

SCIENCE
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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 10 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent.;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

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TRANSLATION ISSUES IN THE GENERAL AND SPECIFIC OCCURRENCE OF THE HORSE IN ENGLISH AND UZBEK CULTURES

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Abstract. This article examines the image of the "Horse" in English and Uzbek cultures, focusing on its general and specific occurrences. In English literature, the horse often symbolizes wildness, freedom, and individualism, whereas in Uzbek tradition it represents loyalty, national values, courage, and ancestral heritage. Translating this culturally loaded image poses challenges due to differences in symbolic meaning and associative depth.

Keywords: horse image, symbol, English culture, Uzbek culture, translation, cultural adaptation, dynamic equivalence.

INGLIZ VA O'ZBEK MADANIYATLARIDA OT OBRAZINING UMUMIY VA XOS KO'RINISHLARIDA TARJIMA MASALALARI

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Xorijiy til va adabiyoti kafedrası o'qituvchisi

Annotatsiya. Ushbu maqolada ingliz va o'zbek madaniyatlarida "ot" obrazi umumiy va xos ko'rinishlarda tahlil qilinadi. Ingliz adabiyotida ot asosan yovvoyi tabiat, erkinlik va individuallik ramzi sifatida talqin etilsa, o'zbek adabiyotida u sodiqlik, milliy qadriyatlar, jasorat va ajdodiy meros timsoli sifatida yuksak o'rin egallaydi. Tarjima jarayonida ushbu ramzning turli konnotatsiyalari va madaniy jihatlarini yetkazish murakkablik tug'diradi.

Kalit so'zlar: ot obrazi, ramz, ingliz madaniyati, o'zbek madaniyati, tarjima, madaniy adaptatsiya, dinamik ekvivalentlik.

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Introduction. In world literature, the image of the horse has been approached from various perspectives, including realistic, romantic, fantastic, and symbolic interpretations. The horse holds a significant place as a figure that embodies both literal and metaphorical meaning. Its origins can be traced back to folklore, where it was revered as a totemic figure in ancient mythological systems. Early ancestors held animals such as horses, dogs, oxen, wolves, and snakes in high regard, and these beliefs deeply influenced folk tales, epics, and proverbs. In these narratives, the horse is portrayed as a loyal companion to humans, a symbol of both inner and outer beauty, as well as a representation of strength and willpower.

Literature review. The word "ot" (horse) originates from Turkic languages, where in some dialects it also carried the meaning of alasha (a type of horse). In some contexts, the expression alasha ot was used as a variant meaning simply "horse". Over the centuries, the

horse played a central role in English society, serving not only as a primary means of transport but also as a cultural and symbolic figure.

Eastern Slavs adopted the term “ot” from Turkic horsemen, with phonetic resemblance to alasha. Turkic tribes, who roamed the southern Russian steppes, maintained close contact with the Slavic populations of the Dnieper region. Words such as ot (horse), toy (feast or celebration), and ayg’ir (stallion) are thought to have originated not directly from Slavic languages, but from a broader Indo-European proto-language shared across numerous linguistic traditions.

According to the Oxford Dictionary, the word horse is defined as follows: “A solid-hoofed, perissodactyl quadruped (*Equus caballus*), characterized by a flowing mane and tail, and known for its neighing sound.”

Table № 2.1.1

Turkic	Slavic	Old English	Skandinavian	Latin
alasha/alasha horse	Merin	Hors(a large animal for heavy work)	Hross	Equus caballus

In Uzbek culture, the horse is a powerful symbol of strength, endurance, nature, and deep connection to the homeland. This symbolic meaning is expressed both in oral folklore and in literary-historical sources. The roots of this symbol go back to the era of ancient nomads, for whom the horse was not only the primary means of transportation but also an integral part of their lifestyle and military culture. In Uzbek tradition, the horse holds a special place as an embodiment of national identity, spiritual values, and ancestral heritage. Numerous proverbs and sayings illustrate the cultural significance of the horse, often associating it with traits such as resilience and reliability. For instance, in well-known Uzbek proverbs like *Ot – yigitning yo’ldoshi* (trans: *The horse is a young man’s companion*) and *Ot – yigitning qanoti* (trans: *The horse is a young man’s wings*) the horse is glorified as a symbol of bravery, a loyal helper in the pursuit of dreams, a source of sustenance, and a creature that serves the needs of many.

Notable contributions have been made by V. Zhirmunsky, S.D. Burkhart, R. Lipes, B. Ugal, A. Chinor, F. Sumer, S. Keller, V. Trifonova, O. Kucherovala, and L. Stebikh, whose works have explored the cultural, literary, and symbolic dimensions of the horse image.

