

**TRANSFORMATION OF CODES AND RELIGIOUS SYMBOLS IN THE  
TRANSLATION OF DEN BRAUNN'S NOVEL "ORIGIN"**

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**Abstract.** This article analyzes the issue of the transformation of codes and religious symbols in the works of Den Braun's translations of the novel "Origin". In the work, the semantic load of the contradiction between science and religion, symbolic signs, cryptographic codes, and cultural and religious signs is significant. In the translation process, the degree to which the cultural, semantic, and pragmatic layers of these codes and symbols are preserved or changed is studied. The research results show that in translation, religious symbols are often given through adaptation, explanatory translation, or equivalent substitution, while cryptographic codes strive to be preserved in a form as close as possible to the original.

**Keywords:** literary translation, code, religious symbol, transformation, semantic equivalence, pragmatic adaptation, cryptography, pentagram.

**INTRODUCTION**

Currently, literature genres are varied. If we take into account the direction of the detective genre, from the moment of its appearance to the present day, new types have emerged with the development of this genre: classical, historical, psychological, noir, conspiracy, among which conspiracy has a special place. Conspiratorial detective is a genre that reveals a hidden conspiracy or conspiracies on a global scale, rather than a criminal or some small criminal groups at the center of the crime plot. The special place and popularity of this type of detective in modern literature is explained by several factors: global conspiracies (secret societies, religious organizations, secret groups within the government that control the world behind the crime); the intelligence of the hero (the intellectual potential of the hero of the work) is sharpened. He is no longer a detective, but a scholar well-versed in symbols, history, and religion (such as Robert Langdon), with whom the reader deciphers ancient codes, reads symbols, and searches for hidden meanings. At the same time, due to the fact that the writer skillfully blends the boundary between reality and fantasy (for example, the Winston artificial intelligence program), real historical facts (the Guggenheim Museum, Bilbao, Spain), existing buildings and real works of art (Fudzico Nakaya's "Mist sculpture installation"), the readers cannot distinguish where reality ends and imagination begins. This gives the work a special charm and reliability. Mystery (in conspiracy detectives, the development of events is very fast, but it is assumed that a new secret is revealed at every step) requires a different approach to the novel. This keeps the reader under

psychological influence until the last page. The relationship between history and religion (the basis of the novel is always hidden in ancient mysteries, sacred manuscripts, pentagrams, monograms, religious symbols, or works of art) is based on codes and mysteries. In this regard, the writer Dan Brown, who skillfully applied the structure of symbols, secrets, and codes in his works in the modern detective thriller genre, can undoubtedly be called an equal master of the plot, who raised this genre to the level of a global cultural phenomenon. In his novels such as “Angels and Demons”(2000), “The Da Vinci Code” (2000), “The Lost Symbol” (2009), “Inferno” (2013), and “Origin” (2017), the criminal investigation has always focused on uncovering the large-scale conspiracy linking world religions, secret archives, and secret societies, not the strength, but the ability to decipher the hidden codes in historical and artistic monuments. Due to the character of Robert Langdon, Brown created an ideal formula for an intellectual thriller in which the main weapon of the hero is not strength, but the ability to decode the hidden codes in historical and artistic monuments. Because in his works, symbols, mysteries, and code systems are considered to have a special place.

In Dan Brown’s writings, particularly in the novel “Origin” scientific discoveries, technological innovations, and religious concepts combine to form a complex system. In the narrative of the novel, artificial intelligence, theories of human origin, religious beliefs, and historical symbols are inextricably linked. Given this aspect of the work, during the translation of this work into other languages, religious symbols (e.g., concepts such as genesis, creation, revelation, divinity) and code signs (cryptograms, anagrams, monograms, pentagrams, and mathematical symbols) undergo a certain transformation. This transformation is characterized by linguistic, cultural, and pragmatic factors. Therefore, this study provides a scientific analysis of how symbols, secrets, and codes are reconstructed in translation. First of all, taking into account the plot of his works, in particular, his work “Origin” is a model of this genre, in which the historical riddles of the classical detective direction are closely related to the analysis of theological debates and futurological predictions.

