

"INTEGRATION OF PRAGMALINGUISTICS, FUNCTIONAL TRANSLATION STUDIES AND LANGUAGE TEACHING PROCESSES"

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Section 3: Problems of comparative
typology and translation studies,
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**THE REPUBLIC OF UZBEKISTAN
THE MINISTRY OF HIGHER EDUCATION, SCIENCE AND
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English Linguistics Department

**PROCEEDINGS
of materials for international scientific-theoretical conference on the topic**

**PRAGMA LINGUISTICS, FUNCTIONAL TRANSLATION
AND INTEGRATION OF LANGUAGE TEACHING PROCESSES**

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NEMIS VA O'ZBEK TILLARIDA O'TGAN ZAMONNI IFODALOVCHI MORFOLOGIK VOSITALAR TASNIFI VA SINTAKTIK XUSUSIYATLARI

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Annotatsiya: Mustaqillik sharofati bilan Respublikamizda chet tillarini xususan, nemis va ingliz tillarini o'qitish va o'rganishga bo'lgan talab nihoyatda oshib bormoqda . Bu esa rivojlanayotgan davlatlar qatoridan o'ziga munosib o'rin egallashga intilayotgan mamlakatimizning bundan keyingi ravnaqi va taraqqiyoti uchun muhim ahamiyat kasb etadi.. «Ta'lim to'g'risida»gi Qonunda chet tillarni o'qitishning yangi texnologiyasini ishlab chiqishga, intensivlashtirilgan usullardan foydalanishga javob beradigan turli xil qo'llanmalar ishlab chiqilmoqda. Xorijiy tillarni o'rganish jarayonida grammatikaning ahamiyati nihoyatda kattadir. Ayniqsa nemis tili grammatikasining o'rganilishida o'rganuvchilar bir qancha qiyinchiliklarga duch keladilar .Ushbu maqolada nemis va o'zbek tillari misolida o'tgan zamonning yasalishi, morfologik vositalar va sintaktik xususiyatlar o'zaro chog'ishtiriladi.

Kalit so'zlar: mikromatn, analitik til , til subyekti, perfektlik, affiks

Annotation. Due to the independence of our Republic, the demand for learning foreign languages, especially English and German languages is growing year by year. It is very important for our country , which is trying to find its place amid the developing countries. Nowadays, many textbooks including new technologies are being published according to “ The Law on Education” . Grammar is on the first place for learning foreign languages. Especially, learning German language is causing difficulties to young learners. This article will discuss ways of making sentences in the past simple ,morphological means and syntactic features comparing Uzbek and German languages.

Key words: microtext, analytical language, language subject, perfectionism, affix

Ma'lumki, zamon kategoriyasi harakat va holatning nutq sodir etilayotgan paytiga munosabatini bildiradi. Harakat bajarilish vaqtining nutq paytiga munosabatiga ko'ra,

har ikki tilda ham ya'ni o'zbek va nemis tilida uch xil zamon farqlanadi. Biroq o'zbek tilida nemis tiliga nisbatan zamon shakllari ko'proq. Masalan, birgina o'tgan zamon fe'li turli affikslar olib, (uzoq, yaqin, hikoya, davom, maqsad) kabi ma'nolarni ifodalaydi. Nemis tilida esa fe'lning qat'iy uch zamoni: o'tgan, hozirgi va kelasi zamon shakllari ajratiladi. Hozirgi o'zbek adabiy tilida mayl va zamon ma'nolari fe'llarga turli xil morfologik vositalarni qo'shish orqali amalga oshiriladi. Bunday hollarda gaplardagi sintaktik ma'no kutilmaganda, qisqa vaqt ichida nutq so'zlanib turgan paytdan ilgari bajarilgan (yoki bajarilmagan) ish-harakatni hikoya qilish, tasvirlash yo'li bilan ifodalanadi.

Masalan:

Halol rizq istab, mehnat qilib, charchab uxlagan kishi shu kechani ma'rifat qilingan holda o'tkazibdi (Hadisdan). O'tgan zamonning adabiy tilga xos shakli asosan o'nta bo'lib bular:

-di, -(i) bdi, -gan, -gan edi (ekan, emish), -(a) yotgan edi va –(a)r edi

Bu shakllarning har biri o'ziga xos ma'no mazmunga ega bo'lib, turli vaziyatlarda va turli ma'nolarda ishlatiladi. Shuningdek, ushbu morfologik vositalar bevosita kuzatilgan yoki bevosita kuzatilmagan ish-harakat va holatni yoki aksincha har ikkalasini ham anglatib kelishi mumkin. Biz ko'p hollarda mikromatnlarni

(microtext) kuzatar ekanmiz, ushbu vositalar yordamida tuzilgan gaplarga duch kelamiz. *-di* shakli yasama bo'lib fe'lning o'zak va negizidan qo'shimcha bilan hosil bo'ladi. *-di* shaklida ikkala kategorial ma'no bilan birga sintaktik xususiyat ham belgilangan. Aniqroq qilib aytadigan bo'lsak, *-di* shakli o'tgan zamon hamda bevosita kuzatilganlik ma'nolarini o'zida mujassam etadi.

