

**ANDIJON DAVLAT CHET TILLARI INSTITUTI HUZURIDAGI
ILMIY DARAJA BERUVCHI PhD.03/29.12.2022.Fil.156.01
RAQAMLI ILMIY KENGASH**

**NIZOMIY NOMIDAGI TOSHKENT DAVLAT PEDAGOGIKA
UNIVERSITETI**

YUSUPOV OYBEK NEMATJONOVICH

**INGLIZ TILIDAN O‘ZBEK TILIGA BEVOSITA TARJIMA QILINGAN
BADIY MATNNING LINGVOKOGNITIV XUSUSIYATLARI**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Andijon – 2023

**Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
mundarijasi**

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in philological sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tarjimashunosligida badiiy asarlarni turli tillarga tarjima qilish, tarjima matnlarini qiyosiy tadqiq qilish keng tus olmoqda. Tarjima xalqlar orasidagi do'stlik, qardoshlik va hamkorlik manfaatlariga, mamlakatlararo iqtisodiy-siyosiy, ilmiy, madaniy va adabiy aloqalarning rivojlanishiga yordam beradi. Tarjima turli tillardagi adabiy aloqa va adabiy ta'sirning tezlashishiga asos bo'ladi. Tarjima asarlari dunyo kitobxonini jahon adabiyoti durdonalaridan bahramand etadi. Zero, badiiy tarjima mamlakatlar va xalqlar orasidagi madaniyatlararo muloqotni takomillashtiruvchi vosita sifatida dolzarblik kasb etadi.

Dunyoda tarjimashunoslik va tarjima amaliyotiga oid tadqiqotlarda bevosita tarjima lingvomadaniy va lingvokognitiv xususiyatlari tarjima nazariyasi va amaliyotining dolzarb masalalari qatorida turib, psixologiya, etnolingvistika kabi fanlar bilan kesishadi va ushbu fanlarning ayrim muammolarini yechishda yordam berishi bilan amaliy ahamiyatga ega.

Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish borasida keng qamrovli chora-tadbirlar amalga oshirilmoqda. «Davlat tilining sofliqini saqlash, uni boyitib borish va aholining nutq madaniyatini oshirish»¹ dolzarb vazifalardan biri sifatida belgilab berildi. Shuningdek, xorijiy tillarni rivojlantirishga qaratilgan harakatlar ham o'z samarasini bermoqda. O'zbekiston Respublikasi Prezidentining «O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida» 2021 yil 19 maydagi PQ-5117-son qaroriga muvofiq «O'quvchilarni xorijiy tillarga o'qitish va ularning bilimlarini baholashning xalqaro tan olingan uslublarini joriy qilish, shu jumladan ta'lim jarayonida masofaviy va boshqa zamonaviy ta'lim shakllarini keng qo'llash hamda boshqa fanlarni xorijiy tillarda o'qitish; o'quvchilarning kamida ikkita xorijiy tilni mukammal o'zlashtirishi orqali ularning dunyoqarashi kengayishi, salohiyati oshishi hamda mehnat bozorida raqobatbardoshligi oshirilishini ta'minlash»ni vazifasi belgilangan. Bu borada bevosita tarjima masalalarini o'rganish, tarjimonlik mahoratini oshirish, xorijiy tillardan ona tiliga bevosita yoki bilvosita tarjimalar farqini anglash, turli frazeologik va stilistik vositalarni tarjimada qayta ifodalanishiga bag'ishlangan tadqiqotlar ko'lamini kengaytirish alohida ahamiyat kasb etadi.

O'zbekiston Respublikasi Prezidentining 2016 yil 13 maydagi PF-4997-son «Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetini tashkil etish to'g'risida», 2017 yil 7 fevraldagi PF-4947-son «O'zbekiston Respublikasini yanada rivojlantirish bo'yicha Harakatlar strategiyasi to'g'risida», 2019 yil 21 oktyabrdagi PF-5850-son «O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida»gi farmonlari, 2017 yil 17 fevraldagi PQ-2789-son «Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini

¹ O'zbekiston Respublikasi Prezidentining «Mamlakatimizda o'zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to'g'risida»gi PF-6084-son Farmoni // https://lex.uz/search/nat?form_id=3973&actnum=6084 O'zbekiston Respublikasi Vazirlar Mahkamasining 2021 yil 19 maydagi «Xorijiy tillarni o'rganishni ommalashtirishni samarali tashkil etish chora-tadbirlari to'g'risida»gi 312-sonli qarori // <https://lex.uz/docs/5431845>

tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to'g'risida», Vazirlar Mahkamasining 2019-yil 12-dekabrdagi 984-son «Davlat tilini rivojlantirish departamenti to'g'risidagi Nizomni tasdiqlash haqida»gi qarorlari hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsion ish muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining asosiy ustuvor yo'nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalari rivojlanishining I. «Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovasion iqtisodiyotni rivojlantirish» ustuvor yo'nalishi doirasida amalga oshirilgan.

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² Бархударов Л.С. Обще лингвистическое значение теории перевода / Л.С.Бархударов // Теория критика перевода. – Л.: Изд-во ЛГУ, 1962. – С.8-14.; Бархударов Л.С. Язык и перевод / Вопросы общей и частной теории перевода. – Изд. 2-е. – М.: Изд-во ЛКИ, 2008. – 240 с.; Гарбовский Н.К. Теория перевода. – М.: Изд-во Моск. ун-та, 2004. – 544 с.; Гончаренко С.Ф. Поэтический перевод и перевод поэзии: константы и вариативность / С.Ф.Гончаренко // Тетради переводчика. Под ред. проф. С.Ф.Гончаренко. – 1999. – Вып. 24. – С.107-122.; Денисова Г.В. Границы перевода. Учебное пособие / Г.В.Денисова. – М.: Издательство МГУ, 1998. – 80 с.; Ермолович В.И. Проблемы изучения психологических аспектов перевода / В.И.Ермолович // Тетради переводчика. Подред. проф. С.Ф.Гончаренко. – 1999. – Вып. 24. – С.45-62.; Каде О. Проблемы перевода в свете теории коммуникатива / О.Каде // Вопросы теории перевода в зарубежной лингвистике. – М.: Международные отношения, 1978. – С.69-90.; Казакова Т.А. Коммуникативно-прагматические основы художественного перевода. Автореф. дисс. на соискание степ. доктора филол. наук (10.02.20) / Т.А.Казакова. – М.,1989. – 32 с.; Караулов Ю.Н. О способах достижения функциональной эквивалентности в переводе / Ю.Н.Караулов // Сборник научных трудов МГЛУ. – М.,1996. – Вып. 426. – С.76-91.; Комиссаров В.Н. Общая теория перевода / В.Н.Комиссаров. – М.: Изд-во «ЧеРо», 1999. – 136 С.; Комиссаров В.Н. Общая теория перевода. Проблемы переводоведения в освещении зарубежных ученых: учебное пособие. – М.: ЧеРо, 1999. – 136 с.; Комиссаров В.Н. Современное переводоведение. – М.: ЭТС, 1999. – 192 с.; Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. – Волгоград: Перемена, 2001. – 494 с.; Лилова А. Введение в общую теорию перевода. Пер. с болг. / Под общей редакцией П.М.Топера / А.Лилова. – М.: Высшая школа, 1985. – 254 с.; Львовская З.Д. Теоретические проблемы перевода. – М.: Высшая школа, 1985.; Львовская З.Д. Современные проблемы перевода: пер. с исп. – М.: Изд-во ЛКИ, 2008. – 224 с.; Микулина Л. Национально-культурная специфика и перевод / Л.Микулина // Мастерство перевода. – М.: Советский писатель, 1979. – 636 с. – С.79-99.; Швейцер А.Д. Теория перевода: статус, проблемы, аспекты. – М.: Наука, 1988. – 215 с.

³ Валеева Н.Г. Теория перевода: культурно-когнитивный и коммуникативно-функциональный аспекты: монография / Н.Г.Валеева. – 3-е изд., испр. и доп. – Москва: РУДН, 2018. – 244 с.; Gutt E.A. Translation and Relevance. Cognition and Context. – Oxford: Basil Blackwell, 1991.; Когнитивная, или когнитивно-деятельностная, теория перевода // <https://studfile.net/preview/9173905/page:17/> (мурожаат санаси: 04.12.2022) Демьянков В.З. Понятие и концепт в художественном литературном языке и в научном языке // Вопросы филологии. – Москва, 2001. – № 1. – С. 35.; Пастухова С.Е., Никитина Е.В. Когнитивный подход в переводоведении // Приоритетные научные направления: от теории к практике. Сборник материалов XXXVI Международной практической конференции, 2017. – С. 157-163.; Ракматуллина Д.Р. Когнитивные модели и лингво-

O'zbek tilshunosligida O'zbekistonda tarjimaning rivojlanishi⁴, tarjima san'ati, tarjima nazariyasi va amaliyoti⁵, adabiy aloqa va tarjima masalalari⁶, ingliz va Amerika adabiyotidan o'zbek tiliga she'riy tarjima va qiyosiy she'rshunoslik muammolari⁷, badiiy tarjimada milliy xususiyatlarni aks ettirish⁸, badiiy tarjimada milliy xarakter va tarixiy davr koloritini qayta yaratish⁹, badiiy tarjimada milliylik va tarixiylikning aks ettirilishi¹⁰, badiiy matn tarjimasining pragmatik aspektlari¹¹, badiiy tarjimada fransuz hayoti realiyalarini aks ettirish¹², ingliz va o'zbek mumtoz she'riyati tarjimalarida adekvatlik muammolari¹³, o'zbek va ingliz tillarida shaxs nomlarini ifodalashning kognitiv aspekti¹⁴ hamda tarjimashunoslik boshqa dolzarb masalalari¹⁵ tadqiqiga bag'ishlangan qator asarlar yaratilgan.

Dissertatsiyani yozish jarayonida nomlari ko'rsatilgan va boshqa bir qator o'zbek hamda jahon olimlarining ilmiy izlanishlari e'tiborga olindi. Tadqiqotimizda mazkur yo'nalishda bajarilgan ishlardan farqli ravishda ingliz

когнитивный анализ в переводе // <https://scipress.ru/philology/articles/kognitivnye-modeli-i-lingvo-kognitivnyj-analiz-v-perevodovedenii.html>; Фурсова И.Н. Когнитивный подход в переводе // *Lingua Mobilis*. Научный журнал. Челябинск. № 6 (45). 2013. – С. 66-73. Режим доступа: <https://linguamobilis.ucoz.ru/2013/2013-6-45.pdf> (мурожаат санаси: 8.04.2022)

⁴ Гафурова Г. Развитие перевода в Узбекистане. – Т.: Фан, 1973. – 159 с.; G'afurov I. Tarjimonlik mutaxassisligiga kirish. – T., 2008. – 118 b.; G'ofurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi: Oliy o'quv yurtlari uchun o'quv qo'llanma. – T.: —Tafakkur bo'stoni 2012. – 321 b.; Xolbekov M. Tarjimashunoslik va tarjima tanqidi. – T.: Navro'z, 2015. – 120 b.; Xolbekov M. O'zbekistonda tarjima va tarjimashunoslik (1991-2016 yillar) // *Xorijiy filologiya*. №3, 2016 yil. – 16-42-b.; Xolbekov M.N. Tarjima nazariyasining lingvistik tamoyillari // *O'zbek tili va adabiyoti*, 2010, №4.; Xoshimov G'. K teorii metazyuka translyatologiya (Respublika ilmiy-amaliy anjuman materiallari). – Andijon, 2015. – 160 b.;

⁵ Jo'raev K. Tarjima san'ati. – T.: Fan, 1982. – 60 b.; Jo'raev K., Jo'raev E. va boshqalar. Tarjima nazariyasi va amaliyoti. – Andijon, 2008. – 116 b.; Musaev Q. Tarjima nazariyasi asoslari. – T.: Fan, 2005. – 352 b.; Ochilov E. Tarjima nazariyasi va amaliyoti. – T., 2012. – 200 b.; Rahimov G'. Tarjima nazariyasi va amaliyoti. – T.: O'zbekiston Milliy ensiklopediyasi, 2016. – 176 b.; Salomov G'. Maqol va idiomalar tarjimasi. – T.: O'zR FA nashriyoti, 1961. – 159 b.; Salomov G'. Til va tarjima (badiiy tarjimaning umumfilologik va ba'zi lingvistik masalalari). – T.: Fan, 1966. – 385 b.; Salomov G'. Tarjima nazariyasiga kirish.–T.: O'qituvchi, 1982. – 236 b.; Salomov G'. Tarjima tashvishlari. – T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1983. – 195 b.; Salomov G'. Komilov N. Do'stlik ko'priklari: (Poeziya va tarjima). – T.: Adabiyot va san'at nashriyoti, 1979. – 224 b.; Sirojiddinov Sh., Odilova G. Badiiy tarjima asoslari. – T.: Mumtoz so'z, 2011. – 164 b.

⁶ Karimov N. Adabiy aloqa va badiiy tarjimaning yangi uflari. // *O'zbek tili va adabiyoti*. – T., 2015. № 3. 4-b.

⁷ Baqoeva M. Ingliz va Amerika adabiyotidan o'zbek tiliga she'riy tarjima va qiyosiy she'rshunoslik muammolari. – T.: Fan, 2015. – 288 b.

⁸ Doniyorov R. Badiiy tarjimada milliy xususiyatlarni aks ettirish masalalariga doir // *O'zbek tili va adabiyoti*. – Toshkent, 1962. – №5. – B.73.

⁹ Javbo'riev M. Badiiy tarjimada milliy xarakter va tarixiy davr koloritini qayta yaratish (O.Yoqubovning *Ulug'bek* xazinasi tarixiy romanining nemischa tarjimasi misolida): *Filol. fan. nomz. diss.* – T., 1991. – 202 b.

¹⁰ Isaqova Sh. Badiiy tarjimada milliylik va tarixiylikning aks ettirilishi (Oybekning *Navoiy* romanining fransuzcha tarjimasi misolida). *Filol. fan. nom. diss.* Toshkent, 2004. – B.94.

¹¹ Ko'chiboev A. Badiiy matn tarjimasining pragmatik aspektlari / *Matn pragmatikasi. O'quv-uslubiy qo'llanma*. – Samarqand, 2015. – 123 b.

¹² Мирзаев И.К. Проблемы передачи слов обозначающих реалии французской жизни на узбекский язык: Автореф. дисс. канд. филол. наук. – Л., 1975. – 22 с.

¹³ Одилова Г. Инглиз ва ўзбек мумтоз шеърияти таржималарида адекватлик муаммолари: *Филол. фан. номз. дисс.* – T., 2011 – 26 б.

¹⁴ Панжиева Н.Н. Когнитивный аспект оценочных номинативов лица в английском и узбекском языках: *Дисс. канд. фил. наук.* – T., 2004. – 150 с.

¹⁵ Sodiqov Z. Yusuf Xos Xojibning “Qutadg'u bilig” asarining olmoncha ilmiy-adabiy talqinlari. *Filol. fanlari nomzodi diss. avtoreferati*. – Toshkent, 1994.; Umarxo'jaev M. Tarjima va tarjimashunoslikning dolzarb masalalari // *Hozirgi zamon tarjimashunosligining dolzarb masalalari (Ilmiy-amaliy konferensiya materiallari)*. – Andijon, 2008. – 200 b.; O'rmonova N. Tarjimada tarixiy-arxaik leksikani aks ettirish prinsiplari va tarjima aniqligi (o'zbek adabiyotidan fransuz tiliga qilingan tarjimalar tahlili asosida): *Filol. fan. nom. diss.* – Toshkent, 2008.; Shirinova R. Olam milliy manzarasining badiiy tarjimada qayta yaratilishi. *Filol. fan. dok. diss. avtoref.* – T., 2017. – 56 b.;

tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnning lingvokognitiv xususiyatlari tadqiq etilgan.

Tadqiqotning maqsadi ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnning lingvokognitiv xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari sifatida quyidagilar belgilangan:

badiiy tarjimada matnning kognitiv tadqiq muammolarini aniqlash;
olamning lisoniy va kognitiv tasvirlari bilan bog'liqliligi va uning badiiy tarjimadagi in'ikosi dalillangan;

konseptual tizim va til o'rtasidagi munosabat tarjimada tahlil qilingan
ingliz tilidan bevosita o'zbek tiliga tarjima amaliyotining tadrijiy rivojini tavsiflash;

mustaqillikdan oldingi va mustaqillik davrida tarjima amaliyotida bilvosita tarjimalardan bevosita tarjima amaliyotiga o'tish omillarini aniqlash;

ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnlarni kognitiv tahlil qilish;

bevosita tarjimada madaniyatlararo tafovutlarning ifodalanishini dalillash;
ingliz tilidan o'zbek tiliga bevosita tarjimada badiiy matnni lingvokulturologik tahlil qilish;

ingliz tilidan ona tiliga tarjimaning lingvistik modellarining yoritish.

Tadqiqotning obyektini ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnlar, xususan, Jon Draydenning ingliz tilida yozilgan «Avrangzeb» tragediyasi va uning Dilafruz Ochilova tomonidan amalga oshirilgan o'zbek tilidagi tarjimasi, shuningdek, ingliz tilidan bevosita o'zbek tiliga tarjima qilingan boshqa asarlar tashkil etadi.

Tadqiqotning predmeti ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnning lingvokognitiv xususiyatlari sifatida belgilangan.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tavsifiy, lingvomadaniy, chog'ishtirma-qiyosiy, ilmiy kontekstologik va badiiy tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi:

tarjima matni ekvivalentligining nisbiyligi, obyektivligi har bir tilning madaniy va kognitiv o'ziga xosliklari bilan bog'liq bo'lib, ular tizimli tillararo farqlar, madaniy voqelikning asimmetriyasi, stilistik omillarda aks etishi dalillangan;

ekvivalentlik va adekvatlik tarjimaning muhim sharti ekanligi dalillanib, ekvivalent tarjima ikki tilli kommunikativ jarayonning umumiy natijasining konseptual nuqtai nazardan baholasa, adekvat tarjima tarjima matnini qabul qilish madaniyatida yuzaga keladigan yangi kommunikativ vaziyatga moslashishi lozimligi kabi o'zaro farqli xususiyatlari ochib berilgan;

bevosita tarjimada kontseptual tizim va til o'rtasidagi sabab-natijaviy munosabat ingliz tilidan o'zbek tiliga bevosita tarjima amaliyotining tadrijiy rivoji ekanligi dalillangan;

bilvosita tarjimada vositachi tilning ta'siri katta ekani, madaniyatlararo muloqotning muvaffaqiyati har bir madaniyat uchun xos bo'lgan, ammo

umuminsoniy psixologik asosga ega bo'lgan madaniy omilga bog'liq bo'lishi dalillangan.

Tadqiqotning amaliy natijalari.

badiiy matnni ingliz tilidan o'zbek tiliga bevosita tarjima jarayoni lingvokulturologik tahlili amalga oshirilgan;

bevosita tarjimaning lingvistik modellarini ingliz tilidan o'zbek tiliga qo'llash bo'yicha tavsiyalar ishlab chiqilgan.

Tadqiqot natijalarining ishonchliligi.

Dissertatsion tadqiqotda muammoning aniq qo'yilganligi, chiqarilgan xulosalarni tavsiflash, tasniflash, adabiy-tarixiy va qiyosiy tahlil kabi usullar vositasida asoslanganligi, OAK tasarrufidagi maxsus jurnallar hamda xorijiy ilmiy jurnallarda chop etilgan maqolalar, taklif va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi va buyurtma berilganligi bilan belgilanadi.

