



## PROBLEMS ARISING IN THE TRANSLATION OF COUNTING RHYMES FROM GERMAN AND ENGLISH INTO UZBEK

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**Abstract:** This article analyzes the problems in the translation of counting rhymes in German and English and their structural-semantic aspects, explaining them with examples.

**Annotation:** This article provided a structural-semantic classification of translating difficulties and counterpart games with defining examples in German and Uzbek.

Although this type of game, known as "schitalka" among Russians, "shumurak" among Tajiks, "sanavoch" among Turkmens, "sanash-u" among Tatars, and "sanama" among Azerbaijanis, is known as "sanashlar," "she'riy sanoq," and "sanama" in various parts of our republic, G'. Jahongirov [page 12] refers to it as "counting collections." Considering that the term is an independent genre, the essence of terminology is not visible in this expression. The term "counting" has an arithmetic meaning, therefore the ability to express the essence of the folklore phenomenon is weak. Consequently, the concept of "sanama," reflecting the essence of the phenomenon characteristic of children's folklore in a complete and concise form with poetic elevation, can be a very convenient term for scientific circulation as an equivalent to the terms mentioned above that have entered the practice of folklore studies of other peoples.

Counting is extremely widespread, consisting of determining the leader before the start of the game, assigning a child's turn, their turn. Although counting rhymes cannot be the compositional basis of the entire game, they form the composition of the game as a prelude and lay the foundation for the general direction of that game. This responsible task is carried out on the basis of achieving rhythmic playfulness based on the "poetic dance" of numbers in counting rhymes, the use of a word or a meaningless word in the counting intonation instead of a number. In this case, however exaggerated the lexical features of counting rhymes may seem, they should not be imagined without rhythmic harmony. Based on this feature, three types of counting can be distinguished:

1. **Eventful Counts.** The basis of counting rhymes of this type is a plot mixed with the rhythm of counting. Such plots are concise and represent only two or three logically connected actions. A logically consistent order of action creates a counting tone. All lexical means are subordinated to the intensification of this counting tone. As a result, the rhythm of counting emerges both through numbers and through meaningful words in the counting shade. Based on this feature, plot counting has two forms:

2. Numbers are the rhythmic basis of event-based counting. In them, the figures perform a "poetic dance." They cannot have such influence in any other type of poetic creation. The number acquires a tone that expresses not only the logical order of the movement, but also its rhythm, becoming the "blood and soul" that ensures the compositional integrity of the narrative. This main feature is also taken into account when the genre is called counting. Numbers are not simply mentioned, but weighed with the intention of creating a rhythmic basis. Therefore, not all numbers are involved in this type of poetic counting. Often,

only a number sequence from one to seven, from one to twelve, and from one to sixteen is actively used. However, while counting from one to two, to three, to four... to seven, and finally sometimes to ten is done completely, in other cases, due to rhythmic need and rhyme harmony requirements, the counting of twelve or sixteen can be performed by jumping:

One, two... circle,  
Go around again.  
Don't be naive, oh friend,  
Your stakes will come again.  
Or:  
One, two...ten...twelve,  
Who said twelve?  
I said twelve,  
If you don't believe it, try counting:  
Birim - wrist,  
Two - sieve.  
End - intestine,  
Fourth - poplar.  
Beshim - cradle,  
Oltim - what I took,  
Yettim - what I've reached,  
My eighth - my beloved daughter,  
My nine - my red-faced one,  
Output- output in my work,  
Eleven is my untold secret.  
Twelve - come out, my friend

Story-based counting rhymes based on meaningful words in counting intonation. In this case, the number is replaced by a word. So why did the number recede? The social roots of this can be clearly seen in the prohibitive superstitions inherent in the ethnography of different peoples. It is known that in ancient times, the cult of numbers, their sanctification, and as an active means, gave rise to certain prohibitions (taboo). **[Tabs of words among the peoples of Eastern Europe and North Asia. Volume 1. Collection. Museum of Anthropology and Ethnography. L., 1926 - pp. 85-87.]** D. K. Zelenin [p. 45] cites a number of examples of how the prohibition of counting, as a means of ensuring secrecy, gave rise to various taboos among many peoples: counting hunting was forbidden among Russians, beehives among Ukrainians, and deer among Chukchi. Such counting supposedly erases the blessing of those things. According to a similar belief, Siberians do not count eggs and chicks, and Romanians do not count things except on Mondays. If they count the things of the person they hate most aloud on Monday, it's a curse. While Jews consider it a sin to count all living things, Poles curse child abductors in exchange for counting the names of divine powers.