Methods and results. The horse also holds a significant place in Uzbek cultural traditions and customs. In many regions of Uzbekistan, horses are adorned for wedding ceremonies, highlighting their symbolic role in transitional life stages.[1;215-6] Furthermore, in Uzbek epics such as *Alpomish*, the horse plays the role of the hero’s loyal companion, representing friendship and unwavering devotion—concepts that are deeply embedded in the worldview of the Uzbek people.[2;268- 6]. This idea is supported by examples from works such as N. Rabghuzi’s *Qissasi Rabghuzi*, Alisher Navoi’s epics *Farhod and Shirin* and *Sab’ai Sayyor* [3;165-6], in which the horse is not only a narrative figure but also a symbol of spiritual and moral strength.

In English literature and tradition, the horse often embodies the spirit of competition, as reflected in depictions of horse races and equestrian contests. Unlike Uzbek culture, which places greater emphasis on collective values, English cultural traditions frequently associate the horse with individualism and the desire for independence. A vivid example of this can be found in Ernest Seton-Thompson’s “The pacing Mustang” [4;220-6] where the horse symbolizes

both freedom and wildness. The main character - the mustang - embodies the spirit of nature and the struggle for survival. In this context, the horse is not merely an animal but becomes an integral part of the ecosystem, representing the complex relationship between humans and nature, including themes of harmony, conflict, and coexistence.

Table № 2.1.2

The dark colt was now a black yearling, with thin, clean legs and glossy flanks; and more than one of the boys saw with his own eyes oddity – the mustang was born a pacer.[5;59-6]

In English literature, particularly in the works of Ernest Seton-Thompson, the horse is portrayed not only as an animal of physical beauty but also as a symbol of individuality, instinct, and freedom. The detailed description of the colt's slender, refined legs and glossy flanks emphasizes its natural grace and aesthetic value, which aligns with the Western tradition of viewing the horse as a noble and untamed creature[6;59-6]. The observation that the mustang was "born a pacer" [7;210-6] underlines its uniqueness and sets it apart from other horses, portraying it as an animal that defies expectations and remains inherently wild. This emphasis on the horse's innate characteristics echoes the broader themes in Seton-Thompson's "The Pacing Mustang", where the horse becomes a metaphor for the raw spirit of nature and the struggle for survival. In this context, the mustang is not just an animal but a part of the ecosystem, symbolizing the complex and often tense relationship between humans and the natural world. This interpretation contrasts with the traditional Uzbek representation of the horse, where the image is more closely linked to collective values, loyalty, and national heritage. In Uzbek culture, as expressed in folklore and epics like "Alpomish", the horse is portrayed as a faithful companion and a symbol of courage, deeply intertwined with ancestral traditions and moral ideals [8;376-6]. While both cultures admire the strength and beauty of the horse, English literature tends to highlight its individualism and wild essence, whereas Uzbek literature elevates its role within the collective identity and moral code of the people.

Translating the symbol of the "horse" from Uzbek culture into English presents a number of challenges due to cultural differences and the specific semantics that this image carries in each language. In Uzbek culture, the horse has deep symbolic significance as a representation of loyalty, family honor, and attachment to the land. In contrast, within English culture, the horse is often associated with individualism and aristocratic values. These differences complicate the transmission of meaning and associative nuances, creating difficulties for translators who strive to preserve both the emotional tone and the symbolic depth of the image in the target language[9;322-6].

Tog'ay Murod's novella "The Evening When the Horse Neighed" is notable not only for its stylized narrative form, but also for the author's ability to craft a vivid and authentic portrayal of national character. The story is set in a uniquely defined geographical and cultural space - the mountainous villages of Boysun in Surkhandarya, the legendary birthplace of Alpomish, a cornerstone of Uzbek epic tradition. It is precisely for this reason that the central, and arguably rightful, protagonist of the story is the horse named Tarlon.

It is important to note that the "man-and-horse" tandem represents a successful and deeply rooted precedent in Eastern narrative traditions. A well-known example is Chingiz Aitmatov's "Farewell, Gulsary!". While Tog'ay Murod maintains the storytelling tradition associated with this motif, he consciously distances himself from direct imitation, instead

developing his own distinctive voice. Thematically, “The Evening When the Horse Neighed” bears conceptual resemblance to Aitmatov’s work, as both narratives explore the spiritual bond between man and horse. Characters such as Tanaboy and Ziyodulla Kal, as well as Gulsary and Tarlon, represent emotionally and morally unified pairs.