Tadqiqotning nazariy va amaliy ahamiyati. Ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnlarning lingvokognitiv xususiyatlarini **ilmiy-nazariy** jihatdan tahlil qilish muhim ahamiyatga ega. Mazkur tadqiqot natijalari badiiy asarlarni ilmiy va ilmiy-adabiy tarjima qilishning nazariy jihatlarini o'rganishda ahamiyat kasb etadi. Xususan, ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnlarning tarjimalardagi metod, usul, tamoyil, ekvivalentlik, adekvatlik, konseptual tahlil, tarjimaning lingvistik modeli kabi muammolarning ilmiy-nazariy tomonlarini yoritishda o'ziga xos rol o'ynaydi.

Tadqiqotning amaliy ahamiyati ingliz tilidan o'zbek tiliga bevosita tarjima qilingan badiiy matnlarning lingvokognitiv xususiyatlarini tarjima qilishdagi tarjimonlik mahorati va tarjimada qo'llagan tamoyillarni o'rganish natijasida umumlashtirilgan xulosa hamda tavsiyalar boshqa asarlarning tarjimalarini yaratishda qo'llanma bo'lishi mumkin. Bundan tashqari, tadqiqot natijalari va xulosalarining mamlakatimiz oliy ta'lim muassasalarida adabiy aloqalar, qiyosiy va chog'ishtirma adabiyotshunoslik, stilistika, matn tahlili, tarjimashunoslik fanlari bo'yicha ma'ruza matnlari tayyorlash, darslik, o'quv qo'llanmalari hamda o'quv lug'atlari yaratishda foydali material bo'lib xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. Badiiy matn tarjimasining lingvokognitiv hamda struktur-semantik, funktsional jihatlarini tahlilidan olingan ilmiy natijalar va amaliy takliflar asosida:

tarjima matni ekvivalentligining nisbiyligi, obyektivligi har bir tilning madaniy va kognitiv o'ziga xosliklari bilan bog'liq bo'lib, ular tizimli tillararo farqlar, madaniy voqelikning asimmetriyasi, stilistik omillarda aks etishiga doir ilmiy-nazariy xulosalardan "Maktabgacha ta'limda ingliz tili" hamda "Til o'rganayotgan mamlakat adabiyoti tarixi" nomli darsliklarni tayyorlashda foydalanilgan (Nizomiy nomidagi Toshkent davlat pedagogika universitetining 2022-yil 24-dekabrdagi 02-07-4694-son ma'lumotnomasi). Natijada darslikda tarjima nazariyasi va amaliyotiga bog'liq ilmiy-nazariy fikrlar keltirilgan, badiiy matnlar kognitiv tahlil qilingan;

ekvivalentlik va adekvatlik tarjimaning muhim sharti ekanligi dalillanib, ekvivalent tarjima ikki tilli kommunikativ jarayonning umumiy natijasining

konseptual nuqtai nazardan baholasa, adekvat tarjima tarjima matnini qabul qilish madaniyatida yuzaga keladigan yangi kommunikativ vaziyatga moslashishi lozimligi xususidagi xulosalardan Nizomiy nomidagi Toshkent davlat pedagogika universitetida bajarilgan A-1-97 raqamli “Ingliz va nemis tillarini o‘rganish bo‘yicha o‘quv-uslubiy modullardan foydalanish va ularni takomillashtirishning nazariy-amaliy asoslari” nomli amaliy loyihani bajarishda foydalanilgan (O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirligining 2021-yil 19-yanvardagi 89-03-279-son ma’lumotnomasi). Natijada ingliz tilidan o‘zbek tiliga bevosita tarjima qilingan badiiy matnlarning tarjimalardagi metod, usul, tamoyil, ekvivalentlik, adekvatlik, kontseptual tahlil, tarjimaning lingvistik modeli kabi muammolarning ilmiy-nazariy tomonlarini yoritishda o‘ziga xos rol o‘ynagan.

bilvosita tarjimada vositachi tilning ta’siri katta ekani, madaniyatlararo muloqotning muvaffaqiyati har bir madaniyat uchun xos bo‘lgan, ammo umuminsoniy psixologik asosga ega bo‘lgan madaniy omilga bog‘liq bo‘lishi xususidagi xulosalardan O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” DM “Madaniy-ma’rifiy va badiiy eshittirishlar” muharririyati tomonidan tayyorlangan “Ta’lim va taraqqiyot”, “Adabiy jarayon”, “Jahon adabiyoti” nomli eshittirishlarni tayyorlashda foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2023-yil 13-fevraldagi 04-36-229-son ma’lumotnomasi). Natijada radioeshittirishlar ssenariysi mazmunan mukammashgan.

Tadqiqot natijalarining aprobatyasi. Tadqiqot natijalari 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Tadqiqot mavzusi bo‘yicha jami 23 ta ilmiy ish chop etilgan, jumladan, 2 ta darslik, Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish tavsiya qilingan ilmiy nashrlarda 10 ta maqola, jumladan, 8 ta respublika va 2 ta xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning hajmi foydalanilgan adabiyotlar ro‘yxatidan tashqari 130 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Tadqiqotning **kirish** qismida tadqiqotning dolzarbligi va zarurati asoslangan, maqsadi va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishiga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

I bob “Badiiy tarjimada matnning kognitiv tadqiqi va tahlili masalasi” deb nomlanib, unda olamning lisoniy va kognitiv tasvirlari bilan bog‘liqliligi va uning badiiy tarjimadagi in’ikosi, konseptual tizim va til o‘rtasidagi munosabat va uning tarjimadagi tahlili hamda tarjima normativlarini ingliz-o‘zbek badiiy tarjimasida amalga oshirish imkoniyatlari masalari tahlil qilingan.

Bobning birinchi bo‘limi “*Olamning lisoniy va kognitiv tasvirlari bilan bog‘liqliligi va uning badiiy tarjima-dagi in‘ikosi*” deb nomlanadi.

Borliqning badiiy manzarasi bu kabi tilda borliqning ikkalamchi ko‘rinishi hisoblanadi. U badiiy asarni qabul qilishda o‘quvchilarning ongida vujudga keladi. Badiiy matnda dunyo manzarasi tillar vositasida yuzaga keladi, bunda u yozuvchilar ongidagi borliqni individual manzarasini aks ettiradi, badiiy asarning mazmun elementlarini tanlab olishni tatbiq etadi va obraz manbalarini individual foydalanishda til vositalarini qo‘llangan holda tanlab olinadi¹⁶. Tarjima asarlarni tahlil qilganda badiiy kommunikatsiyaning asosini muallif va o‘quvchi tashkil qiladi. Badiiy matnni san‘at asari sifatidagi badiiyligi uning o‘ziga xos sifatlarini keltirib chiqaradi: shartlangan pragmativlik estetikasi va uning konseptual estetik yo‘nalishi hisoblanadi¹⁷. Shuning uchun ham badiiy matnning lingvistik tahlili «poliparadigmallikni»¹⁸, ya‘ni antropotsentrik kulturologik, kognitiv va boshqa birliklarni nazarda tutadi. Dunyoda badiiy matndagi kognitiv paradigmalarda o‘z ichiga yozuvchining borliq to‘g‘risidagi bilimlarini ifodalovchi estetik nutq aktlarining yig‘indisini oladi.

Demak, badiiy matnning o‘ziga xosligi nutqiy tuzilmaning individulligini o‘z ichiga olib, barcha elementlarning o‘zaro bir-biri bilan bog‘liqligini aniqlovchi badiiy asarning qurilishi hisoblanadi. Xabar yetkazuvchiga dunyoqarash va munosabat bo‘yicha aynan muallif o‘z intensiyasiga muvofiq holda murojaat qilinuvchi dunyoqarashiga mos ravishda murojaat qiluvchining mental va ruhiy prizmasi orqali yetkaziluvchi dunyo proektsiyasi va asosiy kategoriyalari hisoblanadi. Shu jihatlarni hisobga olgan holda badiiy matn adresantning psixologik jarayonlarini tahlil qiliga imkon berib, uning “xayolchan mexanizmi”ga va ulkan kognitiv salohiyatga ega ekanligini ko‘rsatadi.

Bobning ikkinchi bo‘limi “*Konseptual tizim va til o‘rtasidagi munosabat va uning tarjima-dagi tahlili*” deb atalgan.

Konseptual tizim fizik bo‘lmagan ob‘ektlardan tashkil topgan tizim bo‘lib, g‘oya yoki tushunchalar to‘plamidan iborat bo‘ladi. Konseptual tizim “o‘zaro bog‘liq/aloqador, o‘zaro ta‘sir qiluvchi ob‘ektlar to‘plami” sifatida tushuniladi. Shuningdek, konseptual tizimni konseptual model sifatida tushunish ham an‘ana tusiga kirgan. Bunday tizimlar biror bir fanga oid masaladan boshlab, individual tasavvurga qadar turli mavzu bilan bog‘liq bo‘ladi. Konseptual tizimlar, odatda, shaxs ongi va tafakkurida badiiy tasavvur va badiiy asarlar shaklida, shuningdek, ilmiy tafakkurda ham ko‘zga tashlanadi. Biz ishning mazkur faslini ham konseptual tizim sifatida qabul qilamiz, chunki bu bo‘lim ham bir-biriga bog‘liq, o‘zaro aloqador tushunchalar to‘plamini o‘z ichiga oladi¹⁹. Vorkachevning ta‘biri bilan aytganda, konseptual tizimning voqelanishiga semantik belgilar, lingvomadaniy, etnosemantik xususiyat va til tashuvchisining mentaliteti bilan

¹⁶ Караулов Ю.Н. О способах достижения функциональной эквивалентности в переводе / Ю.Н.Караулов // Сборник научных трудов МГЛУ. – М.,1996. – Вып. 426. – С.76-91. – с. 56.

¹⁷ Комиссаров В.Н. Текст и перевод / В.Н.Комиссаров, Л.А.Черняховская, Л.К.Латышев. – М.: Наука,1988. – 165 с. – с.190-191.

¹⁸ Гончаренко С.Ф. Поэтический перевод и перевод поэзии: константы вариативности / С.Ф.Гончаренко // Тетради переводчика. Под ред. проф. С.Ф.Гончаренко. – 1999. – Вып. 24. – С.107-122. – с. 65.

¹⁹ https://ru.wikibrief.org/wiki/Conceptual_system

bog‘liq bo‘lgan omillar kiradi²⁰. Demak, konsept va uning tilshunoslikdagi ta’rifini umumlashtirib aytish mumkinki, konsept – ma’lum jamiyatning aqliy/tafakkuriy birligi, lisoniy ifoda usuli, o‘zida etnomadaniy xususiyatlarni tashiydi. Shu sababli konseptual tizim aslyatdan tarjima qilingan matnlarda o‘ziga xos o‘ringa ega.

“HAYOT” konseptiga mansub nourishment (ovqat, yemak, qo‘llash) tushunchasi hayotiy tonusni saqlab turish, ruhiy va jismoniy quvvatni sinashni anglatadi. Quyidagi kontekstga diqqat qaratamiz: “Whereupon the two mandarins were so overjoyed that they took their first **nourishment** in days, momentarily were given **strength**, embraced, and lavished praise upon each other...” Strength (kuch, qudrat) insonning nimanidir bajara olish xususiyatni sifatida qaraladi, natijada, (shu kontekstda) nourishment leksemasi bilan sinonimlik hosil qiladi.

Demak, badiiy asarni konseptual tizim asosidagi yondashuv bilan tahlil qilishda asarning bosh maqsadini anglash osonroq kechadi. Konseptni modellashtirish bir-biri bilan bevosita aloqador bo‘lgan, ammo mutlaqo mustaqil bajariladigan quyidagi 3 amaldan tashqil topadi:

1. Konsept makrostrukturasini tavsiflash.
2. Konseptning kategorial strukturasini tavsiflash.
3. Konseptni tashkil qiluvchi maydonlarni aniqlash (yadro, yaqin va uzoq periferiyani aniqlash va h.).

Tarjima matnlariga konseptual tizimi sifatida qarash hamda konseptual tahlil asosida birliklarni tarjima qilish tarjima sifatini oshiruvchi asosiy omillardan biri sanaladi.

Konsept, intertekstuallik va badiiy tarjima. Konseptual tahlilda asosiy konsept belgilab olinib, konseptual tizim tashkil etilgandan so‘ng konseptlararo tizimli bog‘liqliklarni ishlab chiqish zarurati paydo bo‘ladi, deyiladi. Unday keyin semantik qiymat (ma’no)lar qayta aniqlanadi. Hosil bo‘lgan konseptual struktura yangi aloqalar uchun asos bo‘lib, konseptual tizimining doimiy rivojlanib borishini ta’minlaydi²¹. Demak, badiiy asar tahlilida konseptual tizimni aniqlashning o‘zi yetarli emas, asarni tahlil qilish yoki originaldan boshqa tilga o‘girish jarayonida konseptual tizim va uning ichki strukturasini aniqlash originaldagi asosiy konseptlarni (ularni tashkil etuvchi tushuncha va so‘z) to‘g‘ri tarjima qilishga poydevor yaratadi.

Never, believe me, I knew of the love between men and women, till in some village fields in holidays now getting stupid, one day sauntering “long and listless”, as Tennyson has it, long and listless strolling, ungainly in hobbadiboyhood, chanced it my eye fell aside on a capless, bonnetless maiden. Ushbu matn parchasi boblarning birida epigraf sifatida keltirilgan: bu parcha kitobxon oldida Charl va Sara orasidagi yashirin va olovli muhabbat eshigini ochadi. Bu parcha A.Klafning “Bothie of Tober-na-Vuolich” poemasidan olingan, u Charlzning Saraga bo‘lgan muhabbatini aniq va tushunarli holda ko‘rsatadi.

²⁰ Воркачев С.Г. Культурный концепт и значение // Тр. Кубан. гос. технол. ун-та. Сер. Гуманитар. науки. 2003а. – Т. 17, вып. 2. – С. 268-276.

²¹ Тупикова С.Е., Семухина Е.А. Концептуальная деривация как основа формирования значений в англо- и франкоязычном медиадискурсе // Интегративные процессы в когнитивной лингвистике: материалы Международного конгресса по когнитивной лингвистике. 16-18 мая 2019 г. / отв. ред. вып. Т.В. Романова. – Нижний Новгород: Издательство ДЕКОМ, 2019. – 1144 с. – С. 865.

Ushbu konseptning yadrosini love leksemasi (ayol va erkak orasidagi muhabbat) tashkil etadi. Bu yerda *LOVE* konseptining reprezentini *capless, bonnetless maiden* kabi leksemalar tashkil etadi. Ushbu konseptning periferiyasini esa *different, like no other* kabi leksik birliklar tashkil etgan.

Yuqoridagi tahlildan ko‘rish mumkinki, hatto intertekstlar ham konseptual tahlilga tortilishi, ularning yadro va pereferiyasidagi leksik birliklar aniqlangach, ularning tarjimasida to‘g‘ri, mos ekvivalentlar tanlanishi nihoyatda muhim, bu jarayon ham tarjima sifati va mazmunini oshiruvchi omil bo‘lib xizmat qiladi.

Bobning uchinchi bo‘limi “*Tarjima normativlarini ingliz-o‘zbek badiiy tarjimasida amalga oshirish imkoniyatlari masalalari*” deb nomlangan. Tarjima me‘yoriga ko‘ra, tarjima hammuallifi sifatida tarjimon, original matn muallifi va tarjima retseptienti yoki bularning keyingi ikkitasi tushuniladi. Tabiiyki, bu me‘yorlardan birinchisi yoki ikkinchisi tanlangan. Tarjimaning dastlabki davridan boshlab, ikki tendensiya – so‘zma-so‘z tarjima yoki erkin tarjima amal qilgan. Tarjimaning birinchi tendensiyasi muqaddas kitoblar va matnlar tarjimasida keng amalda bo‘lgan. Badiiy asarlar tarjimasida esa erkin tarjimadan foydalanishgan. Badiiy tarjima antik davr asarlar tarjimasidan boshlangan. Keyingi yuz yilliklarda bu ikki tendensiyaning aralash amal qilishi kuzatiladi, qaysi tendensiyaning faol bo‘lishi tarjimon maqsadi va tarjima berilgan ijtimoiy buyurtmaga bog‘liq.

Oraliq (ikki madaniyat o‘rtasidagi) lingvomadaniy muloqotning samaradorligi ko‘p jihatdan tarjima matnining asliyatga yaqinlik darajasi bilan belgilanadi. Tarjima matni va asliyatning o‘ziga xosligi foydalanuvchi (o‘quvchi) uchun umumiy bo‘lgan prezumpsiyadan farqli o‘laroq, mutaxassislar tarjima jarayonida ko‘p tilli matnlarni kommunikativ jihatdan mushtarak bo‘lishini qo‘llab-quvvatlashadi, ular tarjima matnida qo‘shimcha va o‘zgartirishlar kelsa-da, turli xalqlarning madaniy, kognitiv ongidagi farqlari bilan bog‘liq bo‘lgan “tarjimalararo moslashuv” tushunchasiga kiradi. Tarjimon asliyatdagi qaysi birlik(so‘z, ibora, gap, hatto matn)ni “qurbon qilish” ekanligini doim to‘g‘ri tahlil qilib borishi kerak. Bunday holat matnning nisbatan muhimroq qismlari va axborotni tashishda muhimlik darajasi yuqori bo‘lgan so‘z, ibora, umuman, matnning har qanday qismi yoki butun bir abzasni saqlab qolish uchun foydali bo‘ladi. Tarjima nazariyasida tarjima matnini baholash (tarjimaning mukammalligini tahlil qilish) imkonini beruvchi asosiy tushunchalardan biri “tarjima ekvivalentligi”dir.

Tarjima adekvatligiga erishish usullari. “Adekvatlik” tushunchasi (lotincha *adaequatus* – tenglashtirilgan) sub’ektlarning turli harakatlari va uning kelishib chiqishiga asos bo‘luvchi vaziyatlar o‘rtasidagi munosabatlarga berilgan yoki harakatlar va ulardan kutilgan natija, xatti-harakatlar me‘yorini ifodalaydi. *Maqsadli adekvat tarjima* iste‘molchining talabiga, tarjima mijozining, kommunikativ maqsadiga javob beradigan, lekin asliyat muallifining barcha ma‘lumoti hamda kommunikativ maqsadini yetkazishi shart bo‘lmagan tarjima ko‘rinishidir. *Funksional/pragmatik adekvat tarjima* esa asosiy (dominant) kommunikativ vazifani, asliyatning kommunikativ ta‘sirini semantik tizimning farqlari bilan ifodalovchi tarjima sanaladi. *Erkin adekvat tarjima* (rus. *волюнтативно-адекватный перевод*) tarjimonning kommunikativ munosabati va

strategiyasini aks ettiruvchi tarjimadir. Aniqroq aytilsa, tarjimada ifodalangan pragmatik ma'no va kommunikativ effekt, hatto semantik-struktur ekvivalentlik bo'lmagan taqdirda ham adekvatlikka erishish mumkin.

Ko'rinadiki, ekvivalentlik va adekvatlik tarjimaning muhim sharti hisoblanadi. Ular muhim shart bo'lishi bilan birga o'zaro farqli xususiyatlarga ega: ekvivalent tarjima ikki tilli kommunikativ jarayonning umumiy natijasining konseptual nuqtai nazardan baholasa, adekvat tarjima tarjima matnini qabul qilish madaniyatida yuzaga keladigan yangi kommunikativ vaziyatga moslashishga e'tibor qaratadi.

Quyida "Avrangzeb" dramasidan asliyat fragmentini tarjima bilan qiyoslaymiz:

AURENG-ZEBE (*putting up his sword*).