Such a counting taboo is also found in the lifestyle of Eastern peoples, including the Uzbek people. The prohibition of counting people in Islamic beliefs, as well as the tradition of counting many other means of subsistence in advance to preserve their blessings, constitute such a series of prohibitions.

In counting rhymes, since people, or more precisely, players, are counted directly, the obligation to use words instead of numbers has increased over time in response to such taboos. As a result, they underwent changes as calendars. It has improved lexically; instead of explicit numbers, it has become a poetic tradition to use words that ensure smoothness, even empty words.

However, both the word and the word "so'qma" served as the rhythmic foundation of the counting rhyme, being used in the intonation of "hamsanash." Most importantly, the word has two main meanings: its own, that is, the meaning specific to its component, and the general meaning. The first is counting-measuring, the second is logical. Even in texts where children don't use numbers, numbers are actual facts, in these counting rhymes they are the true meaning of the word: any unit of measurement emphasized through noise is a unit of the present.

Melon branch Chuvak melon

He threw a hole. It's sweet.

Exit the line, not empty

Threw a catfish. I touched it!

As can be seen, each word in the sanamarl is used, first of all, in its own meaning in a counting tone, and its logical meaning [**The logical meaning is simply a secondary meaning in passing.**] relegated to the second place. Each word, as a two-syllable soil, receives an emphasized stress and forms a counting intonation. Therefore, it can only be said loudly. This is a characteristic sign of the performance of counting rhymes. The counting rhythm in counting rhymes is supplemented and confirmed by hand or foot movements. In the process of performing the above counting, the hand movement should serve as a means of controlling the rhythm. Each word in it should be pronounced by the leader, touching the chest of the game participants one by one, thereby emphasizing the rhythm of counting. In this way, the counting intonation became the rhythmic basis of the work and did not obscure the content, but, on the contrary, shone the second side of the word - the logical content, ensuring the sequence of events. Here, the poetic lexicon, reflecting the intensity of childish thinking, deserves attention. For example, the word "guv," denoting the intensity of movement, takes the form of "guvak" in a child's poetic speech due to rhythmic need and vividly expresses the flowering of a melon blade, while the word "chuvak" in the shade of "oriq" provides rhyme harmony and is used in the meaning of "long," because oriqlik can evoke an association that resembles the shape of a melon, since it is manifested in the state of longness.

**3. Cumulative Counting.** It is psychologically justified that children aged three to twelve have different ways of thinking and expressing themselves, depending on their mood in this situation. Children of this age, due to their extreme sensitivity, struggle to express their thoughts fluently and logically in a whirlpool of passions. When they are strongly expressed or, conversely, deeply saddened, their thoughts seem disorganized, but in reality, they deeply perceive whether these inner impressions are pleasant or unpleasant, only some kind of explosion-like mental chaos arises in their expression. For example, let's recall the screams of a crying child: although there is no logical consistency in his screams, there are words, phrases, but they are chaotic, logically disordered. In these chaotic, logically disordered words and phrases, the child expresses their resentment and dissatisfaction overflowing. M. N. Melnikov characterizes the peculiarities of such a mental process inherent

in children's thinking and speech in school education as follows: "In elementary grades, and sometimes even in grades 5-6 in teachers, teachers encounter children's disconnected, inconsistent, incomprehensible speech. This is especially characteristic of boys who are telling stories about the war, about adventures, which they love so much. In the child's inner world, events unfold and materialize rapidly, but speech does not have time to express all the colorful aspects of these life manifestations, it gives some unconnected or poorly connected pictures, images."["**Russian Children's Folklore, Irkutsk, 1930, p. 106.**] This may seem illogical to adults, but it is a common psychological characteristic of children's ways of thinking.

Children, under the influence of enthusiasm during play, naturally make illogical mistakes; they are excited, overflowing with joy and delight. This circumstance left a deep mark on the cumulative type of counting. After all, they are traditional game improvisations that arose due to the fact that children's emotions, scattered as a result of excitement at the start of the game, are expressed in logically unconnected words and phrases, strictly obeying the rhythm of counting and acquiring poetic melody. Considering that the word "cumulative" fully reflects the leading feature of this type of counting - the accumulation of disordered and illogical words and phrases in the rhythm of counting, M. N. Melnikov uses the term "cumulative counting," the correctness of which is confirmed by the fact that such a subtype is widespread not only in Russian but also in Uzbek counting. Namely:

. Avak-avak, Boy's spleen  
My friend tavak. Rich dog.  
The royal bull, When will it come?  
Cranes are black, You get up,  
Species dog. You get out!