#### **METHODOLOGY**

The core of Brown’s prose consists of working with codes and religious symbols, which in the context of conspiracy theories are not only elements of a decoration, but also become keys to unlocking the “world conspiracy” or the great mystery of existence. As a form of the conspiratorial detective genre, it places a special responsibility on the translator. In such texts, every word related to the sacred sphere—regardless of the Catholic liturgy or the Vatican hierarchy—has a dual basis. The difficulty of translation lies in the fact that the religious symbol carries a powerful cultural code that is automatically readable as a carrier of Western culture, but may require significant changes when transitioning to a different linguacultural environment.

When translating Dan Brown’s novel “Origin” into Russian and Uzbek, the problem arises of preserving the “conspiratorial” environment in bringing Christian terminology to the reader. The translator faces the need not only to find a lexical equivalent but also to adapt the religious code to preserve its mystical and plot significance. The religious lexicon in the work, which was historically formed under the influence of the Islamic tradition, requires a jewel-like accuracy from the translator in carrying out the transformation of Christian symbols in conveying it to the Uzbek reader: excessive “adaptation” of the term in the work can destroy the western color of the novel, and the excessive use of adaptations can make the text incomprehensible to the broad readers.

This study is dedicated to analyzing how translation transformations influence the perception of the conspiratorial component of a novel. We will consider how the conflict between science and faith, which is the central theme of the “origin” of the re-encoding of

Christian realities in Russian and Uzbek translations, is reflected, and how the linguistic choice of the translator shaped the national model of perception of the intellectual bestseller.

In the article, as material for the research, symbols, secrets, and several religious words in the novel "Origin" were taken from the original English version and its translations into other languages, including Uzbek and Russian, and analyzed. The following methods were used in the study:

- ❖ Comparative-analytical method - comparison of codes and symbols in original and translated texts;

- ❖ Semantic analysis method - determining the meaning layer of religious and symbolic units;

- ❖ Pragmatic analysis method - studying the power of influence and communicative function on the student;

- ❖ The method of the cultural-contextual approach is to determine the national-cultural compatibility of religious concepts.

Furthermore, during the analysis of the work, symbols, secrets, and codes were divided into three categories:

1. Religious-conceptual symbols;
2. Historical and cultural signs;
3. Cryptographic and scientific codes.

#### **DISCUSSION AND RESULTS**

Dan Brown's "Ibtido" (Eng. Origin) is the fifth novel in the series about Professor Robert Langdon, which tells about the great achievements in the field of science and technology, that is, artificial intellect. It is a detective-adventure novel about science, religion, and the future of humanity. Its plot begins at the Guggenheim Museum in Bilbao, where the famous futurologist and billionaire Edmond Kirsch attempts to present precious discovery that should answer two basic questions of humanity: "Where did we come from?" and "What is waiting for us in the future?" Robert Langdon, a professor of religious symbols and symbolism, was also invited to this presentation, but while Kirsch was speaking, a crime occurred and he died, as a result of which his discovery did not have time to be shown to the world. This time, Professor Robert Langdon is drawn into a conspiracy related to humanity's most important questions: "Where did we come from?" and "Where are we going?" Now he must unlock the code that could change our civilization forever. Together with the museum's director, Ambra Vidal, Langdon attempts to solve the mystery and finish Kirsch's presentation. The heroes of the novel avoid their pursuers, while they solve mysteries related to art, history, and technology. They will be assisted in this by an artificial intellect called "Winston" created by Kirsch. At the end of the novel, the heroes become acquainted with Kirsch's scientific discovery: life could have originated from self-organizing systems of matter, and the future of humanity depends on the integration of people and technology. Taking into consideration the above concepts, a number of symbols, mysteries, monograms, pentagrams are found in the novel "Origin". In the novel, religious concepts are mostly given from a general Christian and theological point of view. In modern research, there is often an opinion that in the translation of a text, it is not the translation that is processed in passing, but the mediation of language, which must be interpreted in addition to translation, and in other cases, adaptation. Indeed, the text within one language is processed, that is, not only the translation of the given literary text from the translator, but also the facts and sources presented in the work are studied, and then adapted. Thus, first of all, we analyze some concepts consisting of religious symbols. At the same time, explanations are given to some religious concepts given in the novel. For example, in the original text taken from the work below:

*The wizened skeleton of a man was draped in the traditional Catholic purple cassock and white rochet, with a zucchetto on his head.*

In Russian translation: *Худой, кожа да кости, человек в пурпурной сутане и белом рокетто [Рокетто — предмет облачения католических епископов — белая рубаха длиной до колен], на голове — маленькая шапочка дзукетто.*

In Uzbek translation: *Ozg'inligidan eti suyagiga yopishgan kutib oluvchi egniga katoliklarning an'anaviy libosi – oq roket va qirmizi jubba kiyib, boshiga salladan kichikroq qalpoqcha – zuketto qo'ndirib olgandi.* In this example, the word “cassock” is explained by the translator in the Russian version “рокетто” [Рокетто — предмет облачения католических епископов — белая рубаха длиной до колен], but in the Uzbek version there is no explanation, just the word “*an'anaviy libos*” is noted. In Uzbek, “*purple cassock and white rochet*” is called “**kassog** (yoki **sutana**) deyiladi va u katolik ruhoniylarining uzun yengli, tovongacha tushadigan ustki kiyimi hisoblanadi”. In the Uzbek language, the word “jubba” comes from Arabic and means “long woollen garment, undergarment”. If we look at this translation into Russian, it is translated as follows: “*фуфайка на вате (скроенная как рубаха)*” [8]. However, in original language, it was said “rocket”. Therefore, the translator adapted this word in the translation because the translator took into account that historically the jubba was worn by scholars, Sufi sheikhs and officials, and is still used in some religious or cultural contexts today. The color of this garment symbolizes the clergyman's status. If it is black, it is worn by ordinary priests; if it is purple, it is worn by bishops; and if it is white, it is worn only by the Roman Pope. A white lace cloak is worn over this garment. Thus, in our example, the man in this garment was Bishop Valdespino. Furthermore, since the translator used the Russian translation rather than the direct English translation, he took the Russian variant of this word. When translating the phrase “...*boshiga salladan kichikroq qalpoqcha – zuketto*...” the translator did not provide it as in the original or in the Russian translation, this sentence was processed to convey its meaning. In the English version, “*with a zucchetto on his head*” translates into Uzbek as *boshida zuketto qalpoqchasi bilan* while in the Russian version, “*на голове — маленькая шапочка дзукетто*” translates into Uzbek as “*boshida kichkina dzuketto qalpoqchasi*”. So, what can be the difference between the original text and the translations. Thus, the English version does not contain the word “small” as in the Russian version. In the Uzbek translation, it is taken as *a small cap*

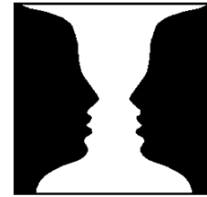


*smaller than a turban.* The word “*turban*” is a head covering for a man, worn especially by Sikhs, Muslims, and Hindus, made from a long piece of cloth that is wrapped around the top of the head many times [10]. The use of words in Russian and Uzbek translations or certain semantic changes helped the reader better understand the work. Although literal accuracy is sacrificed in some parts, the general idea of the sentence is fully conveyed to the reader. A comparative analysis of the translations in the Russian and Uzbek languages shows that the concepts were interpreted differently, based on the capabilities of each language. In addition, an analysis of other examples can be seen in the discussion below. For example: if we take the symbol below:

*Edmond loyga bitgan belgilar insoniyatning eng birinchi yozuvi – mixxat shaklidir.... – O'rtadagi uchta yo'g'on belgi, ...– Ossuriya tilida “baliq”ni ifodalaydi ....o'ng tomonga qarab*

*ochilgan baliqning og'zi, uning davomida uchburchak tangachali baliq tanasi ko'z oldingizda namoyon bo'ladi. Turli rasmlar yordamida so'zarning ifodalanishi "piktogramma" deyiladi. ...– Baliqning ortiga chizilgan izlar...baliqning quruqlikka tomon bo'lgan tarixiy evolyutsion yo'lini ko'rsatmoqda. ...– Va nihoyat, baliqning ozuqasi sifatida tasvirlangan o'ngdagi asimmetrik yulduzchani ko'ryapsizmi? Bu – Xudoning eng qadimiy ramzlaridan biri hisoblanadi [2 32p].* The example in this fragment of the work is one of the exhibits kept in the Guggenheim Museum in Bilbao. Here, the author provides a description of the novel itself. The concepts of such symbols do not pose a problem to the translator when translating a work, as they are easy to convey to the reader and are adapted only to the religious context. Analyzing the following example: in English:

When you see me face-to-face,  
I'll reveal the empty space.  
-Edmond [1 12p.]