I've thought, and blessed be you who gave me time; My virtue was surprised into a crime. Strong virtue, like strong nature, struggles still. Exerts itself, and then throws off the ill. I to a son's and lover's praise aspire. (465)

And must fulfill the parts which both require. How dear the cure of jealousy has cost! With too much care and tenderness y'are lost. So the fond youth from hell redeemed his prize, Till, looking back, she vanished from his eyes! (470)

Exeunt severally.

AVRANGZEB. *qilichini qiniga solib.*

Menga vaqt bergandan panoh topaman deb o'ylagan edim, Mening g'ururimni jinoyatga yo'yganlaridan hayratlandim. Mard o'g'lon, jo'shqin tabiatdek, kurashar doim. Kuchin ko'rsatar, uloqtirib nari ko'ngil dardlarin, Munosib farzand va yor bo'lishga intildim. (465)

Mening burchim ikkalasin amrin bajarmoq, Biroq azizam rashkim davosin qaydan topayin. Qanchalar avaylamay, asramay baribir yo'qotyapman sizni, Mehribon Orfey do'zaxdan turib taqdirladi meni. Orqamga o'girilaman deguncha g'oyib bo'ldi u. (470)

Yuqoridagi matnni diqqat bilan o'qisak, adekvatlikka erishilgan deb baholay olamiz. Faqat N.G.Valeeva ko'rsatganidek, tarjima matnida ayrim ikkilamchi axborot qo'shilishi yoki tushib qolishi holati kuzatilgan. Bu ekvivalentlikning buzilishiga olib kelgan bo'lsa-da, adekvatlikka putur yetkazmagan. *Exerts itself, and then throws off the ill. I to a son's and lover's praise aspire* gapi *Kuchin ko'rsatar, uloqtirib nari ko'ngil dardlarin, Munosib farzand va yor bo'lishga intildim* deb tarjima qilingan, ya'ni *throws off the ill* dagi kasallik, og'riq (*ill*) so'zi *ko'ngil dardlari* deb ifodalangan. Garchi so'z ekvivalent bo'lmasa-da, tarjima matni mazmunni yanada aniqroq berishga, asliyat muallifi maqsadini yorqinroq ochishga xizmat qilgan. Bu o'rinda tarjimonning so'z nazokatini his etish mahorati ish bergan.

Demak, konseptual tizim nafaqat tarjimada, balki xorijiy tilda yozilgan badiiy asarni tahlil qilishda ham ahamiyatga ega. Ekvivalentlik va adekvatlik tarjimaning muhim sharti hisoblanadi. Ular muhim shart bo'lishi bilan birga o'zaro farqli xususiyatlarga ega: ekvivalent tarjima ikki tilli kommunikativ jarayonning umumiy natijasining konseptual nuqtai nazardan baholasa, adekvat tarjima tarjima matnini

qabul qilish madaniyatida yuzaga keladigan yangi kommunikativ vaziyatga moslashishga e'tibor qaratadi. Ideal ekvivalentlik sifatida tarjima qilinadigan matnning kommunikativ-pragmatik, mazmuniy, semantik-struktur, janriy-stilistik hamda assotsiativ-obrazli qismlari tushunilishi lozim. Tarjimon o'z badiiy mahorati bilan adekvatlikka erisha oladi: adekvatlik tarjimonning to'g'ri qaroriga bog'liq.

II bob “Ingliz tilidan o'zbek tiliga tarjima amaliyotining tadrijiy rivoji” deb nomlanib, unda mustaqillikdan oldin va mustaqillik davrida tarjima amaliyotida bilvosita tarjimalardan bevosita tarjima amaliyotiga o'tishining nazariy tadqiqi, ingliz tilidan tarjima qilingan badiiy matnlarning kognitiv tahlili hamda badiiy tarjima asarning semantik va funksional xususiyatini lingvokognitiv tahlili masalalari qamrab olingan.

Bobning birinchi bo'limi *“Mustaqillikdan oldin va mustaqillik davrida tarjima amaliyotida bilvosita tarjimalardan bevosita tarjima amaliyotiga o'tishining nazariy tadqiqi”* deb atalgan.

O'zbek adabiyoti bu faqat o'zbek tilida bunyod qilingan original asarlardangina iborat emas. Bizning tilimizga yuqorida keltirganimizdek, jahondagi ko'plab milliy adabiyotlarning yorqin namunalari tarjima qilingan. Bugungi kunda o'zbek xalqi jahonning yetti iqlimida yashayotgan juda ko'p xalqlarning tillarida bunyod qilinayotgan badiiy asarlarni o'z ona tilida o'qish sharafiga muyassar bo'ldi. Endilikda o'zbek kitobxoni Alisher Navoiy va Aleksandr Pushkin, Mavlono Lutfiy va Vilyam Shekspir, Zokirjon Furkat va Iogan Gyote, Abdulla Qodiriy va Onore de Balzak, Oybek va Vilis Latsis, G'afur G'ulom va Nozim Hikmat asarlarini birday sevib o'qimoqda. O'zbek adabiyoti tor, milliy biyiq muhitda emas, balki ulkan internatsional jug'rofiy kengliklarda barq urib rivojlanmoqda. O'tgan asrning 50-60-yillarida sobiq Ittifoq va Yevropa filologiya ilmida shakllangan tarjimashunoslik fani ravnaqida o'zbek olimlari ham faol ishtirok etgandilar. Bu davrda tarjima tarihi (J.Sharipov, M.Rasuliy, Yu.Po'latov) va tarjima nazariyasi (G'.Salomov, N.Vladimirova, Q.Musaev) masalalariga bag'ishlangan yirik tadqiqotlar yaratildi. O'zbek kitobxoni bu yillarda jahon adabiyatidan F.Rable va Servantes, Shekspir va Bayron, Balzak va Mopassan, Tagor va Voynich, Pushkin va Tolstoy asarlarini o'qishga muyassar bo'ldilar.

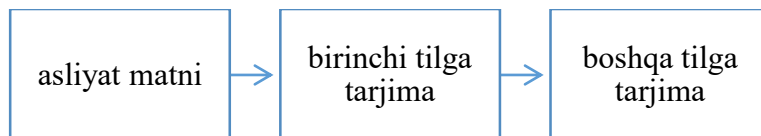
O'zbekistonda tarjima va tarjimashunoslik masalalari haqida M.Xolbekovning salmoqli maqolasi e'lon qilingan²². Ushbu maqolani mustaqillik davri (1996-2016 yillar) tarjimasi va tarjimashunosligi haqidagi kichik monografik tadqiqot sifatida baholash lozim. M.Xolbekov ushbu maqolasida XX asr tarjimashunosligini o'zbek tarjimashunosligida yangi davr sifatida ko'rsatib, Cho'lponning Shekspir (“Hamlet”)dan, Usmon Nosirning Lermontov (“Demon”)dan, Oybekning Pushkin (“Evgeniy Onegin”)dan, Erkin Vohidovning Gyote (“Faust”)dan, Abdulla Oripovning Dante (“Do‘xax”)dan, Qodir

²² Xolbekov M. O'zbekistonda tarjima va tarjimashunoslik (1991-2016 yillar) // Xorijiy filologiya. №3, 2016 yil. – 16-42-b.

Mirmuhamedovning Homer (“Iliada”)dan qilgan tarjimalarini adabiyotimiz tarixidagi muhim voqealar deya baholaydi²³.

XX-XXI asr o‘zbek tarjimashunosligi va uning tadriji haqida qimmatli fikrlar Naim Karimovning “Adabiy aloqa va badiiy tarjimaning yangi ufqlari” nomli maqolasidan o‘rin olgan. N.Karimov o‘zbek adabiyotida badiiy ta’sir va o‘zbek tarjimachiligi ravnaqini tahlil qiladi. Shu bilan birga, o‘zbek tarjimashunosligining qariyb yuz yillik tarixi borligini ta’kidlaydi²⁴. N.Karimov bugungi kunda nafaqat rus tilidan, balki bevosita g‘arb va sharq xalqlari tillaridan o‘zbek tiliga mahorat bilan tarjima qila oladigan ijodkorlar avlodi yetishib chiqqanligini e’tirof etadi. Jumladan, A.Fayzulla (hind-urdu), A.Ko‘chiboev (fransuz), M.Saydumarov (arab), M.A’zam, B.Sharipov (turk), U.Qo‘chqor (ozarbayjon), Ya.Egamova, M.Akbarov (nemis tillaridan) amalga oshirgan tarjimalari bilan o‘quvchilarni jahon madaniy merosidan bahramand etmoqdalar. M.Xolbekov ta’kidlamoqchi bo‘lganidek, asliyatdan tarjima qilishning afzalliklari bisyor. Shu sababli o‘zbek tarjimonlari bilvosita emas, balki bevosita tarjimaga ko‘proq e’tibor bersalar, maqsadga muvofiq bo‘lardi.

Bobning ikkinchi bo‘limi “*Ingliz tilidan tarjima qilingan badiiy matnlarning kognitiv tahlili*” deb atalgan. Tilshunoslarning fikricha, badiiy tarjimaga qo‘yiladigan asosiy talab tarjima asarining barcha semantik o‘ziga xosligi va badiiyatini o‘quvchiga ko‘rsata olish, uni boshqa makon, o‘zga davrga ko‘chirish, tarjimani imkon qadar asliyatning lug‘atiga, uslubiga, badiiy tasvirlariga yaqinlashtirishdir²⁵. Bevosita va bilvosita tarjima farqlanadi. Bevosita tarjimada lisoniy kodlar bir tildan ikkinchi tilga o‘tsa, ikki lingvomadaniy konseptlar tahlil qilinsa, bilvosita tarjimada bu bosqich yanada qiyinlashadi. Endi barcha jarayonlar yana bir marta bosib o‘tiladi. Faqat bunda bir necha tarjimon ishtirok etadi. Buni quyidagicha ko‘rsatish mumkin:



Erix Mariya Remarkning “Uch og‘ayni” romanini rus tilidan o‘zbek tiliga Nizom Komil tarjima qilgan²⁶. Ko‘rinyaptiki, ushbu asarni o‘zbek kitobxoni bilvosita tarjimada o‘qib kelyapti. Quyida bevosita tarjima va bilvosita tarjimaning qanday farqlari mavjudligi xususida fikr yuritamiz. Biz bu o‘rinda ingliz tilidan rus tili orqali Nizom Komil tarjimasi xususida so‘z yuritamiz.

... *U lippasini qistirib olgan yubkasini tushirdi.*

– *Bo‘pti, men ketdim. Janob Kester kepqolsa, po‘stagimni qoqadi.*

Men javon yoniga borib, eshigini ochdim.

– *Matilda!*

²³ Ko‘rsatilgan manba.

²⁴ Karimov N. Adabiy aloqa va badiiy tarjimaning yangi ufqlari. // O‘zbek tili va adabiyoti. – T., 2015. № 3. 4-b.

²⁵ Мороз Н.А. Лингвокогнитивные аспекты перевода поэмы Н.В.Гоголя «Мёртвые души» на английский язык. Автореф. диссер. канд. филол. наук. Тюмен, 2010. – 24 с.

²⁶ Erix Mariya Remark. Uch og‘ayni. Roman. / Ruschadan Nizom Komil tarjimasi. – Toshkent: Ma’naviyat, 2002. – 335 b.

U chopqillab oldimga keldi. To‘rt qirrali jigarrang shishani olib, yuqoriga ko‘tardim. Matilda zo‘r berib o‘zini oqlashga tushdi.

– **O‘lay agar, men tekkanim yo‘q** (Uch og‘ayni. 4-b.).

O‘zbek tilidagi matnda ushbu parcha mavjud. Asarning ingliz va rus tillaridagi matnlarini qiyoslash orqali shuni aniqladikki, ushbu parcha ularning birortasida berilmagan: o‘zbek tilidagi ushbu qism asliyat(qayta-qayta tarjima matni)ning transformatsiyaga uchrashidan sodir bo‘lgan. Shu bilan birga, ushbu matnda ajratib ko‘rsatilganidek, *lippasiga qistirib olmoq, po‘stagini qoqmoq, o‘lay agar* qabilidagi faqat o‘zbek lisoniy-kognitiv olamida mavjud bo‘lgan birliklarni qo‘llagan. Kitobxon ushbu parchani o‘qir ekan, qahramonlarning nomi, turmush tarzi boshqa muhitga tegishli ekanligini biladi. Ammo matnda mana shu kabi o‘zbek tilidagi kognitiv kodlarning mavjudligi matnni kitobga yanada yaqinlashtiradi. Kitobxon matnda ona tilidagi konitiv manzarani ko‘rar ekan, uni tezroq his etadi, qabul qiladi.

Artur Konan Doylning hikoyalari o‘zbek tiliga bir necha tarjimonlar tomonidan tarjima qilinib, o‘rta yoshdagi maktab bolalari uchun nashr qilingan²⁷. Bu hikoyalar 1989 yilda bilvosita (rus tili orqali) tarjima bo‘lgan. Quyida shu hikoyalarni tahlil qilamiz. “The Adventure of the Blue Carbuncle”²⁸ hikoyasi Vahob Ro‘zimatov tomonidan “Moviy kurbunkul” nomi bilan rus tilida o‘girilgan. Ushbu hikoyaning ingliz va rus tilidagi matni²⁹ bilan o‘zbek tilidagi tarjimini solishtiramiz va uch tildagi (bilvosita) tarjimaning xususiyatlarini ko‘rib chiqamiz.

№	Ingliz tilida	Rus tilida	O‘zbek tili
1	It’s a cold night,” said H olmes.	Каков морозец, а? – сказал Холмс.	Xayrli kech! Sovuq rosa zabtiga olayotibdimi-a? – dedi Xolms (145-b.)
2	“Well then, I shan’t tell you. So now!”	– Вот и не скажу. – Не скажете – и не надо.	Aytmasangiz aytmay qo‘yaqoling. Osmon uzilib yerga tusharmidi! Qiziq, shu arzimagan narsaga ham muncha jig‘ibiyroningiz chiqmasa?

Yuqoridagi jadvalda ushbu asarning 3 ta tildagi matnining qiyosiy fragmentlari keltirildi. Ushbu asar matnlarini tahlil qilishda dastlab o‘zbek tilidagi matn bilan tanishildi, undagi o‘zbek lisoniy-kognitiv olamiga tegishli bo‘lgan ifoda vositalari ajratib chiqildi. Bu bilan o‘zbek tilidagi matnning tushunilish, anglanish va his etilishiga e‘tibor qaratildi. Jadvalning 1-qatorida keltirilgan **sovuq rosa zabtiga olayotibdimi-a?** gapi ham aynan o‘zbek tili kognitiv xususiyatini namoyon etgan. Chunki bu xabar ingliz va rus tillarida o‘sha tillarning gap qurilishi qoidalariga mos holda keltirilgan. Ushbu gaplarning tarjimasida to‘la ekvivalentlik bo‘lmasa-da, transformatsiya orqali mazmunni to‘liq ifodalash kuzatiladi. Ammo shuni ta’kidlash lozimki, ingliz va rus tilida bu gap uslubiy betaraflik kasb etgan, o‘zbek tilida esa ekspressiv bo‘yoqdorlik kuzatiladi. Ingliz tilidan so‘zma-so‘z

²⁷ Doyl Artur Konan. Sherlok Xolms haqila hikoyalar: O‘rta yoshdagi maktab bolalari uchun. – T.: Yulduzcha, 1989. – 448 b.

²⁸ <https://sherlock-holm.es/stories/pdf/a4/1-sided/blue.pdf>

²⁹

<https://studyenglishwords.com/book/%D0%9F%D1%80%D0%B8%D0%BA%D0%BB%D1%8E%D1%87%D0%B5%D0%BD%D0%B8%D1%8F-%D0%A8%D0%B5%D1%80%D0%BB%D0%BE%D0%BA%D0%B0-%D0%A5%D0%BE%D0%BB%D0%BC%D1%81%D0%B0/18?page=1>

tarjimasi “sovuq kecha”, rus tilidan so‘zma-so‘z tarjimasi esa “Qanday sovuq a?” tarzida berilish kerak. Ko‘rinadiki, o‘sha tillardan shunchaki so‘zmaso‘z tarjima qilinmagan, balki o‘zbek kognitiv manzarasida sovuqning ifodalanishi bilan bog‘liq ifoda o‘zbek tiliga xos ravishda ifoda etilgan. Jadvalning 2-qatorida keltirilgan gaplarning ajratib ko‘rsatilgan *Osmon uzilib yerga tusharmidi! ... jig‘ibiyroningiz chiqmasa?* gaplari ham o‘zbek tili kognitiv manzarasini namoyon etadi. Chunki bu mazmun (to‘liq kontekstni o‘qish uchun jadvalga qarang) ingliz tilida juda sodda berilgan: “Well then, I shan’t tell you. So now!”. Bu fikrni rus tilidagi ifodaga nisbatan ham aytish mumkin: *Вот и не скажу. Не скажете – и не надо*. Asliyat (ingliz), vositachi (rus) tillarda bu axborot qisqa tarzda ifoda etilgan. Ammo o‘zbek tilida matnni kengayishi kuzatiladi. Chunki o‘zbek kitobxoniga u tillardagi gapni so‘zma-so‘z tarjima qilish bilan uzatilgan axborot qoniqarli bo‘lmaydi, ta’sir kuchi past bo‘lib, estetik ongiga ta’sir ko‘rsatmaydi. Asliyat va vositachi tillarning matnida bo‘lmagan, orttirilgan ikki jumla (*Osmon uzilib yerga tusharmidi! ... jig‘ibiyroningiz chiqmasa?*)

Demak, ta’kidlash lozimki, bilvosita tarjimada vositachi tilning lingvokognitiv xususiyatlari tarjima matniga o‘tib keladi. Bilvosita tarjima bir emas, ikki madaniyat dovonidan oshadi, ikki madaniyat ta’siri bo‘ladi, turli lingvomadaniy va lingvokognitiv xususiyatlar tarjima matniga ko‘chib o‘tadi. Bevosita tarjimada asliyat va tarjima matni o‘rtasida ikki lingvomadaniy konseptlar solishtirilsa, bilvosita tarjimada ularning soni ko‘payadi. Natijada, tarjima matnida faqat asliyat tili madaniyati va kognitiv xususiyatlari emas, balki vositachi tilning ham lingvokognitiv va lingvomadaniy belgilari aks etadi.

Bevosita tarjimada kognitiv yondashuvning afzalliklari. Tarjima jarayonida manba matn mazmuni saqlab qolinishi lozim, degan qarash ustunlik qiladi. Agar asliyatda matnda berilgan ba’zi ma’no tarjimonga ma’lum bo‘lgan boshqa til birliklarining ma’nolari bilan mos kelmasa, tarjima matni ifodasida jiddiy qiyinchiliklar tug‘iladi. Bunda tarjimon konseptlar bilan bog‘liq aqliy amallarni bajarishi talab etiladi. Bevosita tarjimadan kognitiv farqlarning aks etishini shu roman va tragediyadan olingan misollar asosida tahlil qilamiz.

*We both bounced into the parlour in a highly abrupt and undignified manner. My mother sat by the open window laughing and fanning herself. Pesca was one of her especial favourites and his wildest eccentricities were always pardonable in her eyes. **Poor dear soul!** from the first moment when she found out that the little Professor was deeply and gratefully attached to her son, she opened her heart to him unreservedly, and took all his puzzling foreign peculiarities for granted, without so much as attempting to understand any one of them* (The Woman in White. – R. 8.)

