

ККБМК выше, чем студенток из РК также по числу диагнозов на 100 осмотренных (75,8 и 66,4). В структуре ПП лидируют шесть классов болезней (X, XIII, XI, VI, VII, XIV), доля которых в разных группах в сумме составляла от 79,7±2,8% до 85,9±1,7% с некоторыми территориально-возрастными особенностями. У студенток ККБМК первые 3 места занимали болезни X, XIII и VI классов, в РК - X, XI и XIII классов. Среди отдельных нозологических форм болезней у всех студенток первые три места занимали ВСД, миопия и тонзиллит.

5. Изучение репродуктивного здоровья студенток МК выявило существенную долю (30,2%) учащихся с нарушениями менструальной функции, особенно в младших возрастных группах и высокий уровень альгоменореи (78,3). Заболевания репродуктивных органов у студенток РК встречаются достоверно чаще, чем у их коллег из ККБМК. В их структуре доминируют воспалительные заболевания женских половых органов, наиболее часто у студенток младших возрастных групп. Выявлен рискованный характер репродуктивного поведения, проявляющийся ранним вступлением в половую жизнь, частой сменой половых партнеров, недостаточной осведомленностью в вопросах контрацепции, инфантильностью в оценке семейных ценностей и приоритетов, легковесным отношением к абортам. При прочих равных условиях более тревожные признаки, характеризующие репродуктивное здоровье, отмечены у студенток младших возрастных групп.

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## MODERN PROBLEMS OF PROFESSIONAL EDUCATION

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Shakespeare's works, his style and other peculiarities connected with Shakespeare's writings influenced the literature of many peoples. As an example we can take the Russian writer Pushkin, in his works we can feel the Shakespearean motives. As an example, we can take his "Stone guest", "Mozart and Salyeri", "Mermaid" and many others. There some of his works, where the characters had even similar names. In 1833 Pushkin started the translation of Shakespeare's "Measure for measure", and then according to this drama he created "Anjello", according to Shakespeare's "Lucrece" he created the poem "Graf Nulin". It is also very important to point out that Pushkin was the greatest interpreter of Shakespeare. He stands next to Marx, Engel's and Gete, as the person who studied and analyzed Shakespeare's works.

Shakespeare's writings were translated into many languages. For the first time, Shakespeare's tragedy "Hamlet" was translated into Uzbek by the Uzbek poet Cholpon in 1930. It was a great event in the cultural life of our people. The tragedy was staged in Khamza Theater and brought popularity to many actors. Then other poets started translations of the great writer's works. Gafur Gulom, Maqsud Shaihzoada, Uygun, Hamid Gulom, Turob Tula, Asqad

Gulom did pretty well translating them. In 1980-s, the Uzbek translations of Shakespeare's works were printed in books consisting of 5 volumes. Almost half of Shakespeare's works were translated into Uzbek out of 37 plays.

Person who is aware of the history of translations of Shakespeare's works, knows that it was not an easy work to do. A great poet Jamol Kamol translated Shakespeare's tragedy "Othello", and "Timon of Athens". He decided not to translate them from Russian into Uzbek, like other poets did, but he did direct translations from English into Uzbek.

The direct translation is not usual in translating the works of such great writers as W.Shakespeare, G.Geine, I.Gete, F.Shiller, Gi de Mopassan, A.Voinich, M.Twain, J.Swift, A.Zegers. Their works were not translated directly from English, German, French into Uzbek, but the translation was done from Russian into Uzbek.

Translations of such tragedies as "Hamlet" and "Othello" started the third period in Uzbek-English literary translations. In 1948 "Hamlet" and "Othello" were translated for the second time by M.Shaihzoda and G. Gulom (In 1938 and 1948 Vohid Zohidov and Mirzakalon Ismailov also did translations for the theater).

During this period Shakespeare's 5 tragedies such as ("Hamlet", "Othello", "King Lear", "Romeo and Juliet", "Julius Caesar") and 3 comedies as ("Twelfth night", "Two gentlemen of Verona", and "Taming the Shrew") were translated into Uzbek.

The Uzbek State Academic Drama Theater named after Khamza staged "Hamlet" in 1935, devoting it to the theater 15<sup>th</sup> anniversary, in 1941 this theater staged "Othello", and in 1951 it staged "Romeo and Juliet".

Talented uzbek interpreter Gafur Gulom translated many works throughout the period but the interpretational skills of this great Uzbek poet is still not learned

fully. He learned the ways of a perfect translation, learned how to carry out the real meaning of the translated work, paid attention to the literal quality, to the writers idea, language and methods. He skillfully managed not to misrepresent the whole meaning of the literary work. Gafur Gulom was seriously interested in the characters which Shakespeare created, he was amazed with Shakespeare's ability to create perfect and strong characters in conflict situations. Gafur Gulom considered Shakespeare as a master of creating the stage works. His main idea while translating was to keep Shakespeare as a "real Shakespeare" even in Uzbek version of interpretation. That's why he patiently learned in details the works, the history of creation of those works, methods and others. He translated the Shakespearean characters as a great skillful interpreter. In 1940 he translated "Othello", in 1956 he translated "King Lear" into Uzbek language.