In this case, in the counting, it seems that something is missing in the representation of a whole picture, the logic is somewhat diminished due to the fact that the syntactic construction is in the rhythm of counting. Nevertheless, it contains a system of epithet images representing animals, birds, and insects. Through such images, children do not hide their attitude towards nature. In their understanding, the images of "Royal Bull" and "Royal Butterfly" do not mean that the animal and insect belong to the king, but rather represent the category of children's aesthetic tastes, expressing the "royal bulls" - the best, the best, "royal butterflies" - the most beautiful, beautiful shades.

**4. counting rhymes.** The distinctive feature of this type of counting rhymes is that there is no plot, the number and meaningful word are completely removed, and only the meaning of the word "so'qma" has acquired a decisive poetic essence.

So, how can an empty word without any meaning acquire poetic essence? Prof. G. S. Vinogradov explains the reasons for the emergence of swear words in children's speech as follows: "Children are consciously and unconsciously observant: they see and feel the beauty of the world and its various properties, but they have few means at their disposal that are understandable to us, expressing how they perceived the world. We express the world in our understanding through words in our language, through which we strive to express the diversity of those phenomena. For a child, such an opportunity is limited: in such cases, he is content with whatever comes to mind, without any calls. Learning the names of objects, phenomena, and actions does not happen on its own; it is necessary to learn them from someone, and children know very little about them. Apparently, the pronunciation of sounds,

the expression of words, does not always correspond to their strength, sometimes even weighs heavily, children perceive sounds in a ready-made form from the surrounding world, and while perceiving them, they renew them to the extent of their capabilities, as if striving to return them to the world in their original state without any changes." Thus, in children's speech, sound combinations appear in the form of words "from the surrounding world, perceived and renewed to the extent of their capabilities." Although they have no meaning, they are close to children's hearts in terms of melody and are unique means of expressing their relationship to the world. For this reason, it has become a tradition to name such sound combinations in the form of words in the form of words. In essence, "a cursory word, or rather, sound combinations in the form of words, is a conditional name, covering various phenomena" [G. S. Vinogradov, 1989], expresses the world perceived by children in a series of sound melodies. Perhaps children perceive the words they create differently. Apparently, because something slightly interferes with their thinking, the hereditary stock of words in their consumption seems much larger than we think, and perhaps many words of adults seem so meaningless to them. But in children, their own swear words are less meaningless than in adults: for adults, in most cases, this is a collection of sounds devoid of any meaning in their discursive thinking, for children, whose thinking is whole, who cannot see any gap between the inner form of words and the imagery of sounds in the world of interaction, the swear word - the true foundation of language - is full of meaning, and perhaps only we, conditionally measuring it in our arshins, adapting it to the perception of adults, called it meaningless." [G. S. Vinogradov, 1989]. In reality, swear words, as a phenomenon characteristic of children's speech, have a meaning understood only by them, which is emphasized in the magical melodiousness that arises on the basis of the combination of various sounds, becoming a whole. Since this magical melodiousness in counting words easily transferred to rhythm, it began to be used in the intonation of skillful counting, on the basis of which counting rhymes arose.

The transformation of counting words into "building material" is an important fact confirming the completion of the genre's transition to a full-fledged children's repertoire, its complete purification from the tradition of worshipping numbers characteristic of adult creativity, and its transformation into an example of children's creativity. In this sense, so'qma sanamas, as an improved type of genre, enrich the arsenal of children's poetic folklore and are still actively created today:

Abadayni,  
Shabaini,  
Shab-shabadayni.  
Dumala qoq,  
You go out and look.

In many cases, a translator's creative approach is advisable when translating counting rhymes in German and English. In particular, when translating the following date, it is more expedient to translate based on the mentality of this nation. For example:

I and you  
Müllers Kuh  
Müllers Esel  
It's you



Sanamas are a genre of Uzbek children's folklore that has a centuries-old history and is widespread, actively continuing to this day. No genre can match counting in nurturing children's sense of RHYTHM. Due to this feature, it attracts the attention of children's poets and composers and is in the process of becoming a literary genre. While Samuil Marshak and Daniel Harms created beautiful literary examples of counting rhymes in Russian children's poetry, M. Azam, T. Adashboyev, A. Obidjon, and Q. Uzoqov are exploring ways to incorporate them into the arsenal of Uzbek children's poetry. This is another effective factor in the process of creative synthesis of Uzbek children's literature with folklore.

Thus, counting rhymes stem from the unique characteristics, customs, and traditions of each nation. Therefore, in the process of translating counting rhymes from English and German into Uzbek, we directly encounter lexical difficulties. To overcome such difficulties, first of all, the translator must have a good vocabulary.

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