Tarjimasi:

*Ikkalamiz ham mehmonxonaga o‘ta beodoblik bilan to‘s-to‘polon qilib kirib bordik. Onam deraza yonida qih-qih qilib kulganicha yelpinib o‘tirardi. Peska onam xush ko‘rgan odamlardan biri bo‘lib, uning o‘ta bema’ni, telba qiliqlari ham onam nazarida kechirarli edi. **Bechora onaginam!..** Bu mitti professorning menga nisbatan minnatdorlik iltimosi-yu sadoqatidan ogoh bo‘lgan damlardanoq unga*

cheksiz mehr qo'ygan, uning nojo'ya xorijiy qiliqlariga (ularning mag'zini chaqmasdanoq) chippa-chin ishonardi. (Oq qiyingan ayol. – 11-b.)

Yuqoridagi matnlarda ajratib ko'rsatilgan gapni tahlil qilamiz. Asliyatdagi matndagi **Poor dear soul** (Bechora qadrdon ruh) gapi tarjima matnida **Bechora onaginam!..** deb ifoda etiladi. Aslida, matnda gap onasi haqida ketadi. Ammo ingliz kognitiv manzarasida onaga shunday murojaat bor ekan. O'zbek tiliga bu so'zlar o'z ekvivalenti bilan tarjima qilinishi mumkin emas, bu yerda ekvivalentlik sharti emas, balki adekvatlik ish beradi. O'zbek kognitiv olamida asliyat matnidagi fikrni ifodalashning eng optimal usuli **Bechora onaginam!..** ifodasidir.

Xuddi shu matndagi *attempting to understand any one of them* gapi (ularning mag'zini chaqmasdanoq) *chippa-chin ishonardi* deb tarjima qilgan. E'tibor qaratsak, ingliz tilida *ishonmoq* harakati buyoqlarsiz ifoda etilgan, ammo o'zbek tilida ekspressiv bo'yoqdorlikni ifodalagan *chippa-chin*

so'zi o'zbek kognitiv tizimi talabai bilan amalga oshirilgan: o'zbek tilida *ishonmoq* va *chippa-chin ishonmoq* farqli bo'lsa-da, *chippa-chin ishonmoq* mazmunni aniqroq berishni kafolatlaydi, tarjimada adekvatlikni ta'minlaydi.

Bobning uchinchi bo'limi "*Badiiy tarjima asarning semantik va funksional xususiyatini lingvokognitiv tahlili*" deb nomlangan. Tarjimonning hunari nozikroq: u har ikkala iqlim – chet tili va ona tili, xorijiy va Vatan adabiyotining tabiiy iqlimini hisobga olib ish ko'rishi lozim. Ernest Xeminguey «Chol va dengiz», «Alvido, qurol!» romanlarini o'zbek tilida o'qiganda ko'z o'ngimizda ana shu qiyos gavdalanadi. Badiiy asarda yaratilgan obrazning ma'naviy-ahloqiy xususiyatlari portret orqali nomoyon bo'ladi va har bir ijodkor o'zi yaratgan obrazni kitobxon ko'z oldida aniq gavdalantirib turuvchi portretni chizadi. Adabiyotshunos M.Qo'shjonov aytganidek: "Portret tasviriy san'atda va badiiy adabiyotda hayot voqeligini bevosita ko'rsatishning eng muhim omillaridan"³⁰ biri hisoblanadi. Binobarin, yozuvchi tipiklashtirgan harakterning o'ziga xos tomonlarini mujassamlashtiruvchi detallardan asosiysi bo'lgan portret tasvirini tarjimada berish mutarjim oldidagi murakkab vazifalardan biridir. Ernest Xeminguey. Chol va dengiz (Ibrohim G'ofurov tarjimasi), T., 1963 (keyingi misollarda faqat beti ko'rsatilgan). Bu asarning o'zbekcha nusxasida ham chol yashagan muhit, dengizchilar hayot nihoyatda nafis tasvirlangan.

E.Xeminguey qissasidagi asosiy qahramonlar – chol bilan bolaniig bir-biriga bo'lgan mehri orqali oddiy odamlarning o'zaro samimiy munosabatlari umumlashtirgan. Muallif «Chol va dengiz» qissasi bosh qahramonlariga xos bu tipik xususiyatlardan birini portret tasviri orqali yanada oydinlashtirib beradi. Tasvirning originaldagi jilolari uning ruscha va o'zbekcha variantida ham o'z aksini topgan.

Inglizchasi: The old man looked at lum with his sunburned confident eyes. (36.)

Ruschasi: «старик поглядел на него воспаленными от солнца доверчивыми и любящими глазами» (566).

³⁰ E.Xemingueyning «Chol va dengiz» qissasidagi asosiy qahramon San'yago obrazi asarga shakllangan xarakter sifatida olingan. U xarakter jihatidan umuminsonga xos bo'lgan ko'pgina fazilatlarini o'zida mujassamlashtirgan. Qo'shjonov M. Ma'no va mezon. – T. 1979. – 160-bet.

O'zbekchasi «chol oftobda qizarib ketgan ishonuvchan va mehribon ko'zlari bilan unga qaradi» (9).

Originaldagi «confident» so'zi rus tiliga «доверчивыми и любящими» deb o'girilgan. Bu bilan rus tarjimonlari muallif ko'zlagan maqsadi, uning niyatini to'liq berishga erishgan. Rus tarjimonlari tomonidan qo'llanilgan «любящими» o'zbek tarjimonlari tomonidan qo'shilgan «mehribon» so'zlari kontekst mazmuniga munosib bo'lib, chol va bola o'rtasidagi iliq munosabat haqidagi o'quvchida to'la tasavvur hosil qilishga xizmat qiladi. Ruschasi: «они были не похожи на обычные пирамидальные зубы большинства акул, а напоминали человеческие пальцы, скрюченные, как звериные когти. Длинною они не уступали пальцам старика, а по бокам были остры, как лезвие бритвы» (606). O'zbekchasi: «Ular ko'pchilik akulalarning aksar qirrador tishlariga o'xshamas, balki yirtqich chovuti singari qayrilgan odam barmoqlarini eslatardi. Uzunligi ham cholning barmog'idan qolishmas, ziylari esa ustaraday o'tkir edi» (204-205).

Bu parchadagi portret tasviri originaldagi kabi ruscha variantida ham, o'zbekcha nusxasida ham juda yaxshi tarjima qilingan. E.Xemingueyning xarakter yaratish san'ati va uning boshqa badiiy mahoratining o'zbek tilida berishi maxsus tadqiqotni talab qiladi.

Badiiy tarjimaga qo'yiladigan asosiy talab tarjima asarining barcha semantik o'ziga xosligi va badiyatini o'quvchiga ko'rsata olish, uni boshqa makon, o'zga davrga ko'chirish, tarjimani imkon qadar asliyatning lug'atiga, uslubiga, badiiy tasvirlariga yaqinlashtirishdir. Tilning kognitiv vazifasi uning olamni anglash, bilim va ijtimoiy-tarixiy tajribani o'zlashtirish vositasi ekanligidir. Bilvosita tarjimada vositachi tilning lingvokognitiv xususiyatlari tarjima matniga o'tib keladi. Bilvosita tarjima bir emas, ikki madaniyat dovonidan oshadi, ikki madaniyat ta'siri bo'ladi, turli lingvomadaniy va lingvokognitiv xususiyatlar tarjima matniga ko'chib o'tadi. Bevosita tarjimada asliyat va tarjima matni o'rtasida ikki lingvomadaniy konseptlar solishtirilsa, bilvosita tarjimada ularning soni ko'payadi. Natijada, tarjima matnida faqat asliyat tili madaniyati va kognitiv xususiyatlari emas, balki vositachi tilning ham lingvokognitiv va lingvomadaniy belgilari aks etadi.

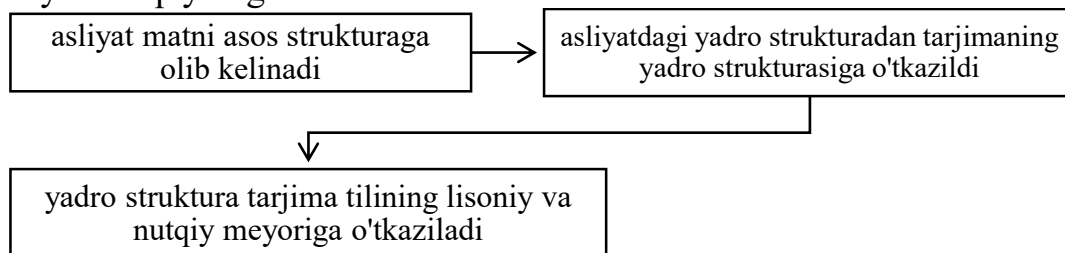
“Tarjimada badiiy matnning lingvokognitiv va semantik maydoni” deb nomlangan **III bobda** tarjimada madaniyatlararo tafovutlarning ifodalanishi, ingliz tilidan o'zbek tiliga bevosita tarjimada badiiy matnning lingvokulturologik tahlili hamda ingliz tilidan ona tiliga tarjimaning lingvistik modellari tadqiq etilgan.

Bobning birinchi bo'limi *“Tarjimada madaniyatlararo tafovutlarning ifodalanishi”* deb ataladi. Tarjimonlik maqsadli va rejali ish natijasidir. Bunda ma'lum pragmatik vaziyatlarni o'girishda tarjimonlik xulosalari juda muhim. Tarjima jarayonini modellashtirish nisbatan qiyin, chunki ma'lum bir tildagi matnni boshqa tilga tarjima qilishning yagona modeli mavjud emas, yagona modelni ishlab chiqish mumkin emas. Tarjimaning situativ, transformatsion, semantik, informatsion, kommunikativ modellari to'xtalamiz.

Tarjimaning situativ (denotativ) modeli – eng ko'p qo'llanuvchi modellardan biri. Uning asosida matnda mavjud turli situativ xususiyatni ifoda etuvchi situativ

(tasavvur qilish mumkin bo'lgan voqelik) hamda soʻz bilan ifodalanuvchi (nutqiy xususiyat) kriteriyalar yotadi. Shunday qilib, denotativ model asosidagi tarjima jarayoni ikki etapda amalga oshiriladi: asliyat matnidan voqelikka; voqelikdan tarjimaga.

Transformatsion model asliyat tilidagi fikr/ibora/gap/konstruksiyanı tarjima tiliga oʻzgartirish, transformatsiya bilan ifodalashga asoslangan³¹. Avvalo, ushbu model tilni bilish va undan nutqda foydalanish imkoniyatlarini ilgari surgan gʻoyaning paydo boʻlishi bilan bogʻliq. Ikkinchidan, asliyat va tarjima tillarida koʻp bosqichli qurilish (sintaktik struktura) mavjudligiga asoslanadi. Bunday tarjima jarayonini quyidagicha modellash tirish mumkin:



Semantik model transformatsion modelni toʻldiruvchi tarjima modelidir. Transformatsiya modeli ekvivalentlikdan chekinish holatini keltirib chiqarsa va semantik model bilan uygʻunlashsa, semantik ekvivalentlik hosil qilinadi. Ushbu modelning asosida lingvistikadagi til birliklari semantikasini komponent tahlil qilish yotadi. Masalan, ingliz tilidagi *to say, to talk, to speak* leksemalari *soʻzlovchining oʻz fikrini tinglovchiga ovozli tarzda yetkazmoq* arxisemasiga birlashadi. Bu arxisema oʻzbek tilidagi *gapirmoq, soʻzlamoq, soʻylamoq, demoq* soʻzlari bilan ifodalanadi. Asliyat tilidagi leksemaning semalari komponent tahlil qilinsa, tarjima tilida shunday arxisemali soʻzlar tanlanadi hamda ulardan mosi ekvivalent sifatida belgilanadi.

Informatsion model belgilari. Barcha matn va ulardagi birliklar turli xildagi axborot tashuvchisi sanaladi. Bu axborotning barcha semalari, uslubiy, situativ va estetik xususiyati retseptient (tarjimon) tomonidan his etilishi, anglanishi, tushunilishi lozim. Axborot tashish modelida tarjima maqsadi invariant axborot uzatishdan iborat boʻladi. Tarjima jarayoni bu tillararo transformatsiya jarayoni emas, balki axborotni qidirish va uzatishdir. Bunda bir tildan ikkinchi tilga oʻtish axborot darajasida amalga oshadi.

Tarjimaning kommunikativ modeli. N.Garbovskiyning yozishicha, ushbu modelda kommunikativ akt olti tarkibiy qismdan iborat tizim sifatida namoyon boʻladi. Bular tarkibiy qismlar axborot uzatuvchi, axborotni qabul qiluvchi (adresat), vaziyat predmeti (axborotda maʼlumot berish predmeti), muloqot yoʻli, u yoki bu nutqiy aktda hukmronlik qiluvchi har biri alohida nutqiy vazifa bajaruvchi (emotiv, konativ, fatik, referent, metalingvistik, estetik) lisoniy kod va axborotdan tashkil topgan³². Bunday nutq segmentlarini taqqoslaylik:

³¹ Найда Ю.А. К науке переводит. Принципы соответствий // Вопросы теории перевода в зарубежной лингвистике. – М.: Международные отношения, 1978. – С. 114-137.

³² Гарбовский Н.К. Теория перевода. – М.: Изд-во Моск. ун-та, 2004. – 544 с. – С. 238.

I safely can unlade my breast of love

Sekin yulib tashlarmen muhabbatni dilimdan

(Aureng-Zebe. A tragedy. John Dryden, – P. 211)

Your victory, alas, begets my fears.

Sizning g'alabangiz afsus menda qo'rquv uyg'otdi.

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi –B. 212)

Ushbu bayonotlarning har birida alohida so'zlar va tuzilmalarning ma'nolari va butun xabarning o'ziga xos mazmunidan tashqari, umumlashtirilgan funksional tarkibni ham topish mumkin: faktlar bayonoti, ifoda, turtki, aloqa qidirish; matn ketma-ket yoki bir vaqtning o'zida bir nechta kommunikativ funksiyalarni bajarishi; yuqoridagi so'zlar bitta yaxlit matnni tashkil qilishi; tarjima tarkibida kommunikativlikni yo'qotmasdan funksional vazifa (aloqa maqsadi) bo'lishi mumkin emas.

Bobning ikkinchi bo'limi "*Ingliz tilidan o'zbek tiliga bevosita tarjimada badiiy matnning lingvokulturologik tahlili*" deb ataladi.

Madaniy sema – so'zga nisbatan kichikroq va universalroq bo'lgan semantik birliklar, semantik belgilar. Madaniy fon – ijtimoiy hayot va tarixiy hodisalarni ifodalaydigan nominativ birliklarning (so'zlar va frazeologizmlar) tavsifi. Masalan, Daqqiyunusdan qolgan / Odam atodan qolgan "juda eski, qadimgi", jamalak o'rtoq "bolalikdagi dugona", qizil (Oktabr inqilobi, sho'ro tuzumi, armiyasiga oidlikni bildiradigan so'z sifatida qo'llangan). Quyida yana bir misol bilan tanishamiz:

What's love to you?

The bloom of beauty of other other years demands.

(Aureng-Zebe. A tragedy. John Dryden, – P. 86.)

Muhabbat siz uchun ne demak?

Gullagan yoshlikni qilmoq-mu ermak?

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi. –B. 87).

Yuqoridagi misralarda "**gullagan yoshlik**" birikmasi ibora vazifasida kelgan, ya'ni tarjimon bu ibora orqali **inson umrining eng chiroyli davrlarini** ifodalamoqchi bulgan. Yuqorida qayd qilingan madaniy informatsiyaning ikki turi denotatda mavjud bo'lib, lingvomamlakatshunoslikda yaxshi o'rganilgan.

Har xil lingvomadaniyatlardagi turg'un o'xshatishlarni qiyoslash insonning xarakteri va xatti-harakati bilan bog'liq bo'lgan o'xshatishlarning etaloni sifatida hayvon va jonivorlarni bildiruvchi so'zlardan ko'proq foydalanilganini ko'rsatadi. Masalan, qiyoslanilgan tillarning aksariyatida tulki ayyorlik, aldoqchilik, yolg'onchilik ramzi, etaloni sifatida faol ishlatiladi.

Now I find

Some sly court devil has seduced your mind.

(Aureng-Zebe. A tragedy. John Dryden, – P. 83.)

Endi bildim

Bazi ayyor qirollikdagi shaytonlar aqlingizni susaytirgan

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi. – B. 84.)

Xalq maqollari ham xuddi shunday talqin qilinadi. Ular ham ma'lum bir xududlararo ishlatilib ulapning o'zlarigagina tushunnarli bo'ladi. Fikrimizning isboti tariqasida quyidagi misolga diqqatimizni qaratamiz

What you merit, have,
And share at least the miserieis you gave.

(Aureng-Zebe. A tragedy. John Dryden, – P. 86.)

Nima eksangiz shuni o‘rasiz,
Va kamida bu sitamlarni men bilan ulashasin.

(Avrangzeb. Tragediya. Ingliz tilidan Ochilova Dilafruz tarjimasi –B. 87.)

Ayni tushuncha turli lingvomadaniyatlarda o‘zgacha ifoda vositalari, ya’ni boshqacha o‘xshatish etalonlari vositasida aks ettirilishi mumkin. Masalan, baquvvat kishilarni o‘zbeklar filga, inglizlar otga muqoyasa qilishadi: filday baquvvat. Yoki o‘zbeklar tinimsiz ishlaydigan, mehnat qiladigan kishilarni chumoliga (chumoliday), turklar esa ariga o‘xshatadilar.

Bobning uchinchi bo‘limi *“Ingliz tilidan ona tiliga tarjimaning lingvistik modellari”* deb ataladi. Jahon adabiyotining shoh asari matni tabiiyki, yuksak poetik qiyoslar va metaforalarga boy bo‘lishi lozim. Aslida esa asardagi personajlar nutqida bu kabi obrazli uslubiy vositalar deyarli uchramaydi, balki ularning gaplarida ancha sodda izohlarni kuzatamiz. Masalan, asliyat matnidagi «bodiless creation ecstasy» kabi tarmoqli (murakkab) uslubiy vosita – istioraning o‘zagini xosil qiluvchi «ecstasy» obrazning va shu obrazdan tarmoqlanib ketgan qo‘shimcha timsollari (My pulse, as yours, healthful music, it is not madness, which madness, madness speaks, mattering unction) kabi jonlantirish va «That notyour trespass, but my madness speaks» antitezasi) J.Kamolning bevosita o‘girmasida «Arvohlarni ko‘rsatishga mohir jazava!» deb o‘girilgan. Bu yerda uslubiy vositaning asliyatdagi shakli va o‘zagi (jazava) asrab qolingani va undagi timsolning «bodiless creation» (tanasiz mavjudot) kabi iborasining metonimik tarjimasini «Arvohlarni» so‘zi ko‘rinishida keltirilgan. Asliyatdagi xuddi shu uslubiy vosita M.Shayxzoda o‘girmasida «Bezgak bo‘lsang arvohlar ko‘p ko‘rinadi» deb shaklan o‘zgargan, ya’ni darak gap shakliga, obraz o‘zagi esa «bezgak» deb almashtirilgan. Ammo bezgak kasalligi asabning buzilishi emas, balki biologik sabablar tufayli yuzaga keladi va obraz ahvolini mutanosib tasvirlay olmaydi. Agarda mutarjim asliyat matni bilan tanish bo‘lganida, albatta, bunday talqinga yo‘l qo‘ymagan bo‘lar edi. M.Shayxzoda tarjimasining B.Pasternak tarjimasiga yaqinligi J.Kamol esa asliyatdan ag‘darganligi sababli tarjimaga yangi jilo bag‘ishlaganligi kuzatiladi. Yoki keyingi misolda quyidagilarni kuzatishimiz mumkin:

Asliyat matni	M.Loziński tarjimasi	B.Pasternak tarjimasi	J.Kamol tarjimasi	M.Shayxzoda tarjimasi
Let thebloat king temptyou again to bed	Пусть вас король к себе в постель заманит	Ложитесь ночью с королем в постель	Boring, iringanch qirol yana to‘shakka tortsin	Siz qirolning bag‘riga yotoqqa kiring

Quyidagi satrlar orqali ko‘rib fikrlar tahlilini chiqamiz:

<p>Why did you speak? You’ve dashed my fancy quite, Ev’n in the approaching minute of delight I must take breath – Ere I the reapture of ray wish renew, And tell you then it terminates in you. (Aureng-Zebe. A tragedy. John Dryden, –P. 68.)</p>	<p>Nega so‘z ochdingiz? Men sukunat saqlagan mahal, Hatto ko‘nglim bushaganda, iymonga qilmadim halal. Tilimni tiyib, darkor yedi burchimga qilmog‘im amal, Hayajonlarim g‘unchadek qayta ochilsa mul, Dilimdagin to‘kib sizga, yakun topar ul. (Avrangzeb. Tragediyasi. Ingliz tilidan Ochilova Dilafruz tarjimasini. – B. 69.)</p>
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Demak, asliyat va tarjima tilida qayta yaratilgan matn orasida shakliyl semantik va poetik yaqinlikni ta’minlash, tarjimada badiiy yaxlitlikni ta’minlovchi shakl va ma’noning birligini yaratishda tarjimon oldida bir qancha muammolar borligini Jon Draydenning «Avrangzeb» tragediyasi tarjimasini orqali kuzatish mumkin. Tildagi sinonimiya, antonimiya va omonimiya kabi hodisalar tarjimon oldida “shakl yoki ma’no” dilemmasini qo‘yadi. Bunda ko‘p hollarda, yo ma’noni saqlab qolish uchun shakldan, yo bo‘lmasa shaklni saqlab qolish uchun ma’nodan voz kechishga to‘g‘ri keladi.