Unlike Aitmatov, who portrayed the horse primarily through the lens of its rider, Tog’ay Murod approached the subject through lived experience - he reportedly spent forty days among horsemen to shape his narrative. As a result, the image of the rugged, unrefined Uzbek rider is vividly embodied in the character of Ziyodulla Kal. This character understands the “language” and temperament of horses, as seen in his remark: “Brothers, no matter how graceful, no matter how clever, no matter how handsome a horse may be - it’s still a horse! A four-legged animal! A creature with a tail!” [10;14-6].

This statement reflects the complex perception of the horse: on the one hand, admired for its intelligence, grace, and presence; on the other, grounded by the awareness of its animal nature. The juxtaposition of reverence and realism in Ziyodulla’s words illustrates the dual attitude toward the horse in Uzbek culture - as both a noble companion and a creature of nature.

Cultural adaptation. The symbolic and semantic differences in the image of the horse in Uzbek and English cultures present a significant challenge of cultural adaptation for translators. A literal translation often fails to convey the deep, culturally embedded meanings specific to the source language. As a result, translators are not only tasked with conveying formal content, but also with preserving emotional resonance and cultural subtext. This requires finding ways to communicate associative meanings that resonate with the target audience.

To address such issues, Eugene Nida and Charles Taber proposed the principle of dynamic equivalence, which they defined as “the closest natural equivalent to the source-language message” in terms of both meaning and style [11;206-6]. This approach allows the translator to preserve the symbolic and emotional charge associated with culturally specific concepts by adapting them in a way that makes sense to the target audience. In line with this, scholars such as J. Catford, as well as A. Metham and R. Hudson, emphasized that translation involves replacing a text in one language with an equivalent text in another [12;106-6].

Applying this approach becomes especially important when the cultural symbol in the source language carries strong emotional and traditional significance. For instance, in Uzbek wedding ceremonies, the horse functions as a symbol of prosperity and protection. In the English version of the text, a dynamic equivalent might involve references to more familiar symbols of wealth or guardianship that resonate with English-speaking readers. This preserves the original meaning while avoiding literal translations that may feel confusing or artificial in the target culture.

Table № 2.1.3

Original text	Tog’ay Murod’s translation
“...and again the mustang bunch was seen.”	Tog’ay Murod tarjimasi “Kovboy o’sha yovoyi otlar galasini yan ko’rdi.”

The word “mustang” does not exist in the Uzbek language. According to the Cambridge Dictionary, mustang is defined as an “American wild horse”. In his collection “Yovvoyi Yo’rga”

(The Pacing Mustang), Tog'ay Murod translates mustang not as a loanword, but instead uses the expression yovvoyi ot ("wild horse") to convey the meaning. Although the term mustang is present in the English original, the author avoids using it directly in his translation, choosing a more culturally neutral equivalent instead. Interestingly, despite avoiding the foreign word mustang, Tog'ay Murod retains the term cowboy, which refers to a figure unfamiliar to Uzbek cultural tradition, generally meaning a mounted cattle herder in American settings. This selective strategy reflects the complexity of transferring culture-specific elements across languages.

Symbolism and Context. The horse is a universal symbol of freedom. It is synonymous with strength, nobility, and courage. Its beauty and gentleness evoke a deep emotional response. Majestic, powerful, and dignified, the horse carries an air of mystery while also knowing how to be gentle. It represents dynamism and motion. At the same time, it is associated with bravery, loyalty, grace, and endurance.

Conclusion. The comparative study of the image of the horse in English and Uzbek cultures demonstrates that this symbol functions as far more than a zoological reference: it embodies deep cultural, historical, and emotional dimensions. In Uzbek tradition, the horse is closely tied to collective values, loyalty, and ancestral heritage, serving as a companion in epic narratives and everyday customs alike. Conversely, in English literature, particularly in works such as Ernest Seton-Thompson's *The Pacing Mustang*, the horse is often associated with individuality, wildness, and the untamed spirit of nature. These cultural divergences underscore the complexity of translation, where literal equivalence cannot adequately reflect symbolic and associative meanings. Instead, translators must employ adaptive and interpretative strategies, guided by principles such as Nida's dynamic equivalence, to preserve both the semantic content and the emotional resonance of the image. The case of Tog'ay Murod's translation highlights the nuanced balance between cultural domestication and foreignization, demonstrating how selective retention and adaptation can mediate between distinct worldviews. Ultimately, the horse emerges as a universal yet culturally differentiated symbol: a figure of freedom and nobility in both traditions, but refracted through the specific lenses of collective solidarity in Uzbek culture and individualistic expression in English culture.

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