilities, as if they were trying to return to the world unchanged.[3] Thus, in children's speech, sound combinations emerge in the form of words from the 'sounds' of the world around them, perceived and renewed at their level of ability. Although they bear no meaning, their melodic quality endears them to children's hearts; they are distinctive means of expressing their attitude towards the world. For this reason, it has become customary to call such phonetic combinations in word form "soqma so'z". In fact, 'so'qma so'z, or more precisely, phonetic combinations in word form, is a conventional name that covers various phenomena' [G. S. Vinogradov, 1989], expressing the world perceived by children in a sequence of melodic sounds. Perhaps children perceive the words they themselves have created differently. After all, the words they invent themselves, which they have given meaning to, become part of their vocabulary, and they probably understand them much better than we think. However, children's own words are, to a lesser extent than adults', meaningless: this is often a collection of sounds devoid of any meaning in adults' discursive (thoughtful, considerate) thinking, a complete thought, a word whose internal form and sound are inseparable in the world of mutual relationships, a word that cannot be broken down for

children, who are the true foundation of language – and perhaps we, in our own way, measure it conditionally, conforming to the understanding of adults, and label it as meaningless. [G. S. Vinogradov, 1989]. In fact, as a phenomenon characteristic of children's speech, slang possesses a meaning that is understood only by them, and this is emphasized in its magical melodic quality, which arises from the convergence of these diverse sounds into a single whole. As this magical melodic quality in the refrain easily transferred to rhythm, it began to be used masterfully in the intonation of counting, thus giving rise to refrain-based chants.

Conclusion/Recommendation. The transformation of the proverb into the ‘building material’ of riddles is a significant fact confirming that the genre has fully transitioned into the children's repertoire, having been completely cleansed of the number-worship traditions characteristic of adult creativity, a significant fact confirming that the genre has fully transitioned into the children's repertoire, having been completely purged of the number-worship traditions characteristic of adult creativity, and has become a model of children's creativity. In this sense, the soqma sanamalar, as a refined form of the genre, enrich the arsenal of children's poetic folklore and continue to be actively created today:

Abadayni,
Shabayni,
Shab-shabadayni.
Dumala qoq,
Sen chiq-u boq.

In many cases, a creative approach is appropriate when translating idioms from German into English. In particular, when translating the following idiom, it is more fitting to do so with reference to the mentality of that nation. For example:

Ich und du
Müllers Kuh
Müllers Esel
Der bist du

No genre can match the calendar in cultivating a sense of rhythm in children. By virtue of this quality, it is drawing the attention of children's poets and composers and is in the process of becoming a literary genre.

Thus, folk tales spring from each nation's own character, customs and traditions. Therefore, in the process of translating proverbs from English and German into Uzbek, we encounter direct lexical difficulties. To overcome such challenges, the translator must, first and foremost, possess a rich vocabulary.

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