O‘zbek va ingliz tillarining tovush qatlamidagi farq, odatda, tarjima matnida alliteratsiyani yaratib berish imkonini qat’iy chegaralab qo‘yadi. O‘zbek tili agglyutativ tillar oilasiga mansub bo‘lgani uchun ham unda fe’lning shaxs-son qo‘shimchalari o‘zidan ajralgan holda kela olmaydi. Mumtoz o‘zbek adabiyotidan ingliz yoxud boshqa g‘arb tillariga she’riy tarjima qilish jarayonida arabcha harflar shaklan anglatgan ma’noni boshqa tildagi harflar vositasida uzatishning sira ham iloji yo‘q. Buning sababi shundaki, tillararo assimmetriya hodisasi bu kabi shakliyl bezaklarni ingliz tiliga tarjima qilishni imkonsiz qilib qo‘yadi.

XULOSA

1. Ingliz tildan ona tiliga bevosita tarjima qilishning nazariy asoslarini o‘rganish, bevosita tarjima qilingan asarlarni lingvokognitiv va lingvomadaniy aspektida tahlil qilish kelajakda amalga oshiriladigan tarjimalarning sifatini oshirishga xizmat qiladi. XX-XXI asrlar o‘zbek tarjimashunosligida yangi davr bo‘lib, bu vaqtda jahonning nodir asarlaridan bir qanchasi o‘zbek tiliga tarjima qilingani quvonarli hol, ammo bularning aksariyati rus tilidan, ya’ni bilvosita tarjima bo‘lgan. Bilvosita tarjima – asliyat matnidan uzoqlashishga olib kelishi mumkin.

2. Badiiy matn tarjimasida asliyatdagi ma’lum kontekst konseptning makrostrukturasi, kategorial strukturasi hamda maydonni aniqlash tarjima matnida xuddi shunday tizimning saqlanishiga hamda matnni originalga yaqin ifodalashga yordam beradi, chunki konseptda milliy-madaniy koloritni aks ettiruvchi kalit so‘zlar bo‘lishi mumkin, shu kalit so‘zni to‘g‘ri aniqlash va uni tarjima matnida to‘g‘ri ekvivalent bilan ifodalash asliyat matniga yaqin tarjima yaratish garovidir. Badiiy matndagi intertekstuallik muallif maqsadini amalda ko‘rsatishga, qabul qiluvchining matnni to‘g‘ri talqin qilishga yordam beradi. Tarjima – madaniy

fenomen. Tarjima jarayoni madaniyatlar chegarasini ham “kesib o‘tadi”. Tarjima faoliyatining muvaffaqiyati olam lisoniy va konseptual manzarasini obyektiv borliqning qabul qilish bilan bog‘liq.

3. Tarjimaning muhim shartlari sifatida ekvivalentlik va adekvatlikni ko‘rsatish mumkin. Ekvivalent tarjima ikki tilli kommunikativ jarayonning umumiy natijasining konseptual nuqtai nazardan baholasa, adekvat tarjima tarjima matnini qabul qilish madaniyatida yuzaga keladigan yangi kommunikativ vaziyatga moslashishga e‘tibor qaratadi. Tarjimon o‘z badiiy mahorati bilan adekvatlikka erisha oladi: adekvatlik tarjimonning to‘g‘ri qaroriga bog‘liq.

4. Badiiy tarjimaga qo‘yiladigan asosiy talab tarjima asarining barcha semantik o‘ziga xosligi va badiiyatini o‘quvchiga ko‘rsata olish, uni boshqa makon, o‘zga davrga ko‘chirish, tarjimani imkon qadar asliyatning lug‘atiga, uslubiga, badiiy tasvirlariga yaqinlashtirishdir. Tilning kognitiv vazifasi uning olamni anglash, bilim va ijtimoiy-tarixiy tajribani o‘zlashtirish vositasi ekanligidir.

5. Bilvosita tarjimada vositachi tilning lingvokognitiv xususiyatlari tarjima matniga o‘tib keladi. Bilvosita tarjima bir emas, ikki madaniyat dovonidan oshadi, ikki madaniyat ta’siri bo‘ladi, turli lingvomadaniy va lingvokognitiv xususiyatlar tarjima matniga ko‘chib o‘tadi. Bevosita tarjimada asliyat va tarjima matni o‘rtasida ikki lingvomadaniy konseptlar solishtirilsa, bilvosita tarjimada ularning soni ko‘payadi. Natijada, tarjima matnida faqat asliyat tili madaniyati va kognitiv xususiyatlari emas, balki vositachi tilning ham lingvokognitiv va lingvomadaniy belgilari aks etadi.

6. Matn tarkibida qo‘llanilgan ko‘p ma’noli leksik yoki frazeologik birlikning chinakam ma’no va funksiyasi u foydalanilgan vaziyat, kontekst yordamidagina oydinlashadi. Badiiy tarjima va kontekst muammosi tarjimashunoslikning muhim sohalaridan bo‘lib, bu muammo hali atroflicha yoritilgan emas. Tarjima amaliyoti dalillarining kontekst asosida umumlashtirilishi muayyan obyektiv nazariy xulosalarga olib kelishi bilan birga, tarjimachilik ravnaqiga ham so‘zsiz ijobiy ta’sir ko‘rsatadi.

7. Asliyat va tarjima tilida qayta yaratilgan matn orasida shakliy semantik va poetik yaqinlikni ta’minlash, tarjimada badiiy yaxlitlikni ta’minlovchi shakl va ma’noning birligini yaratishda tarjimon oldida bir qancha muammolar borligini Jon Draydenning «Avrangzeb» tragediyasi tarjimasi orqali kuzatish mumkin. O‘zbek va ingliz tillarining tovush qatlamidagi farq tarjima matnida alliteratsiyani yaratib berish imkonini qat’iy chegaralab qo‘yadi. O‘zbek tili agglyutinativ tillar oilasiga mansub bo‘lgani uchun ham unda fe’lning shaxs-son qo‘shimchalari o‘zidan ajralgan holda kela olmaydi. Mumtoz o‘zbek adabiyotidan ingliz yoxud boshqa g‘arb tillariga she’riy tarjima qilish jarayonida arabcha harflar shaklan anglatgan ma’noni boshqa tildagi harflar vositasida uzatishning sira ham iloji yo‘q.

8. Tarjima jarayonida faqatgina asliyat tiliga xos bo‘lgan birliklar, so‘z yoki frazeologik birikmalar kabi lug‘at sathidagi to‘siqlarga duch kelgan tarjimon ularni izohlab ketishi talab etiladi. Bu mazkur izohlar vositasida o‘zbek mumtoz adabiyotidagi arxaik tushuncha, realiya, tarixiy nom va voqealar mohiyatini anglashiga xizmat qiladi.

9. Tarjima sifatini sustlashtiradigan asosiy omillar sifatida she'rda aks etgan lingvistik va ekstralingvistik ma'lumotlar haqida yetarli bilimga ega bo'lmashlik; shoir yashagan davr she'riyati an'analarini bilmaslik; taglama tarjima jarayonida misra matnosti ma'nosiga e'tibor qaratmaslik; obrazlarning lug'aviy ma'nosiga e'tiborga olmaslik, idiomalarni tarjima qilishda til boyligining kamligi; har ikki til she'riyati vaznlaridan to'liq xabardor bo'lmashlik; poetik san'atlar, badiiy tasvir vositalari va badiiy usullardan xabarsizlik; retseptor adabiy tilini yaxshi bilmaslik; muallifning badiiy tili va ifoda tarzini tushunmaslik; asliyat matni zahiridagi informativlik darajasini anglamaslik kabilarga e'tiborli bo'lish talab qilinadi.

10. Poetik asarni ingliz tilidan o'zbek tiliga tarjima qilishda uyg'unlikni ta'minlashning asosiy tamoyillari sifatida ritm va musiqiy ohangni uzatish; asliyat shakliy xususiyatlarini imkon qadar qayta tiklash; muallifning badiiy uslubi va ifoda tarziga mos muqobillarni qo'llash; badiiy san'atlardan xabardor bo'lish va tarjima matnida ularga yuklanayotgan ma'no mohiyatini bilish; badiiy san'atlarni tarjima qilishda izohlash yoki perefraza prinsipini qo'llash; asliyat matni zahiridagi dennotativ va konnotativ ma'nolarni anglash va tarjima qilish; misraning asliyatdagidan cho'zilib yoki og'irlashib ketishining oldini olish maqsadida misradagi tub ma'noni o'zgartirishga xizmat qilmaydigan birikma/so'zlarni tarjimadan tushirib qoldirish; tarjima jarayonida mumtoz adabiyot mutaxassisi bilan hamkorlik qilishni ko'rsatish lozim.

11. Uyg'un tarjima lirik matnning misra, bayt va bandlar qurilishi, asarning umumiy ritmi, shakliy bezaklari, semantik xususiyatlari hamda poetik bo'yqadorligining tarjima matnida qayta yaratilishini nazarda tutadi. Bunda so'z va jumalarning so'zma-so'z tarjima qilish talab etilmaydi. She'riy tarjima asliyat matnini o'zga tilda g'oyaviy, lisoniy va shakliy qayta tiklash orqali amalga oshadi, uning badiiy ta'sir kuchi va milliy o'ziga xosligi saqlab qolinishi lozim. Tarjima asliyat matni kabi kitobxonga zavq bera olgan taqdiridagina uni adekvat deb hisoblash mumkin.

**SCIENTIFIC COUNCIL PhD.03/29.12.2022.Fil.156.01 AT ANDIJAN STATE
INSTITUTE OF FOREIGN LANGUAGES AWARDED SCIENTIFIC
DEGREE**

**TASHKENT STATE PEDAGOGICAL UNIVERSITY NAMED AFTER
NIZAMI**

YUSUPOV OYBEK NEMATJONOVICH

**LINGUISTIC AND CULTURAL CHARACTERISTICS OF LITERARY
TEXT TRANSLATIONS IN ENGLISH AND UZBEK LANGUAGES**

10.00.06 – Comparative literature, contrastive linguistics and translation studies

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

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INTRODUCTION (Doctor of philosophy (PhD) dissertation annotation)

Relevance and necessity of the dissertation topic. Translation of works of art into different languages, comparative research of translated texts is becoming widespread in world translation studies. Translation contributes to the interests of friendship, fraternity and cooperation between peoples, the development of economic-political, scientific, cultural and literary relations between countries. Translation is the basis for the acceleration of literary communication and literary influence in different languages. Translated works allow the world reader to enjoy the masterpieces of world literature. Literary translation is becoming more relevant as a means of improving intercultural communication between countries and peoples.

In the world, the linguistic, cultural and linguocognitive features of direct translation are among the current issues of the theory and practice of translation.

Comprehensive measures are being implemented in our country to further develop the Uzbek language and improve the language policy. "Maintaining the purity of the state language, enriching it and improving the speech culture of the population"¹ was defined as one of the urgent tasks. Efforts aimed at the development of foreign languages are also bearing fruit. Decision PQ-5117 of May 19, 2021 of the President of the Republic of Uzbekistan "On measures to bring the activities of popularization of foreign language learning to a qualitatively new level in the Republic of Uzbekistan" in accordance with the "Introduction of internationally recognized methods of teaching students foreign languages and assessing their knowledge, including wide use of distance and other modern forms of education in the educational process and teaching other subjects in foreign languages; The goal is to ensure that the students' worldview expands, their potential increases, and their competitiveness in the labor market is increased through the perfect mastery of at least two foreign languages. In this regard, it is of particular importance to study the issues of direct translation, to improve translation skills, to understand the difference between direct and indirect translations from foreign languages to the native language, and to expand the scope of research devoted to the re-expression of various phraseological and stylistic tools in translation.

PF-4997 dated May 13, 2016 of the President of the Republic of Uzbekistan "On the establishment of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", PF-4947 dated February 7, 2017 "On the establishment of the Tashkent State University of Uzbek Language and Literature" On the Strategy of Actions for further development", Decree No. PF-5850 of October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", 2017 PQ-2789 of February 17 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", Cabinet of

¹Decree of the President of the Republic of Uzbekistan "On measures to further develop the Uzbek language in our country and improve language policy" PF-6084 // https://lex.uz/search/nat?form_id=3973&actnum=6084 of the Cabinet of Ministers of the Republic of Uzbekistan dated May 19, 2021 "On measures to effectively organize the popularization of learning foreign languages" Decision No. 312 // <https://lex.uz/docs/5431845>

Ministers No. 984 of December 12, 2019 "Department of State Language Development to This dissertation serves to a certain extent in the implementation of the tasks defined in the decisions of the "On Approval of the Regulation" and other regulatory legal documents related to this activity.

Compliance of the research with the main priorities of the republic's science and technology development. The research was carried out within the framework of priority line I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy" of the republic's science and technology development.

The level of study of the topic. In world linguistics, the scientific issues of translation, literary translation problems, by scientists such as L.S. Barkhudarov, N.K. Garbovsky, S.F. Goncharenko, G.V. Denisova, V.I. Ermolovich, O. Kade, T.A. Kazakova, Yu.N. the psychological aspect of translation, communicative-pragmatic features of artistic text translation, problems of equivalence and adequacy in translation are thoroughly researched². Linguistic-cultural and cognitive, communicative and functional aspects of translation, issues of manifestation of the linguistic and cognitive landscape of the world in translation N. Valeeva, Ye.A. Gut, V.Z. Demyankov, S.E. Pastukhova, Ye.V. Nikitina, D.R. Rakhmatullina, I.N. Fursova's work³ is also covered.

²Barkhudarov L.S. *Obshe lingvisticheskoe znachenie teorii perevoda* / L.S. Barkhudarov // *Theory of criticism of translation*. - L.: Izd-vo LGU, 1962. - S. 8-14.; Barkhudarov L.S. *Language and translation / Voprosy obshchey i osoboy teorii perevoda*. - M.: Izd-vo LKI, 2008. - 240 p.; Garbovsky N.K. *The theory of translation*. - M.: Izd-vo Mosk. Un-ta, 2004. - 544 p.; Goncharenko S.F. *Poetic translation and translation poetry: constant variation* / S.F. Goncharenko // *Tetrad perevodchika*. P. od ed. prof. S.F. Goncharenko. - 1999. - Vyp. 24. - P.107-122.; Denisova G.V. *Granitsy perevoda. Uchebnoe posobie* / G.V. Denisova. - M.: Izdatelstvo MGU, 1998. - 80 s.; Ermolovich V.I. *Problemy izucheniya psichologicheskikh aspektov perevoda* / V.I. Ermolovich // *Tetrad perevodchika*. Contract. prof. S.F. Goncharenko. - 1999. - VYP. 24. - P. 45-62.; Kade O. *Problemy perevoda v svete teorii komunikatsii* / O. Kade // *Voprosy teorii perevoda v zarubezhnoy lingvistike*. - M.: *Mejdunarodnye otnosheniya*, 1978. - P. 69-90.; Kazakova T.A. *Communicativno-pragmaticheskie osnovy khudozhestvennogo perevoda*. Autoref. diss. nasoskanie step. Ph.D. science (10.02.20) / T.A. Kazakova. - M., 1989. - 32 s.; Karaulov Yu.N. *O sposobah dostizheniya funktsionalnoy equivalencyosti v perevode* / Yu.N. Karaulov // *Sbornik nauchnykh trudov MGLU*. - M., 1996. - Vyp. 426. - S.76-91.; Komissarov V.N. *Obshchaya teoriya perevoda* / V.N. Komissarov. - M.: Izd-vo "CheRO", 1999. - 136 S.; Komissarov V.N. *Obshchaya teoriya perevoda. Problemy perevodovedeniya v osveshchenii zarubezhnykh uchenykh: uchebnoe posobie*. - M.: CheRo, 1999. - 136 p.; Komissarov V.N. *Sovremennoe perevodovedenie*. - M.: ETS, 1999. - 192 p.; Krasavsky N.A. *Emotional concepts in German and Russian languages*. - Volgograd: *Peremena*, 2001. - 494 p.; Lilova A. *Vvedenie v obshchuyu teoriyu perevoda*. Per. s bolg / Pod obshchey redaktsiei P. M. Topera / A. Lilova. - M.: *Vyshshaya shkola*, 1985. - 254 s.; Lvovskaya Z.D. *Teoreticheskie problemy perevoda*. - M.: *Vyshshaya shkola*, 1985.; Lvovskaya Z.D. *Sovremennye problemy perevoda: per. s isp.* - M.: Izd-vo LKI, 2008. - 224 p.; Mikulina L. *Natsional-kulturnaya spetsifika i perevod* / L. Mikulina // *Masterstvo perevoda*. - M.: *Sovetsky pisatel*, 1979. - 636 p. - P.79-99.; Schweitzer A.D. *Theory in translation: status, problems, aspects*. - M.: *Nauka*, 1988. - 215 p.