It is very important to point out the difficulties that the interpreter faced while managing to restore the peculiarities of the work, the main ideas and the feelings that were carried out there. Changing one word with another one while translating can sometimes bring serious results. Translation results in changing not only one word but all the words in the other totally different language. Translating Shakespeare into Uzbek in verse form was connected with many serious difficulties. Shakespeare's plays are translated in clear rhythm, but without rhyme. The rhyme is used very seldom in the translation. In order to present this amazing play to the Uzbek reader Gafur Gulom used all the possible potentialities of the Uzbek language. In order to fully comprehend the world of characters and their spirit he studied several Russian versions of Shakespeare's plays. One of the most important problems in the interpretation art is to reflect the described character of the play in the literary translation. The ability of perfect reflection of the character

defines the destiny of the interpreted version. Gafur Gulom managed to reach almost all of these goals.

Gafur Gulom's translation of "Othello" is considered as one of the best ones among all others. The poet was able to fully comprehend the real soul of the tragedy, could estimate the deepest meaning of the tragedy in Uzbek translation Othello's character was quite perfect and alive. According to A. Tolstoi, it has become more "animated" character. The translation was made in 1940.

Gafur Gulom was able to transform the conversations of the heroes in alive and free form. Their characters didn't become artificial and unreal. Here are the examples for comparison from M.M. Morozov's word for word translation in Russian and Gafur Gulom's Uzbek literary translation:

- Why, how now, no! From whence ariseth this?

Are we turn'd Turks, and to ourselves do that

Which heaven hath forbid the Ottomites?

For Christian shame, put by this barbarous brawl:

Ha that stirs next to carve for his own rage

Holds his soul light; he dies upon his motion,-

Silence that dreadful bell! It frights the isle

From her property. – What is the matter, masters? –

Honest Iago, that look'st dead with grieving,

Speak, who began this? On the love, I charge thee.

Russian translation:

- Эй, вы, что такое? Из-за чего возникла ссора? Или мы превратились в турок и делаем с собой то, что небо не дало совершить оттоману? Во имя христианской совести прекратите эту варварскую драку. Следующий, кто шевельнётся чтобы предаться личному

своему гневу, дешево ценит свою жизнь: он умрёт при первом движении. Прекратите звон колокола, наводящий ужас! Он волнует жителей острова. Что случилось, господа! Честный Яго, от огорчений ты выглядишь мертвецом. Скажи, кто это начал, Во имя твоей любви ко мне, приказываю тебе!

Uzbek translation:

- Хуш, Отелло, нима гап, кандай килиб бу жанжал чикди? Биз туркларми, иккита дуст шундай олишса? Качон берди кук тангриси бунча ижозат? Вахший жанжал йукотилсин! Сиз христиан!

Ким кутурган газабни даров ютмаса бу дунёда яшамайди;

Кимирлаш – улим. Бу дахшатли кунгирокни тухтатинг тездан

Вахимага солур бутун Кибрис отасин.

Хун, нима гап, нима жанжал?

Сен айт-чи Яго. Нима учун мурда каби бузариб кетдинг.

Билмоқчиман, ким бошлади, бу ишни аввал?!

Translating Shakespeare's works is a complicated art, which demands from interpreters not only the knowledge of the languages, but also the history of the Great Britain, especially the history of Shakespeare's time, it's economic and cultural life, also he has to be a great poet and professional interpreter, who is able to transfer Shakespeare's literary world, while translating. Gafur Gulom's translation, shown earlier, is close and soundlike to the Shakespeare's poetical spirit. Interpreter could draw the main character specifically and more clear.

In his translation, Gafur Gulom could restore skillfully the realistic and literary perfectness of Shakespeare's characters. As a result, in Uzbek translation these characters came up animated, (lively)

How do we see Othello in Gafur Gulom's translations? There Othello is shown as highly spirited, wise leader, proud man, and faithful to his beloved

Desdemona. Gafur Gulom's translation suits the original, it could show Shakespeare's opinion, and could express properly Desdemona's loyalty. Characters from this tragedy kept their features fully in Uzbek translation. Uzbek interpreter learnt and showed Othello's inner world, his properties and conditions that changed his features.

Gafur Gulom's translation is considered as one of the best translations of "Othello" among others. Gafur Gulom managed well the translation, because he learnt well the history of Shakespeare's time, he was a poet and an interpreter as well as he knew his own language perfectly.

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**САМОСТОЯТЕЛЬНАЯ РАБОТА  
СТУДЕНТОВ КАК СРЕДСТВО  
ФОРМИРОВАНИЯ  
ПРОФЕССИОНАЛЬНЫХ  
КОМПЕТЕНЦИЙ  
КЛИНИЧЕСКИХ ПСИХОЛОГОВ**

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Обновление содержания высшего профессионального образования, внедрение новых образовательных стандартов по направлению подготовки «Клиническая психология» актуализируют задачу развития интеллектуальной, творчески мыслящей личности специалиста. Решить эту задачу можно используя компетентный подход в подготовке студентов, через формирование следующих компетентностей:

- владение культурой научного мышления, обобщением, анализом и синтезом фактов и теоретических положений;
- использование системы категорий и методов, необходимых для решения типовых задач в различных областях профессиональной практики;
- проведение библиографической и информационно-поисковой работы с последующим использованием данных при решении профессиональных задач и оформлении научных статей, отчётов, заключений и пр.;
- владение системой психологической диагностики уровня развития познавательной и мотивационно-волевой сферы, самосознания, психомоторики, способностей, характера, темперамента, функциональных состояний, личностных черт;
- прогнозирование изменений и динамики уровня развития и функционирования познавательной и мотивационно-волевой сферы, самосознания, психомоторики, способностей характера, темперамента, функциональных состояний, личностных черт и акцентуаций в норме и при психических отклонениях;
- проведению стандартного прикладного исследования в определённой области психологии;