In Russian:  
Лицом к лицу, вот я, вот ты.  
И я пойму смысл пустоты.  
-Эдмонд [3 12p.]

In Uzbek translation:  
Siz bilan yuzma-yuz ko'rishgan bir on,  
Olam sirlarini etaman bayon  
– Edmond [2 14p.]

This symbol, along with the verses, was sent to Professor Langdon by Edmond Kirsch. In Uzbek, the Holy Grail means as (*eski fr. Graal, Grâl, Sangreal, Sankgreal, lotincha Gradalis*) - *o'rta asr fransuz afsonalarida Ehtiros quollaridan biri - Iso Masih maxfiy kechada ichgan va Arimafeylilik Iosif tomonidan xochga mixlangan xaloskorning yaralaridan qon yig'gan idish*[11]. As for the poem, the word "space" in the original means "the universe", but in the Russian translation it is taken as *пучина* - empty. In the Uzbek language, it is translated as "olam" Although the Russian word *пучина* - empty corresponds to the meaning of empty, the word *space* is omitted in it. The word "space" in Uzbek means *koinot, maydon, fazo, fazodagi masofa, bo'shliq, olam*. So, the translator chose the same word for *space* and *empty*. The first line of the poem, "When you see me face-to-face" literally translates into Russian as "Когда вы увидите меня лицом к лицу" but it is translated as "лицом к лицу, вот я, вот ты" which in Uzbek means *yuzma-yuz, mana men, mana sen*, but in Uzbek it is translated as *siz bilan yuzma-yuz ko'rishgan bir on*. If the Russian and Uzbek translations are compared with the original text, the similarity of the rhyme is not taken into account, it is possible to see the difference in words in these languages, which are close in meaning. In the Russian translation, the word "when" is replaced by no other word, while in the Uzbek translation, it is taken as "bir on". These words also do not correspond to each other in terms of meaning. This means that the translator, while translating the poem, tried to convey its meaning. Let us analyze the next symbol.



Such a sign is considered a monogram and is given only in this work, which contains the following facts. In Uzbek: *kaftning yumshoq qismida kelib chiqishi o'n to'rtinchi asrga borib taqaluvchi qora ramz - tatuировка o'yib yozilgan* [2, 18p.]. In Russian: *На ладони у него был вытатуирован черный символ, история которого уходила корнями в четырнадцатый век*

[3, 16p.]. The symbol with these writings is mentioned three times in the work. By this, the writer meant both direct and indirect meaning. Firstly, this writing means “*victor*”- “*g'alaba*” in Spanish, and secondly, according to the writer, it serves as the leading keyword that answers the questions “Where did we come from?” and “Where are we going?”. The symbol in this novel reflects the idea of harmony between science and faith. It implies that the origin of life, even if explained scientifically, can be “good” or legitimate. It is used as an intellectual code related to the discoveries of the character Edmond Kirsch. Thus, these symbols given in this work are not just a sign given for decoration, but represent a philosophical symbol, that is, a symbol of religious tradition, the development of science, and the search for the meaning of human life. Third example: *Zalni kesib o'tarkan, yo'lida uchragan chamasi o'ttiz yoshlardagi kelishgan juftlik Lengdonning e'tiborini tortdi. Ular bir xil oq rangli beysbol kepikasi kiyib olgandi. Kepkalarining old qismida odatdagi brend emas, g'alati belgi tushirilgandi*[1 24p., 6]



This symbol resembles the letter A. According to the work, the decorated letter A was a common symbol of the growing number of atheists in recent years. Members of this community, who were considered godless, began to talk incoherently and incoherently about the dangers of religious belief. So, in the above passage, there is an answer to this sign, namely, this sign denotes the sign of atheists (Greek *atheos* (ἄθεος, ἄ + θεός (God), meaning “without god”). In addition, the writer skillfully used codes and ciphers. These cryptographic concepts, which are considered the main driving force behind the development of events in the work, are presented in the translation in a form close to the original. Only in some cases does the translator require explanation to understand them. For example:

BIO-EC 346 – this code is used several times in the work. The solution to this code is covered in chapter thirty-two, namely BIO-Bilbao airport code, EC 346 - the number of a private plane. As you know, the flight number of a plane at a Spanish airport begins with the letter “E”, which means Spain. IMEI/IMSI - International Mobile Device Identifier / International Mobile Abonent Identifier. This code is a program for protection against hackers and spies on the phone of the hero of the work, Edmond Kirsch. In the novel, E. Kirsch used an AI (AI - artificial intellect) called “Winston” [2 32p.], and all the events in the novel are directly related to this program. So, this program will independently think like a human and mislead everyone. In fact, E. Kirsch’s main discovery is AI. He created Winston for only one purpose, that is, to show the world his discovery. After the purpose was achieved, the program became unnecessary. It's like a disposable tool that needs to be lost so that no one can steal it or reprogram it. In fact, the AI created by him is not a person who makes drastic decisions in emergency situations. Because even though it is the smartest artificial intellect, it is just human-generated code.

In this novel created by the writer, the above-mentioned concepts are given very much. While reading the work, we encounter not only religious words but also words related to science, technology, discoveries in science and technology, names of scientists, writers, famous people related to art, the names of works, information about them, words and phrases in Spanish and Latin. For example, in the ninth chapter of the novel, the novelist writes about the “Copernican Revolution” and gives it a direct explanation. *Nikolay Koprnik geliotsentrizm modelining asoschisi hisoblanadi. U 16 asrda barcha sayyorlar Quyosh atrofida aylanishini isbotlagan. Bu esa Xudo yaratgan olamning markazi Yer ekani, hamma sayyoralar, hatto Quyosh ham odamzod yashovchi zamin atrofida aylanishini o'qtiruvchi an'anaviy cherkov ta'limotini yo'qqa chiqarib,*

*xaqiqiy ilmiy inqilob yasagandi. Kopernikning kashfiyoti cherkov tomonidan uch asr mobaynidan rad etilib qoralansa-da, g'isht qolipdan ko'chib bo'lgandi. Kopernik dunyo xaritasini o'zgartirgan olim sifatida tarixda qoldi [2 44p.].* The reader, while reading the Uzbek translation of the novel, does not think about what the "Copernican Revolution" is or what century it is, because the writer not only mentioned the title of the book but also gave detailed information about it. So, while reading the work, the reader may also have a desire to read "Copernican Revolution". Another example: *Ekranda yana yulduzlar ko'rindi. Bu safar ularning yonida Vega, Betekfeyze, Ridel, Aljabr, Deneb, Aqrab, Kitalfa ismlari bitilgan edi [2,75p.].* What do these names mean? "Aqrab" (from Arabic meaning "scorpion") is the ancient Uzbek name for the scorpion constellation located in the Southern Hemisphere and its brightest star, Antares. The explanation of these given names is provided directly by the writer himself in the next sentence.

- *Bu ismlarning barchasi arabchadan olingan, hozir osmondagi yulduzlarning uchdan ikki qismi arab tilida ataladi, sababi, ular arab astronomlari tomonidan kashf qilingan[2,75p.].*

The novel also provides information about the "Turing test" proposed by Alan Turing. What kind of test is it? Thus, the work provides the following information: *Lengdonning yodiga o'tgan asrning elliginchi yillarida kod yechuvchi mutaxassis Alan Tyuring taklif etgan "Tyuring testi" tushdi. Test kompyuterning qay darajada insonga o'xshashligini baholashga mo'ljallangan bo'lib, unda hakam rolidagi odamga kompyuter bilan inson o'rtasida bo'lgan suhbat eshittirilar, agar hakam ikkisidan qay biri inson ekanini aniqlay olmasa, Tyuring testi muvaffaqiyatli o'tgan hisoblanardi. 2014-yili London Qirollik jamiyatida o'tkazilgan testda so'nggi yaratilgan kompyuter dasturlaridan biri yuqori natija qayd etdi. O'shandan beri sun'iy intellekt texnologiyasi ko'z ilg'amas sur'atda rivojlana bordi [2, 48p., 4].*