³ Valeeva N.G. *Theory in translation: cultural-cognitive years and communicative-functional aspects: monograph* / N.G. Valeeva. - 3-e izd., ex. i dop. - Moscow: RUDN, 2018. - 244 p.; Gutt E. - A. - *Translation oath Revelation. Cognition oath Context*. - Oxford: Basil Blackwell, 1991.; *Cognitive, ili kognitivno-deyatelnostnaya, teoriya perevoda* // <https://studfile.net/preview/9173905/page:17/> (date of application: 04.12.2022)

Demyankov V.Z. *Ponyatie i concept v godozhestvennom literaturnom i v nauchnom yazyke* // *Voprosy filologii*. - Moscow, 2001. - No. 1. - S. 35.; Pastukhova S.E., Nikitina E.V. *Cognitive approach and translation* // *Prioritetnyye nauchnye napravleniya: ot teorii k praktike. Sbornik materialov XXXVI Mejdunarodnoy practical conference*, 2017. - S. 157-163.; Thank you D.R. - *Cognitive model and lingvo-cognitive analysis in perevodovedenii* // <https://scipress.ru/philology/articles/kognitivnye-modeli-i-lingvo-kognitivnyj-analiz-v-perevodovedenii.html>; Fursova I.N. *Cognitive approach and translation* // *Lingua Mobilis. Scientific journal*. Chelyabinsk. No. 6 (45). 2013 C. 66-73. The regime is available: <https://linguamobilis.ucoz.ru/2013/2013-6-45.pdf> (date of application: 8.04.2022)

Uzbek linguistics⁴, the development of translation in Uzbekistan, the art of translation, theory and practice of translation⁵, literary communication and translation issues⁶, poetic translation from English and American literature into Uzbek and problems of comparative poetics⁷, reflecting national characteristics in literary translation. **re-⁸creation** of the national character and the color of the historical period in the literary translation⁹, the reflection of nationality and historicity in the literary translation¹⁰, pragmatic aspects of the translation of the literary text¹¹, the reflection of the realities of French life in the literary translation¹², the problems of adequacy in the translations of English and Uzbek classical poetry¹³, A number of works have been created devoted to the study of the cognitive aspect of the expression of personal names in Uzbek and English languages,¹⁴ as well as other topical issues of translation studies¹⁵.

⁴Gafurova G. Development in Uzbekistan. - T.: Science, 1973. - 159 p.; Gafurov I. Introduction to translation specialty. - T., 2008. - 118 p.; Gafurov I., Mominov O., Kambarov N. Theory of translation: study guide for higher educational institutions. - T.: "Tafakkur bostoni 2012. - 321 p.; Kholbekov M. Translation studies and translation criticism. - T.: Navroz, 2015. - 120 p.; Kholbekov M. Translation and translation studies in Uzbekistan (1991-2016 years) // Foreign Philology. #3, 2016. - p. 16-42; Kholbekov MN Linguistic principles of translation theory // Uzbek language and literature, 2010, #4.; Hoshimov G'. K teorii metalanguage translology (Proceedings of the scientific-practical conference of the Republic). - Andijan, 2015. - 160 p.;

⁵Jo'raev K. The art of translation. - T.: Science, 1982. - 60 p.; Jo'raev K., Jo'raev E. and others. Theory and practice of translation. - Andijan, 2008. - 116 p.; Musaev Q. Fundamentals of translation theory. - T.: Science, 2005. - 352 p.; Ochilov E. Theory and practice of translation. - T., 2012. - 200 p.; Rahimov G'. Theory and practice of translation. - T.: National Encyclopedia of Uzbekistan, 2016. - 176 p.; Salomov G'. Translation of proverbs and idioms. - T.: UzR FA publishing house, 1961. - 159 p.; Salomov G'. Language and translation (general philological and some linguistic issues of literary translation). - T.: Science, 1966. - 385 p.; Salomov G'. Introduction to the theory of translation. - T.: Teacher, 1982. - 236 p.; Salomov G'. Translation concerns. - T.: Gafur Ghulam Publishing House of Literature and Art, 1983. - 195 p.; Salomov G', Komilov N. Bridges of friendship: (Poetry and translation). - T.: Literature and Art Publishing House, 1979. - 224 p.; Sirojiddinov Sh., Odilova G. Fundamentals of artistic translation. - T.: Mumtoz Soz, 2011. - 164 p.

⁶Karimov N. New horizons of literary communication and artistic translation. // Uzbek language and literature. - T., 2015. No. 3. 4-p.

⁷Bagoeva M. Poetry translation from English and American literature into Uzbek and problems of comparative poetry. - T.: Science, 2015. - 288 p.

⁸Doniyorov R. On the issues of reflecting national characteristics in artistic translation // Uzbek language and literature. - Tashkent, 1962. - No. 5. - B.73.

⁹M. Javboriev. Re-creation of the national character and the color of the historical period in artistic translation (on the example of the German translation of the historical novel Ulugbek Khazinasi by O. Yakubov): Philol. science. name diss. - T., 1991. - 202 p.

¹⁰Isakov Sh. Representation of nationality and historicity in literary translation (as an example of the French translation of Aibek's novel Navoi). Philol. science. name diss. Tashkent, 2004. - B.94.

¹¹Kochiboev A. Pragmatic aspects of literary text translation / Text pragmatics. Instructional manual. - Samarkand, 2015. - 123 p.

¹²Mirzaev I.K. Problemy peredachi slov oboznachayushchikh realii French jizni na Uzbek language: Autoref. diss. sugar Philol. science - L., 1975. - 22 p.

¹³Odilova G. Adequacy problems in translations of English and Uzbek classical poetry: Philol. science. name diss. - T., 2011 - 26 p.

¹⁴Panjieva N.N. Cognitive aspect of ocenochnykh nominative litsa in English and Uzbek languages: Diss. sugar elephant. science - T., 2004. - 150 p.

¹⁵Sadikov Z. Scientific and literary interpretations of Yusuf Khos Khojib's work "Kutadgu bilig" in German. Philol. Ph.D. diss. abstract. - Tashkent, 1994.; Umarchojaev M. Current issues of translation and translation studies // Current issues of translation studies (Proceedings of the scientific and practical conference). - Andijan, 2008. - 200 p.; Ormonova N. Principles of historical-archaic lexicon reflection in translation and accuracy of translation (based on the analysis of translations from Uzbek literature into French): Philol. science. name diss. - Tashkent, 2008.; Shirinova R. Reconstruction of the national landscape of the world in literary translation. Philol. science. doc. diss. autoref. - T., 2017. - 56 p.;

the dissertation, the names and scientific researches of a number of other Uzbek and world scientists were taken into consideration. In our research, in contrast to the work done in this direction, the linguistic and cognitive features of the artistic text directly translated from English to Uzbek were studied.

The purpose of the research is to reveal the linguistic and cognitive features of the artistic text directly translated from English to Uzbek.

The tasks of the research are as follows:

- identifying the problems of cognitive research of the text in literary translation;

- connection with linguistic and cognitive images of the world and its reflection in artistic translation is proved;

- the relationship between conceptual system and language is analyzed in translation

- describe the gradual development of the practice of translation from English directly into Uzbek;

- to determine the factors of transition from indirect translations to direct translation practice in the practice of translation before and during the period of independence;

- cognitive analysis of artistic texts directly translated from English to Uzbek;

- to demonstrate the representation of intercultural differences in direct translation;

- linguistic and cultural analysis of artistic text in direct translation from English to Uzbek;

- coverage of linguistic models of English-to-native translation.

The object of the research is artistic texts directly translated from English to Uzbek. The object of research is mainly John Dryden's tragedy "Avrangzeb" written in English and its translation into Uzbek by Uzbek Dilafruz Ochilova, as well as other works directly translated from English into Uzbek.

The subject of the research is defined as the linguocognitive features of the artistic text directly translated from English to Uzbek.

Research methods. Descriptive, linguistic, cultural, cross-comparative, scientific, contextual, and artistic analysis methods were used to illuminate the research topic.

The scientific novelty of the study:

- the relativity and objectivity of the equivalence of the translated text is related to the cultural and cognitive peculiarities of each language, and it is proved that they are reflected in systematic interlinguistic differences, asymmetry of cultural reality, and stylistic factors;

- equivalence and adequacy are proved to be important conditions of translation, equivalent translation evaluates the general result of the bilingual communicative process from a conceptual point of view, while adequate translation reveals its different characteristics, such as the need to adapt to the new communicative situation that occurs in the culture of receiving the translated text;

it is proved that the cause-and-effect relationship between the conceptual system and the language in direct translation is a gradual development of the practice of direct translation from English to Uzbek;

It is proven that the influence of the mediating language in indirect translation is great, and the success of intercultural communication depends on a cultural factor that is specific to each culture, but has a universal psychological basis.

Practical results of the research.

a linguistic and cultural analysis of the process of direct translation of the literary text from English to Uzbek was carried out;

recommendations for applying linguistic models of direct translation from English to Uzbek have been developed.

Reliability of research results.

In the dissertation research, the problem is clearly set, the conclusions are based on methods such as description, classification, literary-historical and comparative analysis, the articles, suggestions and conclusions published in special journals under the jurisdiction of OAK and foreign scientific journals are put into practice, and the obtained results are approved by authorized organizations. and is determined by the order.

Theoretical and practical significance of research. It is important to analyze the linguistic-cognitive features of artistic texts directly translated from English to Uzbek from **a scientific and theoretical point of view**. The results of this research are important in studying the theoretical aspects of scientific and scientific-literary translation of artistic works. In particular, it plays a unique role in elucidating the scientific-theoretical aspects of literary texts directly translated from English to Uzbek, such as method, method, principle, equivalence, adequacy, conceptual analysis, linguistic model of translation.

The practical significance of the research is in the translation of the linguistic-cognitive features of literary texts directly translated from English to Uzbek. The summary and recommendations resulting from the study of translation skills and principles used in translation can be a guide for creating translations of other works. In addition, the results and conclusions of the research are used in the preparation of lecture texts, textbooks, study guides and training manuals in the fields of literary relations, comparative and comparative literature, stylistics, text analysis, translation studies in the higher educational institutions of our country. serves as a useful material in the creation of vocabularies.

Implementation of research results. Based on the scientific results and practical suggestions obtained from the analysis of linguo-cognitive and structural-semantic, functional aspects of literary text translation:

The relativity and objectivity of the equivalence of the translated text is related to the cultural and cognitive peculiarities of each language, which are reflected in systematic interlinguistic differences, asymmetry of cultural reality, and stylistic factors. and used in the preparation of textbooks entitled "The history of the literature of the country learning the language" (reference number 02-07-4694 of December 24, 2022 of Tashkent State Pedagogical University named after

Nizami). As a result, scientific-theoretical ideas related to the theory and practice of translation are given in the textbook, literary texts are cognitively analyzed;

Arguing that equivalence and adequacy are important conditions of translation, equivalent translation is evaluated from the conceptual point of view of the overall result of bilingual communicative process, from the conclusions regarding the need for adequate translation to adapt to the new communicative situation arising in the culture of reception of the translated text A-1-97 carried out at Tashkent State Pedagogical University named after Nizomiy was used in the implementation of the practical project entitled "Theoretical-practical foundations of the use of educational and methodological modules for learning English and German and their improvement" (2021 of the Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan Reference No. 89-03-279 of January 19). As a result, it played a unique role in elucidating the scientific-theoretical aspects of translation problems such as method, method, principle, equivalence, adequacy, conceptual analysis, linguistic model of translation of artistic texts directly translated from English to Uzbek.

from the conclusions that the mediating language has a great influence in indirect translation, and that the success of intercultural communication depends on the cultural factor that is unique to each culture, but has a universal psychological basis. " DM was used in the preparation of broadcasts entitled "Education and Development", "Literary Process", "World Literature" prepared by the editorial board of "Cultural-Educational and Artistic Broadcasting" Reference No. 04-36-229 dated February 13, 2023). As a result, the script of radio broadcasts is perfected in terms of content.

Approval of research results. The results of the research were discussed at 4 international and 3 national scientific-practical conferences.

Publication of research results. A total of 20 scientific works were published on the research topic, including 2 textbooks, 10 articles in scientific publications recommended to be published by the High Attestation Commission, including 8 republics and published in 2 foreign journals.

The structure and scope of the dissertation. Dissertation consists of introduction, three chapters, conclusion, list of used literature. The length of the dissertation is 130 pages, excluding the list of used literature.

THE MAIN CONTENT OF THE DISSERTATION

Introductory part of the research, the relevance and necessity of the research is based, the purpose and tasks, the object and the subject are described, its compatibility with the priority direction of the development of science and technology of the republic is shown, its scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed. information on the implementation of the research results into practice, published works and the structure of the dissertation.

Chapter I is called "**The issue of cognitive research and analysis of the text in literary translation**" and it describes the connection with linguistic and

cognitive images of the world and its perception in literary translation, the relationship between the conceptual system and language and its analysis in translation, and translation norms in English. the possibilities of implementation in Uzbek literary translation are analyzed.

The first part of chapter is called "*Relationship with linguistic and cognitive images of the world and its reflection in artistic translation*".

The artistic view of existence is a secondary view of existence in such a language. It arises in the minds of readers when they receive a work of art. In the artistic text, the world view is created through the means of languages, in which it reflects the individual view of existence in the mind of the writers, applies the selection of the content elements of the artistic work, and the image resources are selected using language tools in the individual use¹⁶. Author and reader form the basis of artistic communication when translation analyzes works. The artistic nature of the literary text as a work of art gives rise to its unique qualities: the aesthetics of conditioned pragmatism and its conceptual aesthetic orientation¹⁷. That is why the linguistic analysis of the artistic text¹⁸ implies "polyparadigmality", that is, anthropocentric cultural, cognitive and other units. In the world, cognitive paradigms in an artistic text include a set of aesthetic speech acts that express the writer's knowledge of existence.

Therefore, the originality of the artistic text is the construction of the artistic work, which includes the individuality of the speech structure and determines the interrelationship of all elements. It is the worldview and main categories of the world that are conveyed through the mental and spiritual prism of the addressee in accordance with the worldview of the addressee in accordance with the author's intention and attitude to the message bearer. Taking into account these aspects, the literary text allows to analyze the psychological processes of the addressee and shows that he has an "imaginative mechanism" and a huge cognitive potential.

The second part of chapter is called "*Relationship between conceptual system and language and its analysis in translation*".

Conceptual system is a system composed of non- physical objects and consists of a set of ideas or concepts. A conceptual system is understood as "a set of interrelated, interacting objects". It is also customary to understand the conceptual system as a conceptual model. Such systems are related to various topics, starting from a scientific issue to individual imagination. Conceptual systems are usually visible in the mind and thinking of a person in the form of artistic imagination and works of art, as well as in scientific thinking. We accept this part of the work as a conceptual system, because this section also includes a set of¹⁹ interrelated concepts. According to Vorkachev, the realization of the conceptual system includes factors related to semantic signs, linguistic, cultural,

¹⁶Karaulov Yu.N. O sposobah dostizheniya funktsionalnoy equivalencyonosti v perevode / Yu.N. Karaulov // Sbornik nauchnyx trudov MGLU. – M., 1996. – Vyp. 426. – S.76-91. – p. 56.

¹⁷Komissarov V.N. Text i perevod / V.N. Komissarov, L.A. Chernyakhovskaya, L.K. Latyshevidr. – M.: Nauka, 1988. – 165 s. – p. 190-191.

¹⁸Goncharenko S.F. Poetic translation and translation poetry: constant variation / S.F. Goncharenko // Tetradi perevodchika. P od ed. prof. S.F. Goncharenko. – 1999. – Vyp. 24. – P.107-122. – p. 65.

¹⁹https://ru.wikibrief.org/wiki/Conceptual_system

ethnosemantic features and the mentality of the language carrier²⁰. So, to summarize the concept and its definition in linguistics, it can be said that the concept is a mental/thought unit of a certain society, a method of linguistic expression, which carries ethno-cultural characteristics. Therefore, the conceptual system has a special place in texts translated from the original.

The concept of nutrition (food, food, application) belonging to the concept of "LIFE" means maintaining vital tone, testing mental and physical strength. We pay attention to the following context: "Whereupon the two mandarins were so overjoyed that they took their first **nourishment** in days, momentarily were given **strength**, embraced, and lavished praise upon each other..." Strength (power, power) is considered as the ability of a person to do something, resulting (in this context) in synonymy with the lexeme nourishment.

Therefore, it is easier to understand the main purpose of the work when analyzing the work of art with the approach based on the conceptual system. Concept modeling consists of the following 3 activities, which are directly related to each other, but are performed completely independently:

1. Description of the macrostructure of the concept.
2. Description of the categorical structure of the concept.
3. Identifying the fields that make up the concept (identification of the core, near and far periphery, etc.).

Viewing translation texts as a conceptual system and translating units based on conceptual analysis is one of the main factors that increase the quality of translation.

Concept, intertextuality and artistic translation. It is said that after defining the main concept and establishing the conceptual system in conceptual analysis, the need to develop inter-conceptual system relationships arises. Then the semantic values (meanings) are redefined. The resulting conceptual structure is the basis for new connections and ensures the continuous development of the conceptual system²¹. Therefore, in the analysis of an artistic work, it is not enough to determine the conceptual system, in the process of analyzing the work or translating it from the original to another language, the definition of the conceptual system and its internal structure is necessary to identify the main concepts (concepts and words that make up them) in the original. creates a foundation for translation.

Never, believe me, I knew of the love between men and women, till in some village fields in holidays now getting stupid, one day sauntering "long and listless", as Tennyson has it, long and listless strolling, ungainly in hobbadiboyhood, chanced it my eye fell aside on a capless, bonnetless maiden. This passage is presented as an epigraph in one of the chapters: this passage opens the door to the secret and fiery love between Charles and Sarah. This passage is

²⁰Vorkachev S.G. Cultural concept and meaning // Tr. Kuban. Mr. technology flour Sir. Humanitarian. science 2003a. - T. 17, vyp. 2. - S. 268-276.

²¹Tupikova S.E., Semukhina E.A. Conceptual derivation as a basis for the formation of meaning in English- and French-language media discourse // Integrative processes and cognitive linguistics: materials of the International Congress of Cognitive Linguistics. May 16-18, 2019 / otv. ed. vyp. T.V. Romanova. - Nizhny Novgorod: Izdatelstvo DEKOM, 2019. - 1144 p. - S. 865.

taken from the poem "Bothie of Tober-na-Woolich" by A. Clough, which clearly and clearly shows Charles' love for Sarah. The core of this concept is the lexeme love (love between a man and a woman). Here, lexemes such as *capless*, *bonnetless maiden* represent the concept of LOVE. The periphery of this concept is formed by lexical units such as *different*, *like no other*.

From the above analysis, it can be seen that even intertexts are subjected to conceptual analysis, lexical units in their core and periphery are identified, and correct equivalents are selected in their translation. This process also serves as a factor that increases the quality and content of the translation.

The third part of the chapter is called "*Issues of possibilities of implementation of translation norms in English-Uzbek literary translation*". According to the translation standard, the co-author of the translation is understood to be the translator, the author of the original text and the recipient of the translation, or the next two of these. Naturally, the first or the second of these standards is chosen. Since the early period of translation, two trends have followed - literal translation or free translation. The first trend of translation was widely practiced in the translation of holy books and texts. In the translation of works of art, free translation was used. Literary translation began with the translation of ancient works. In the following centuries, a mixture of these two trends is observed, which trend is active depends on the purpose of the translator and the social order of the translation.

The effectiveness of intermediate (between two cultures) linguistic and cultural communication is largely determined by the degree of closeness of the translated text to the original. Contrary to the presumption that the identity of the translated text and the original is shared by the user (reader), experts support the communicative commonality of multilingual texts in the translation process, which they use in the translated text. Although there are additions and changes, it is included in the concept of "inter-translation adaptation", which is related to the differences in the cultural and cognitive consciousness of different peoples. The translator should always correctly analyze which unit (word, phrase, sentence, even text) is "sacrificed" in the original. Such a situation is useful for preserving relatively more important parts of the text and the word, phrase, any part of the text or a whole paragraph with a high level of importance in conveying information. In the theory of translation, one of the main concepts that allows to evaluate the translated text (analysis of translation excellence) is "translation equivalence".