Masalan:

Hoji buvi boshimni tizzasiga qo'yib chalqancha qilib yotqizdi. Doka o'ralgan barmog'ini og'zimga tiqdi (O'tkir Hoshimov, Dunyoning ishlari)

Jch erkannte undeutlich die Stimme von Hodschi Momo. Sie liegte meinen Kopf auf ihren Schoß und liess mich auf dem Rücken liegen. Dann steckte sie mir ihren mit Verbandsmull umgewickelten Finger in den Mund. (Oybek Ostanov, Übersetzung, Kein Himmel auf Erden)

Shuningdek, *-di* shakli III shaxsda bevosita kuzatilmagan ish – harakatni ifodalab *-(i)bdi* shakli bilan yaqinlashadi

Qarasam, onamning yuzidagi tabassumdan asar ham qolmadi (N. Safarov, Navro'z)

-di shaklining eng ko'p qo'llaniladigan – *gan* shakli o'rnida qo'llanilish holatlari ham mavjud . Gapning egasi tarixiy shaxs yoki tarixiy voqea -hodisani bildirsa-da -di shakli ishlatilaveradi. Bu esa o'zbek tilining nihoyatda tejamkor va o'ziga xos til ekanligidan dalolat beradi

Zahiriddin Muhammad Bobur 1483 yilda tug'ildi

Ammo o'zbek tilidan farqli o'laroq analitik til guruhlariga mansub bo'lgan nemis tilida bu holat kuzatilmaydi , aksincha Prateritumda kuchli va kuchsiz fe'llarning maxsus shakllari asosida fikr namoyon etiladi.

-*gan* shakli yasama bo'lib uning ixcham ko'rinishi (III shaxsi) fe'lning o'zak va negizidan bir uzvli qo'shimcha bilan hosil bo'ladi. Qo'shimcha beshta kategoriya ko'rsat kichi vazifasini bajaradi. Shakl orqali jumladan nutq momentidan oldin ro'y bergan ish – harakat uning bajaruvchisi (subyekt) ni tavsiflash yo'li bilan ifodalanadi.

Ish -harakatning bajarilishini so'zlovchi bevosita kuzatgan yoki kuzata olmagan bo'lishi mumkin. Shaklning sintaktik xususiyati uni mustaqil gap deb hisoblashga imkon beradi. Boshqacha aytganda – *gan* shakli o'tgan zamon ma'nosini kontekst yordamisiz , perfektlik (subyektni tavsiflash), bevosita kuzatganlik va bevosita kuzatmaganlik ma'nolarini kontekst yordamida ifodalab mustaqil gap hosil qiladi Oxirgi ikki ma'noning ifodalanishi – *gan* shaklining shaxsiga bog'liq.

I shaxsda boshqa ma'nolar bilan birga bevosita kuzatganlik namoyon bo'ladi :

Bir mahal onamning qo'lida ketayotganim esimda bor . Gupillatib qor yog'ayotganini his etib turardim-u, biroq yuzimga qor tushmas edi (*O'tkir Hoshimov,Dunyoning ishlari*)

Jch bemerkte , dass es heftig schneite , aber auf mein Gesicht fiel keine einzige Schneeflocke . .(Oybek Ostanov, Ubersetzung, Kein Himmel auf Erden)

Eshitganman, lekin ko'rganim yo'q . – *Men ko'rganman . Gaplarini ham eshitganman (N. Safarov ,Navro'z)*

Muxtasar qilib aytganda shuni aytish joizki har bir tilning o'ziga xos jihatlari mavjud. Nemis tilshunosligi o'zbek tilshunosligidan farqli o'laroq gap tuzilish strukturasi jihatdan anchagina farq qiladi. O'zbek tilshunosligida turli morfologik vositalar yordamida o'tgan zamonni ifodalaymiz . Nemis tili bilan chog'ishtirilganda o'zbek tilining tejamkor til ekanligiga guvoh bo'lamiz, ya'ni bitta gapni nemis tiliga tarjima qilganda ular bir necha gaplardan iboratligiga guvoh bo'lamiz.

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THE MAIN PECULIARITIES OF TRANSLATION STUDIES: TRANSLATOR'S SKILL

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Abstract: *This article discusses the types of translation and their different uses by the translator when translating a work, as well as the specific style of the translator, so as not to affect the original content of the translation of the work in this process.*

Key words: *figurative translation, transliteration, lexical unit, grammatical transformation, style, imaginary expression, transformation, alternative, kalka, translator, translation.*

Аннотация. *В данной статье обсуждаются виды перевода и их различном использовании переводчиком при переводе произведения, а также о специфическом стиле переводчика, чтобы в этом процессе не нарушать оригинальное содержание перевода произведения.*

Ключевые слова: *образный перевод, транслитерация, лексическая единица, грамматическая трансформация, стиль, образное выражение, трансформация, альтернатива, калькирование, переводчик, перевод.*

The practice of translation has arisen, and the question of how to translate the original into the native language – word by word or in free form - is considered a problem facing translators. Some individuals, for example, artists who created works at the beginning of the 20th century, advocated literal translation and used this method a lot in their practical activities, but most artists prefer free translation, and the artist does not express the letter, spirit, word, content, form of the original, who put forward the point of view that he should be able to give materialized information. But no one thought about the need for a theoretical solution to the problem.

A number of issues, such as the purpose of the translation, the level and taste of the reader, the type of text, were not put on the agenda of the discussion. The lack of a theoretical basis has led to different