Besides, when the writer moves along the direction of the hero, the streets, squares, museums, theaters, parks, buildings he visited are described in such a way that the reader, while reading the novel, feels as if he is moving directly with the hero. Dan Brown described one of the ancient buildings as follows: *Madridagi "Palacio Real" Yevropadagi eng katta va hashamatli qirollik saroyi hisoblanadi. O'n to'qqizinchi asrda Mavr qasri o'rnida barpo etilgan saroy ikki xil – klassik va barokko uslubining eng maftunkor jihatlarini jamlagan. Qirollik qasri Armeria maydonida joylashgan bo'lib, uning jimjimador ustunlardan iborat uch qavatli fasadi maydon bo'ylab cho'zilgan. Qasr ichkarisi to'rt yuz ellik ming kvadrat metrni egallab, turli hajmdagi 3418 dona xonadan tashkil topgan. Ichki qismdagi salonlar, zallar, yotoqxonalar hamda koridorlar bebaho diniy san'at namunalari, jumladan, Velaskes, Goyya va Rubensga tegishli durdona asarlar bilan bezatilgan [2, 82p.].* Reading the above example, the reader imagines that he is walking in the palace of "Palacio Real." Because the palace is described in detail. From the words presented in these lines, the reader only had the idea that there could be several different styles of buildings according to construction, that is, what is the classical and baroque style and how do they differ from each other? The question was born. Thus, the classical method is based on the architectural traditions of the ancient period (Ancient Greece and Rome). The basis of this method is that all details are arranged proportionally based on mathematical calculations, relying on order, logic, and strict rules. The baroque style, which originated in Italy in the 17th century, means "wonderful" or "pearl of an irregular shape." This style abandons the rigid rules of the classics and emphasizes dynamics and the use of curves, angles, and round shapes instead of straight lines [7]. Thus, when reading some of the information presented in Dan Brown's novel "Origin" the reader asks whether the concepts given directly in reality actually exist. The information provided by the writer contains real-life information. At the same time, the author's skillful combination of fiction and reliable facts makes the novel not only a work of art, but also a unique guide to the real world of science, art and religion. This engages the reader

in independent analysis and the search for the boundaries between the writer's fantasy and objective reality. It is precisely this commitment to evidence in describing locations and artifacts that has become Dan Brown's hallmark, providing his works with the full impact of depth.

### CONCLUSION

Thus, Dan Brown's novel "Origin" is not just an interesting adventure, but an intellectual novel that explains complex questions about science, religion, and the future of humanity through symbols and codes. As we have seen in this analysis, symbols, monograms, pentagrams and codes in the novel are the main factors that drive the development of events.

First, if we take the lexical meaning of symbols, the symbols in the novel, such as the image of the fish, the Grail and the sign of atheists, are not just decorations, but through them the author clashes scientific theories about the origin and future of humanity with religious views. These symbols force the reader to reflect and search for hidden meanings in history. The preservation of these symbols during the translation process is considered crucial for preserving the unique spirit of the work.

Secondly, the translator's skill shows that translators took a creative approach to translating Edmond Kirsch's poetic lines and puns from English into Uzbek. For example, the use of the English word "space" as an "olam" or certain changes in meaning served to better understand the work of the reader. Although it is not translated with literal accuracy in some places, the general idea and mysterious atmosphere of the work are fully conveyed to the reader. A comparative analysis of translations into Russian and Uzbek shows that symbols are interpreted differently, depending on the capabilities of each language.

Thirdly, it is a perfectly correct decision to leave codes such as "BIO-EC 346" unchanged in the translation. This helps the reader feel like a detective hero, just like Robert Langdon, and participate directly in solving puzzles. Such a style shows the modernity of the work and its connection with the development of science and technology.

Thus, it can be concluded that certain facts and words taken from the novel "Origin" are expressed in the Uzbek language very meaningfully and understandably. The translator succeeded in enriching the reader's worldview by interpreting religious terms and scientific concepts in the work. This work proves to us through the language of symbols that science and faith are not opposed to each other, but can be two parts of a given whole.

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