Methods of achieving translation adequacy. The concept of "adequacy" (Latin *adaequatus* – equated) represents the norm of behavior given to the relationship between various actions of subjects and the situations that are the basis for their disagreement, or actions and the result expected from them. *Adequate for purpose translation* is a form of translation that meets the requirements of the consumer, the translation client, and the communicative purpose, but does not necessarily convey all the information and communicative purpose of the original author. *Functionally/pragmatically adequate and translation* is a translation that expresses the main (dominant) communicative task, the communicative effect of the original with the differences of the semantic system. *Free adequate translation*

(Russian voluntativno-adekvatnyy perevod) is a translation that reflects the communicative attitude and strategy of the translator. More precisely, the pragmatic meaning and communicative effect expressed in the translation can achieve adequacy even in the absence of semantic-structural equivalence.

It seems that equivalence and adequacy are important conditions of translation. While they are an important condition, they have different characteristics: equivalent translation evaluates the overall result of the bilingual communicative process from a conceptual point of view, while adequate translation focuses on adaptation to the new communicative situation that occurs in the culture of receiving the translated text.

Below we compare the original fragment from the drama "Avrangzeb" with the translation:

AURENG-ZEBE (*putting up his sword*).

I've thought, and blessed be you who gave me time; My virtue was surprised into a crime. Strong virtue, like strong nature, struggles style I. Exerts himself, and then throws off the ill. I aspire to a son's and lover's praise. (465)

And must fulfill the parts which both require. How dear the cure of jealousy has cost! With too much care and tenderness y'are lost. So the fond youth from hell redeemed his prize, Till, looking back, she vanished from his eyes! (470)

Exeunt severally.

AURANGZEB. *sheathing his sword.*

I thought that I would find refuge in giving me time, I was surprised that they turned my pride into a crime. A brave boy, like a passionate nature, always fights. I tried hard to throw away heartaches, I tried to be a suitable child and husband. (465)

My duty is to obey both orders, but my dear, I will find a cure for my jealousy. No matter how much I take care of you, I still lose you, Merciful Orpheus has rewarded me from hell. He was gone before I turned around. (470)

If we read the above text carefully, we can assess that adequacy has been achieved. Only N.G.Valeeva showed that some secondary information was added or omitted in the translated text. Although this resulted in a violation of equivalence, it did not impair adequacy. *Exerts himself, and then throws off the ill. I to a son's and lover's praise aspire* sentence *Kuchini ko 'rsatar uloqtirib nari ko 'ngil dardlarin, Munosib farzand va yor bo 'lishga intildim*, throws off the ill It is expressed as *ko 'ngil dardlari*. Although the word is not equivalent, the text of the translation served to make the content more clear and reveal the original author's purpose more clearly. In this place, the translator's ability to feel the delicacy of words worked.

Therefore, the conceptual system is important not only in translation, but also in the analysis of the literary work written in a foreign language. Equivalence and adequacy are important conditions of translation. While they are an important condition, they have different characteristics: equivalent translation evaluates the overall result of the bilingual communicative process from a conceptual point of view, while adequate translation focuses on adaptation to the new communicative

situation that occurs in the culture of receiving the translated text. Communicative-pragmatic, meaningful, semantic-structural, genre-stylistic and associative-image parts of the translated text should be understood as ideal equivalence. A translator can achieve adequacy through his artistry: adequacy depends on the translator's judgment.

Chapter II is called "The gradual **development of translation practice from English to Uzbek**" and it contains a theoretical study of the transition from indirect translations to direct translation practice in translation practice before independence and during the period of independence, cognitive analysis of artistic texts translated from English, and the semantic and issues of linguocognitive analysis of functional features are covered.

The first part of chapter is called "*Theoretical study of the transition from indirect translations to direct translation practice in translation practice before and during independence*".

Uzbek literature is not only original works written in Uzbek language. As mentioned above, many bright examples of national literature in the world have been translated into our language. Today, the Uzbek people have the honor of reading works of art in their mother tongue, which are created in the languages of many peoples living in seven climates of the world. Now the Uzbek reader loves to read the works of Alisher Navoi and Alexander Pushkin, Mavlono Lutfiy and William Shakespeare, Zakirjon Furkat and Johann Goethe, Abdulla Qadiri and Honore de Balzac, Aybek and Vilis Latsis, Gafur Ghulam and Nazim Hikmat. Uzbek literature is flourishing not in a narrow, narrow national environment, but in a huge international geographical space. In the 50s and 60s of the last century, Uzbek scientists took an active part in the development of the science of translation studies, which was formed in the philology of the former Union and Europe. During this period, large-scale studies on the history of translation (J. Sharipov, M. Rasuliy, Yu. Polatov) and theory of translation (G. Salomov, N. Vladimirova, Q. Musaev) were created. During these years, Uzbek readers were able to read the works of F. Rabelais and Cervantes, Shakespeare and Byron, Balzac and Maupassant, Tagore and Voynich, Pushkin and Tolstoy from world literature.

An important article by M. Kholbekov was published on the issues of translation and translation studies in Uzbekistan²². This article should be considered as a small monographic research on translation and translation studies during the period of independence (1996-2016). In this article, M. Kholbekov shows the translation studies of the 20th century as a new era in Uzbek translation studies. He considers Erkin Vahidov's translations from Goethe ("Faust"), Abdulla Oripov's Dante ("Hell"), Kadir Mirmuhamedov's translations from Homer ("Iliad") as important events in the history of our literature²³.

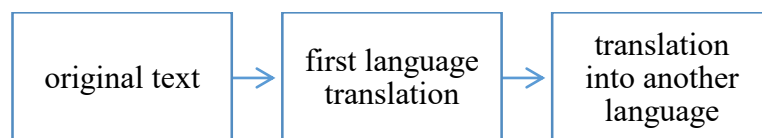
Valuable thoughts about 20th-21st century Uzbek translation studies and its development can be found in Naim Karimov's article "New Horizons of Literary

²²Kholbekov M. Translation and translation studies in Uzbekistan (1991-2016) // Foreign Philology. #3, 2016. – p. 16-42.

²³ Source indicated.

Communication and Literary Translation". N. Karimov analyzes the artistic influence in Uzbek literature and the development of Uzbek translation. At the same time, he points out that Uzbek translation studies has a history of almost a hundred years²⁴. N.Karimov acknowledges that today a generation of artists who can skillfully translate not only from the Russian language, but directly from the languages of the Western and Eastern nations into Uzbek has grown up. Among them, A. Fayzulla (Hindi-Urdu), A. Kochiboev (French), M. Saydumarov (Arabic), M.Azam, B.Sharipov (Turkish), U.Kochkar (Azerbaijan), Ya.Egamova, M.Akbarov (from German languages) make students enjoy world cultural heritage. As M. Kholbekov wants to emphasize, the advantages of translating from the original are numerous. Therefore, it would be appropriate if Uzbek translators paid more attention to direct translation rather than indirect translation.

is called " *Cognitive analysis of literary texts translated from English*". According to linguists, the main requirement for artistic translation is to be able to show the reader all the semantic originality and artistry of the translated work, to transfer it to another place, to another time, to translate the translation as much as possible to the vocabulary and style of the original, is to bring it closer to artistic images²⁵. There is a difference between direct and indirect translation. In direct translation, if linguistic codes are transferred from one language to another, if two linguistic and cultural concepts are analyzed, then in indirect translation this stage becomes more difficult. Now all the processes are repeated. Only a few translators are involved. This can be shown as follows:



Erich Maria Remarque's novel "Three Brothers" was translated from Russian into Uzbek by Nizom Kamil²⁶. It seems that the Uzbek reader is reading this work in an indirect translation. Below we will discuss the differences between direct translation and indirect translation. Here we are talking about the translation of Nizam Kamil from English to Russian.

... *U lippasini qistirib olgan yubkasini tushirdi.*

– *Bo‘pti, men ketdim. Janob Kester kepqolsa, po‘stagimni qoqadi.*

Men javon yoniga borib, eshigini ochdim.

– *Matilda!*

U chopqillab oldimga keldi. To‘rt qirrali jigarrang shishani olib, yuqoriga ko‘tardim. Matilda zo‘r berib o‘zini oqlashga tushdi.

– *O‘lay agar, men tekkanim yo‘q* (Uch og‘ayni. 4-b.).

²⁴Karimov N. New horizons of literary communication and artistic translation. // Uzbek language and literature. - T., 2015. No. 3. 4-p.

²⁵ Moroz N.A. Lingvokogniticheskie aspect y perevoda poemy N.V. Gogol "Myortvy Dushi" na angliysky zzyk. Autoref. Diss. sugar Philol. science Tyumen, 2010. – 24 p.

²⁶ Erich Maria Remarque. Three brothers. Roman. / Translated from Russian by Nizam Kamil. – Tashkent: Ma'naviyat, 2002. –335 p.

The Uzbek text contains this passage. By comparing the English and Russian texts of the work, we found out that this part is not given in any of them: this part in the Uzbek language is a result of the transformation of the original (repeatedly translated text). At the same time, as highlighted in this text, he used units such as "to pinch his lip", "to touch his skin", "olay agar", which exist only in the Uzbek linguistic-cognitive world. Reading this passage, the reader knows that the characters' names and lifestyles belong to another environment. But the presence of cognitive codes in the Uzbek language in the text brings the text closer to the book. When the reader sees the conative scene in the native language in the text, he feels and accepts it faster.

Arthur Conan Doyle's stories were translated into Uzbek by several translators and published for middle school children²⁷. These stories were translated indirectly (through the Russian language) in 1989. We will analyze these stories below. The story of The Adventure of the Blue Carbuncle²⁸ It was translated into Russian under the name "Blue Kurbunkul" by Vahob Rozimatov. We will compare the English and Russian texts of this story²⁹ with the Uzbek translation and consider the features of the (indirect) translation in the three languages.

No	Ingliz tilida	Rus tilida	O'zbek tili
1	It's a cold night," said Holmes.	Каков морозец, а? – сказал Холмс.	Xayrli kech! Sovuq rosa zabtiga olayotibdimi-a? – dedi Xolms (145-b.)
2	"Well then, I shan't tell you. So now!"	– Вот и не скажу. – Не скажете – и не надо.	Aytmasangiz aytmay qo'yaqoling. Osmon uzilib yerga tusharmidi! Qiziq, shu arzimagan narsaga ham muncha jig'ibiyroningiz chiqmasa?

The above table shows the comparative fragments of the text of this work in 3 languages. In the analysis of the texts of this work, the text in the Uzbek language was first introduced, and the means of expression belonging to the Uzbek linguistic-cognitive world were distinguished. With this, attention was paid to understanding, comprehension and feeling of the text in Uzbek language. *Does the frost* that is mentioned in the 1st line of the table catch the dew? speech also showed the cognitive feature of the Uzbek language. Because this message is presented in English and Russian according to the rules of sentence construction of those languages. Although there is no complete equivalence in the translation of these sentences, a complete representation of the content is observed through the transformation. However, it should be noted that in English and Russian, this sentence has acquired stylistic neutrality, while in Uzbek, expressive coloring is

²⁷Doyle Arthur Conan. Sherlock Holmes Stories: For Middle School Children. - T.: Yulduzcha, 1989. - 448 p.

²⁸<https://sherlock-holm.es/stories/pdf/a4/1-sided/blue.pdf>

²⁹<https://studyenglishwords.com/book/%D0%9F%D1%80%D0%B8%D0%BA%D0%BB%D1%8E%D1%87%D0%B5%D0%BD%D0%B8%D1%8F-%D0%A8%D0%B5%D1%80%D0%BB%D0%BE%D0%BA%D0%B0-%D0%A5%D0%BE%D0%BB%D0%BC%D1%81%D0%B0/18?page=1>

observed. The literal translation from English is "cold night", and the literal translation from Russian is "How cold is it?" should be given in the form It seems that it was not just translated literally from those languages, but the expression related to the expression of cold in the Uzbek cognitive landscape was expressed specifically in the Uzbek language. If the Heavens were separated from the sentences given in the 2nd line of the table *Osmon uzilib yerga tusharmidi! ... jig'ibiyroningiz chiqmasa?* sentences also show the cognitive landscape of the Uzbek language. Because this content (see the table to read the full context) is given very simply in English: "Well then, I shan't tell you. So now!". The same can be said about the Russian expression: *Вот и не скажу. Не скажете – и не надо*. This information is briefly expressed in the original (English) and intermediate (Russian) languages. But in the Uzbek language, the expansion of the text is observed. Because the information conveyed to the Uzbek reader by word-for-word translation of the sentences in those languages will not be satisfactory, the impact will be low, and it will not affect his aesthetic consciousness. Two acquired sentences that are not in the text of the original and intermediate languages (*Osmon uzilib yerga tusharmidi! ... jig'ibiyroningiz chiqmasa?*)

So, it should be noted that in indirect translation, the linguocognitive features of the intermediary language are transferred to the translated text. Indirect translation crosses the passage of not one but two cultures, there is an influence of two cultures, various linguocultural and linguocognitive features are transferred to the translated text. In direct translation, if two linguistic and cultural concepts are compared between the original and the translated text, their number increases in indirect translation. As a result, the translated text reflects not only the culture and cognitive features of the original language, but also the linguocognitive and linguocultural features of the intermediate language.

Advantages of cognitive approach in direct translation. The prevailing opinion is that the content of the source text should be preserved during the translation process. If, in fact, some of the meanings given in the text do not correspond to the meanings of other language units known to the translator, serious difficulties arise in the expression of the translated text. In this case, the translator is required to perform mental operations related to the concepts. We analyze the reflection of cognitive differences from direct translation on the basis of examples taken from this novel and tragedy.

*We both bounced into the parlor in a very abrupt and undignified manner. My mother sat by the open window laughing and fanning herself. Pesca was one of her special favorites and his wildest eccentricities were always pardonable in her eyes. **Poor dear soul !** from the first moment when she found out that the little Professor was deeply and gratefully attached to her son, she opened her heart to him unreservedly, and took all his puzzling foreign peculiarities for granted, without so much as attempting to understand any one of them* (The Woman in White. – R. 8.)

Translation:

Ikkalamiz ham mehmonxonaga o'ta beodoblik bilan to's-to'polon qilib kirib bordik. Onam deraza yonida qih-qih qilib kulganicha yelpinib o'tirardi. Pesca onam xush ko'rgan odamlardan biri bo'lib, uning o'ta bema'ni, telba qiliqlari ham

*onam nazarida kechirarli edi. **Bechora onaginam!**.. Bu mitti professorning menga nisbatan minnatdorlik iltimosi-yu sadoqatidan ogoh bo'lgan damlardanoq unga cheksiz mehr qo'ygan, uning nojo'ya xorijiy qiliqlariga (ularning mag'zini chaqmasdanoq) chippa-chin ishonardi.* (Oq kiyingan ayol. – 11-b.)

We will analyze the sentence highlighted in the above texts. The phrase "**Poor dear soul**" in the original text is expressed as "**Bechora onaginam**" in the translated text. Actually, the text is about his mother. But there is such an appeal to the mother in the English cognitive landscape. These words cannot be translated into the Uzbek language with their equivalents, not the condition of equivalence, but adequacy works here. In the Uzbek cognitive world, the most optimal way to express the thought in the original text is the expression "**My poor mother!**".

Any *one of them* in the same text is translated as "*he believed it wholeheartedly*". If we pay attention, in English the act of *believing* is expressed without colors, but in Uzbek it is *chippa-chin*, which expresses expressive colors.

although in Uzbek language, *to believe* and *to believe deeply*, *to believe deeply* guarantees a more accurate rendering of the content and ensures adequacy in the translation.

The third part of the chapter is called "*Linguo-cognitive analysis of the semantic and functional features of literary translation*". The translator's profession is more delicate: he must work taking into account the natural climate of both foreign and native languages, foreign and native literature. Ernest Hemingway "The Old Man and the Sea", "A Farewell to Arms!" When we read his novels in Uzbek, we see this comparison. The spiritual and moral features of the image created in the work of art become invisible through the portrait, and each creator draws a portrait that clearly embodies the image he created before the eyes of the reader. Literary critic M. Koshjanov said: "Portrait is one of the most important factors of direct representation of the reality of life in fine art and fiction." Therefore,³⁰ it is one of the difficult tasks for the translator to give a portrait image in translation, which is the main one of the details embodying the specific aspects of the character typified by the writer. Ernest Hemingway. The old man and the sea (translation by Ibrahim Gafurov), T., 1963 (in the following examples only the page is shown). Even in the Uzbek version of this work, the environment where the old man lived, the life of sailors is extremely elegantly described.

The main characters in E. Hemingway's story - an old man and a child - summed up the sincere relations of ordinary people through their love for each other. The author clarifies one of these typical features of the main characters of the story "The Old Man and the Sea" through a portrait. The original brilliance of the image is reflected in its Russian and Uzbek versions.

English: The old man looked at him with his sunburned confident eyes. (36.)

Russian: «старик поглядел на него воспаленными от солнца доверчивыми и любящими глазами» (566).

Uzbek: looked at him with trusting and kind eyes reddened in the sun " (9).

³⁰The image of Santiago, the main character in E. Hemingway's story "The Old Man and the Sea", was taken as a character formed in the work. In terms of character, he embodies many of the qualities that are common to all human beings. Koshjanov M. Meaning and criteria. - T. 1979. - Page 160.

The word "confident" in the original Russian language «доверчивыми и любящими» was entered. With this, the Russian translators achieved the author's goal, his intention. The words "любящими" used by the Russian translators and "mehribon" added by the Uzbek translators are suitable for the content of the context and serve to create a full picture of the warm relationship between the old man and the child in the reader. Russian: «они были не похожи на обычные пирамидальные зубы большинства акул, а напоминали человеческие пальцы, скрюченные, как звериные когти. Длинною они не уступали пальцам старика, а по бокам были остры, как лезвие бритвы» (606). Uzbek: "«Ular ko'pchilik akulalarning aksar qirrador tishlariga o'xshamas, balki yirtqich chovuti singari qayrilgan odam barmoqlarini eslatardi. Uzunligi ham cholning barmog'idan qolishmas, ziylari esa ustaraday o'tkir edi" (204-205).

The portrait image in this passage is very well translated in both the Russian version and the Uzbek version, as in the original. E. Hemingway's art of character creation and his other artistic skills in Uzbek require a special study.

The main requirement for artistic translation is to be able to show the reader all the semantic originality and artistry of the translated work, to move it to another place, to another era, to bring the translation as close as possible to the vocabulary, style, and artistic images of the original. The cognitive function of language is that it is a means of understanding the world, acquiring knowledge and socio-historical experience. In indirect translation, the linguocognitive features of the intermediate language are transferred to the translated text. Indirect translation crosses the passage of not one but two cultures, there is an influence of two cultures, various linguocultural and linguocognitive features are transferred to the translated text. In direct translation, if two linguistic and cultural concepts are compared between the original and the translated text, their number increases in indirect translation. As a result, the translated text reflects not only the culture and cognitive features of the original language, but also the linguocognitive and linguocultural features of the intermediate language.

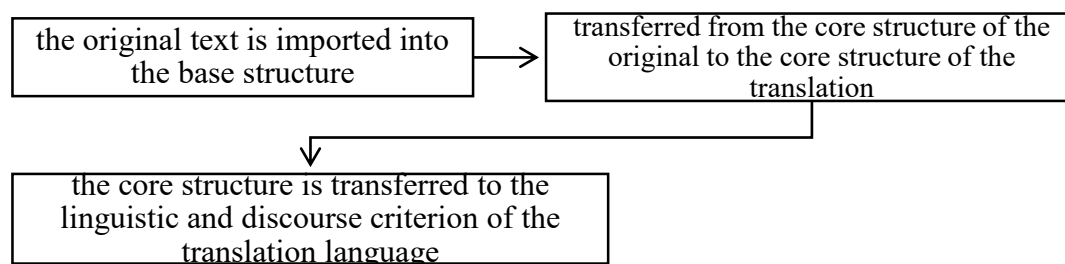
Chapter III, entitled "Linguo-cognitive and semantic field of artistic text in translation", explores the expression of intercultural differences in translation, linguistic analysis of artistic text in direct translation from English to Uzbek, and linguistic models of translation from English to native language.

The first part of the chapter is called "*Representation of intercultural differences in translation*". Translation is the result of purposeful and planned work. In this case, interpretation conclusions are very important in turning certain pragmatic situations. Modeling the translation process is relatively difficult, because there is no single model for translating a text from one language into another, and it is impossible to develop a single model. We will focus on situational, transformational, semantic, informational, communicative models of translation.

The situational (denotative) model of translation is one of the most widely used models. It is based on situational (imaginable reality) and verbal (speech characteristic) criteria, which express different situational features of the text.

Thus, the translation process based on the denotative model is carried out in two stages: from the original text to reality; from reality to translation.

The transformational model is based on changing the idea/phrase/sentence/construction in the original language into the translated language, expressing it with transformation³¹. First of all, this model is related to the emergence of an idea that promoted the possibility of knowing the language and using it in speech. Secondly, it is based on the existence of a multi-level construction (syntactic structure) in the original and translated languages. Such a translation process can be modeled as follows:



The semantic model is a translational model that complements the transformational model. Semantic equivalence is produced when a transformation model induces a state of departure from equivalence and is combined with a semantic model. This model is based on the component analysis of the semantics of language units in linguistics. For example, the lexemes of the English language *to say*, *to talk*, and *to speak* are combined into the archiseme of *the speaker conveying his thoughts to the listener in a vocal way*. This archisema is expressed by the Uzbek words *to speak*, *to speak*, *to say*, *to say*. If the lexemes of the lexeme in the original language are analyzed by component, words with such archetypes are selected in the translated language and their corresponding equivalents are determined.

Information model features. All texts and their units are considered to be different types of information carriers. All the themes, methodological, situational and aesthetic characteristics of this information should be felt, understood and understood by the recipient (interpreter). In the model of information transfer, the goal of translation is invariant information transfer. The process of translation is not a process of interlingual transformation, but a search and transfer of information. In this case, the transition from one language to another takes place at the level of information.

Communicative model of translation. According to N. Garbovsky, in this model, the communicative act appears as a system consisting of six components. These components are the transmitter of information, the receiver of information (addressee), the subject of the situation (the subject of providing information in the information), the way of communication, each of which dominates this or that speech act and performs a separate speech task (emotive, conative, phatic, referent,

³¹Naida Yu.A. K nauke perevodit. Principy sootvetstviy // Voprosy teorii perevoda v zarubezhnoy lingvistike. - M.: Mejdunarodnye otnosheniya, 1978. - S. 114-137.

metalinguistic, aesthetic) consisting of linguistic code and information³². Let's compare such speech segments:

I safely can unleash my breast of love

Sekin yulib tashlarmen muhabbatni dilimdan

(Aureng-Zebe. A tragedy. John Dryden, – P. 211)

Your victory, alas, begets my fears.

Sizning g'alabangiz afsus menda qo'rquv uyg'otdi.

(Aurangzeb. Tragedy. Translation from English by Ochilova Dilafruz – B. 212)

In each of these statements, in addition to the meanings of individual words and structures and the specific content of the whole message, one can find a generalized functional content: statement of facts, expression, motivation, search for communication; that the text performs several communicative functions in a row or at the same time; that the above words form one single text; a translation cannot have a functional task (communicative purpose) without losing communicativeness.

The second part of the chapter is called "*Linguo-cultural analysis of artistic text in direct translation from English to Uzbek*".

Cultural sema - semantic units, semantic symbols, which are smaller and more universal than words. Cultural background is a description of nominative units (words and phraseology) representing social life and historical events. For example, left from Daqqiyunus / left from Adam Ato "very old, ancient", jamalak comrade "childhood friend", red (used as a word referring to the October Revolution, Soviet system, army). Here is another example:

What's love to you?

The bloom of beauty of other years demands.

(Aureng-Zebe. A tragedy. John Dryden, – P. 8 6.)

Muhabbat siz uchun ne demak?

Gullagan yoshlikni qilmoq-mu ermak?

(Avrangzeb. Tragedy. Translation from English by Ochilova Dilafruz. -B.87).

In the above verses, the combination of "**gullagan yoshlik**" is used as a phrase, that is, the translator wanted to express **the most beautiful periods of human life through this phrase**. The two types of cultural information mentioned above exist in denotation and are well studied in linguistics.

A comparison of fixed similes in different linguistic cultures shows that words denoting animals and animals are more often used as a benchmark for similes related to human character and behavior. For example, in most of the compared languages, the fox is actively used as a symbol of trickery, deception, deception, and a standard.

Now I find

Some sly court devil has seduced your mind.

(Aureng-Zebe. A tragedy. John Dryden, – P. 83.)

Endi bildim

Bazi ayyor qirollikdagi shaytonlar aqlingizni susaytirgan

³²Garbovsky N.K. The theory is perevoda. - M.: Izd-vo Mosk. Un-ta, 2004. – 544 p. - S. 238.

(Avrangzeb. *Tragedy. Translation from English by Ochilova Dilafruz. - P. 84.*)

Folk proverbs are interpreted in the same way. They are also used in certain regions and are understandable only to the Ulap themselves. As a proof of our idea, we focus on the following example

What you deserve, have,

And sha re at least the misiereis you gave.

(Aureng-Zebe. *A tragedy. John Dryden, – P. 86.*)

Nima eksangiz shuni o‘rasiz,

Va kamida bu sitamlarni men bilan ulashasin.

(Avrangzeb. *Tragedy. Translation from English by Ochilova Dilafruz – P. 87.*)

The same concept has different means of expression in different linguistic cultures, i.e can be reflected by means of different analogical standards. For example, the Uzbeks compare strong people to an elephant, and the British to a horse: strong as an elephant. Or, Uzbeks liken people who work tirelessly to an ant, and Turks like a bee.

The third part of the chapter is called " *Linguistic models of English-to-mother tongue translation* ". The text of the masterpiece of world literature should naturally be rich in high poetic similes and metaphors. In fact, in the speech of the characters in the work, such figurative stylistic devices are almost not found, but we observe much simpler explanations in their speech. For example, a networked (complex) stylistic device such as "bodiless creation ecstasy" in the original text - the image of "ecstasy" forming the core of the metaphor and additional symbols branching from this image (My pulse, as yours, healthy music, it is not madness, which madness, madness speaks, mattering unction) and the antithesis of "That not your trespass, but my madness speaks") in J. Kamal's direct spin " Arvohlarni ko‘rsatishga mohir jazava!" turned to Here, the original form and core of the methodological tool (jazava) has been preserved, and the metonymic translation of the phrase "bodiless creation" of the symbol in it is given in the form of the word "ghosts". In the original, the same methodological tool was changed in the form of "If you have malaria, you will see many ghosts" in M. Shaykhzoda's novel, that is, the image was changed to the form of a sentence, and the core of the image was changed to "malaria". But malaria is caused by biological causes, not a nervous disorder, and does not adequately describe the condition of the character. If the translator was familiar with the original text, he would certainly not allow such an interpretation. It is observed that the translation of M. Shaykhzoda is close to the translation of B. Pasternak, and J. Kamal has given a new gloss to the translation due to the fact that it has changed from the original. Or we can observe the following in the following example:

Asliyat matni	M.Loziński tarjimasi	B.Pasternak tarjimasi	J.Kamol tarjimasi	M.Shayxzoda tarjimasi
Let the bloat king tempt you again to bed	Пусть вас король к себе в постель заманит	Ложитесь ночью с королем в постель	Boring, iringanch qirol yana to‘shakka tortsin	Siz qirolning bag‘riga yotoqqa kiring

Let's analyze the thoughts by looking at the following lines:

<p>Why did you speak? You've dashed my fancy quite, Ev'n in the approaching minute of delight I must take breath – Ere I the reapture of ray wish renew, And tell you then it terminates in you. (Aureng-Zebe. A tragedy. John Dryden, –P. 68.)</p>	<p>Nega so'z ochdingiz? Men sukunat saqlagan mahal, Hatto ko'nglim bushaganda, iymonga qilmadim halal. Tilimni tiyib, darkor yedi burchimga qilmog'im amal, Hayajonlarim g'unchadek qayta ochilsa mul, Dilimdagin to'kib sizga, yakun topar ul. (Avrangzeb. Tragediyasi. Ingliz tilidan Ochilova Dilafruz tarjimasi. – B. 69.)</p>
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Therefore, it can be observed through the translation of John Dryden's tragedy "Awrangzeb" that there are several problems for the translator in order to ensure formal semantic and poetic closeness between the original text and the text recreated in the translated language, and to create a unity of form and meaning that ensures artistic integrity in the translation. Phenomena such as synonymy, antonymy and homonymy in the language put the dilemma of "form or meaning" before the translator. In most cases, it is necessary to give up either the form to preserve the meaning, or the meaning to preserve the form.

The difference in the sound layers of the Uzbek and English languages, as a rule, strictly limits the possibility of creating alliteration in the translated text. Since the Uzbek language belongs to the family of agglutinative languages, the personal-number suffixes of the verb cannot come separately. In the process of poetic translation from classic Uzbek literature to English or other Western languages, it is impossible to transfer the meaning of Arabic letters through letters of another language. This is because the phenomenon of cross-linguistic asymmetry makes it impossible to translate such morphemes into English.

CONCLUSION

1. Studying the theoretical foundations of direct translation from English to mother tongue, analyzing directly translated works in the linguo-cognitive and linguo-cultural aspects will serve to improve the quality of future translations. The 20th-21st centuries are a new era in Uzbek translation studies, and it is a good thing that some of the world's rare works were translated into Uzbek, but most of them were from Russian, that is, indirect translations. Indirect translation can lead to departure from the original text.

2. In the translation of a literary text, the macrostructure, categorical structure and field definition of the concept of the original context helps to maintain the same system in the translated text and to express the text close to the original, because the concept may contain keywords that reflect the national-cultural color. The correct definition of the word and its equivalent in the translation text is the guarantee of creating a translation close to the original text. Intertextuality in the literary text helps to show the author's purpose in practice, and the receiver to interpret the text correctly. Translation is a cultural

phenomenon. The translation process also "crosses" cultural boundaries. The success of the translation activity is related to the acceptance of the objective existence of the linguistic and conceptual landscape of the world.

3. Equivalence and adequacy can be pointed out as important conditions of translation. Equivalent translation evaluates the overall result of the bilingual communicative process from a conceptual point of view, while adequate translation focuses on adaptation to the new communicative situation that occurs in the culture of receiving the translated text. A translator can achieve adequacy through his artistry: adequacy depends on the translator's judgment.

4. The main requirement for artistic translation is to be able to show the reader all the semantic originality and artistry of the translated work, to move it to another place, to another era, to bring the translation as close as possible to the vocabulary, style, and artistic images of the original. The cognitive function of language is that it is a means of understanding the world, acquiring knowledge and socio-historical experience.

5. In indirect translation, the linguocognitive features of the intermediate language are transferred to the translated text. Indirect translation crosses the passage of not one but two cultures, there is an influence of two cultures, various linguocultural and linguocognitive features are transferred to the translated text. In direct translation, if two linguistic and cultural concepts are compared between the original and the translated text, their number increases in indirect translation. As a result, the translated text reflects not only the culture and cognitive features of the original language, but also the linguocognitive and linguocultural features of the intermediate language.

6. The true meaning and function of a polysemous lexical or phraseological unit used in the text is clarified only with the help of the situation and context in which it is used. The problem of artistic translation and context is one of the important areas of translation studies, and this problem has not yet been thoroughly covered. Summarizing the evidence of translation practice based on the context leads to certain objective theoretical conclusions and has an unquestionable positive effect on the development of translation.

7. It can be observed through the translation of John Dryden's tragedy "Avrangzeb" that there are several problems facing the translator in order to ensure formal semantic and poetic closeness between the original and the text recreated in the translated language, and to create a unity of form and meaning that ensures artistic integrity in the translation. The difference in the sound layers of the Uzbek and English languages strictly limits the possibility of creating alliteration in the translated text. Since the Uzbek language belongs to the family of agglutinative languages, the personal-number suffixes of the verb cannot come separately. In the process of poetic translation from classic Uzbek literature to English or other Western languages, it is impossible to transfer the meaning of Arabic letters through letters of another language.

8. In the process of translation, only the translator who encounters obstacles at the level of the dictionary, such as units, words or phraseological combinations that are characteristic of the original language, is required to explain them. These

comments serve to understand the essence of archaic concepts, reality, historical names and events in Uzbek classical literature.

9. Lack of sufficient knowledge of the linguistic and extralinguistic information reflected in the poem as the main factors that weaken the quality of the translation; not knowing the poetry traditions of the period in which the poet lived; not paying attention to the meaning of the text of the verse in the process of tag translation; lack of attention to the dictionary meaning of images, lack of linguistic richness in translating idioms; not fully aware of the weight of poetry in both languages; ignorance of poetic arts, artistic image tools and artistic methods; poor knowledge of the receptor literary language; not understanding the author's artistic language and style of expression; it is necessary to pay attention to such things as not understanding the level of informativeness of the original text.

10. Transmitting rhythm and musical tone as the main principles of ensuring harmony in translating a poetic work from English to Uzbek; restore the original form features as much as possible; use alternatives suitable for the author's artistic style and style of expression; to be aware of the artistic arts and to know the essence of the meaning assigned to them in the translated text; interpreting or applying the principle of paraphrase in the translation of artistic works; understanding and translating the denotative and connotative meanings of the original text; in order to prevent the verse from becoming longer or heavier than the original, omitting from the translation words that do not serve to change the basic meaning of the verse; it is necessary to demonstrate cooperation with a classic literature expert during the translation process.

11. Harmonious translation implies the re-creation in the translated text of the construction of verses, stanzas and stanzas, the general rhythm of the work, formal decorations, semantic features and poetic coloring. It does not require literal translation of words and sentences. Poetic translation is carried out by ideological, linguistic and formal restoration of the original text in another language, its artistic influence and national identity should be preserved. A translation can be considered adequate only if it can give pleasure to the reader like the original text.

**НАУЧНЫЙ СОВЕТ PhD.03/29.12.2022.Fil.156.01 ПО ПРИСУЖДЕНИЮ
УЧЕНОЙ СТЕПЕНИ ПРИ АНДИЖАНСКОМ
ГОСУДАРСТВЕННОМ ИНСТИТУТЕ ИНОСТРАННЫХ ЯЗЫКОВ
ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
УНИВЕРСИТЕТ ИМЕНИ НИЗАМИ**

ЮСУПОВ ОЙБЕК НЕМАТЖАНОВИЧ

**ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ ПЕРЕВОДОВ
ХУДОЖЕСТВЕННЫХ ТЕКСТОВ НА АНГЛИЙСКИЙ И УЗБЕКСКИЙ
ЯЗЫКИ**

**10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и
переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Андижан-2023

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии за B2020.2.PhD/Fil1235.

Диссертация выполнена в Ташкентский государственный педагогический университет имени Низами.

Автореферат диссертации на трёх языках (узбекском, русском и английском (резюме)) размещен на Информационно-образовательном портале «Ziyonet» (www.ziyonet.uz)

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Ведущая организация:	Ферганский государственный университет

Защита диссертации состоится «___» _____ 2023 года в ___ часов на заседании Научного совета PhD.03/29.12.2022.fil.156.01 при Андижанском государственном институте иностранных языков (Адрес: 170100, г. Андижан, ул. Бобур Шох, дом 5. Тел.: (374) (74) 223-42-76, faks: (74) 223-42-76 e-mail: agsu_info@edu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Андижанского государственного института (зарегистрирована за №___). Адрес: 170100, г. Андижан, ул. Бобур Шох, дом 5. Тел.: (374) 223-42-76; факс: 8 (374) 223-42-76; e-mail: agsu_info@edu.uz.

Автореферат диссертации разослан «___» _____ 2023 года
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ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))

Цель исследования - выявить лингвокогнитивные особенности художественного текста, непосредственно переведенного с английского на узбекский язык.

Объектом исследования являются художественные тексты, непосредственно переведенные с английского на узбекский язык, в частности, трагедия Джона Драйдена «Аврангзеб», написанная на английском языке, и ее узбекский перевод Дилафруз Очиловой, а также другие тексты, непосредственно переведенные с английского языка на узбекский язык.

Научная новизна исследования:

доказано, что относительность и объективность эквивалентности переводимого текста связана с культурно-когнитивными особенностями каждого языка, что они отражаются в систематических межъязыковых различиях, асимметрии культурной действительности, стилистических факторах;

доказано, что эквивалентность и адекватность являются важными условиями перевода, эквивалентный перевод оценивает общий результат двуязычного коммуникативного процесса с концептуальной точки зрения, а адекватный перевод выявляет различные его характеристики, такие как необходимость приспособления к новой коммуникативной ситуации, которая происходит в культуре приема переведенного текста;

доказано, что причинно-следственная связь между понятийным аппаратом и языком прямого перевода представляет собой постепенное развитие практики прямого перевода с английского на узбекский язык;

доказано, что влияние языка-посредника при косвенном переводе велико, а успех межкультурной коммуникации зависит от культурного фактора, который уникален для каждой культуры, но имеет универсальную психологическую основу.

Внедрение результатов исследования. На основе научных результатов и практических рекомендаций, полученных в результате анализа лингвокогнитивных и структурно-смысловых, функциональных аспектов перевода художественного текста:

научные выводы про относительность и объективность эквивалентности переводимого текста связана с культурно-когнитивными особенностями каждого языка, которые находят свое отражение в систематических межъязыковых различиях, асимметрии культурной реальности, стилистических факторах и используются при подготовке учебников под названием «Английский язык в дошкольном образовании» и «История литературы страны, изучаемого языка» (справка № 02-07-4694 от 24 декабря 2022 года Ташкентского государственного педагогического университета им. Низами). В результате в учебнике излагаются научно-теоретические идеи, связанные с теорией и практикой перевода, анализируются художественные тексты;

научные выводы относительно того, что эквивалентность и адекватность являются важными условиями перевода, эквивалентный перевод оценивается с концептуальной точки зрения общего результата двуязычного коммуникативного процесса, из выводов о необходимости адекватного перевода для адаптации к новой коммуникативной ситуации, возникающей в культуре использованы в реализации проекта А-1-97 «Теоретические и практические основы использования учебно-методических модулей для изучения английского и немецкого языков и их совершенствования», выполненного в Ташкентском государственном педагогическом университете им. Низами. (справка Министерства высшего и среднего специального образования Республики Узбекистан №89-03-279 от 19 января 2021 года). В результате она сыграла уникальную роль в выяснении научно-теоретических аспектов проблем перевода, таких как метод, метод, принцип, эквивалентность, адекватность, концептуальный анализ, лингвистическая модель перевода художественных текстов, непосредственно переведенных с английского на узбекский язык.

выводы о том, что язык-посредник имеет большое влияние при косвенном переводе, и что успех межкультурной коммуникации зависит от культурного фактора, который уникален для каждой культуры, но имеет универсальную психологическую основу использованы в подготовке радиопередач «Образование и развитие», «Литературный процесс», «Всемирная литература» подготовлены редакцией «Культурно-просветительского и художественного вещания» телерадиокомпании “Узбекистан” (справка № 04-36-229 от 13 февраля 2023 года государственного учреждения «Узбекистон телерадиоканали» Национальной телерадиокомпании Узбекистана). В результате сценарий радиопередач совершенствуется в содержательном плане.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Объем диссертации составляет 130 страниц без учета использованной литературы.

E'LON QILINGAN ISHLAR RO'YXATI
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II bo'lim (part II; II часть)

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