

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSC.03/30.12.2019.FIL.19.01 RAQAMLI ILMIY KENGASH
ASOSIDAGI BIR MARTALIK ILMIY KENGASH**

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ADABIYOTI UNIVERSITETI**

XOLMUMINOV ILXOM ABDIXALILOVICH

**“ALPOMISH” DOSTONINI INGLIZ TILIGA TARJIMA QILISH
MUAMMOLARI**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va
tarjimashunoslik**

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

Тошкент – 2023

**Filologiya fanlari bo‘yicha falsafa doktori (PhD)
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**Contents of dissertation abstract of doctor of philosophy (PhD)
on Philological Sciences**

**Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам**

Xolmuminov Ixom Abdixalilovich

“Alpomish” dostonini ingliz tiliga tarjima qilish muammolari 3

Kholmuminov Ikhom Abdikhalilovich

Translation problems of the epic poem “Alpomish” into English 25

Холмуминов Илхом Абдихалилович

Проблемы при переводе эпоса “Алпамыш” на английский язык 47

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ 52

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Sh.S.Sirojiddinov
Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash raisi, filol.f.d., professor

Q.U.Pardayev
Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash ilmiy kotibi, filol.f.d., dotsent

N.Z.Normurodova
Ilmiy darajalar beruvchi ilmiy kengash asosidagi bir martalik ilmiy kengash qoshidagi ilmiy seminar raisi, filol.f.d., dotsent

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tarjimashunosligida xalqlarning milliy turmush tarzi, e'tiqodiy qarashlari, urf-odat va an'alariga tutash mental xususiyatlari, ularning o'z til qonuniyatlari aks etgan folklor namunalarini aslyatdan o'girishning o'z prinsip va metodlari bor. Buni dalillash esa folklor asarlarining badiiy tarjimasi muammolarini aniqlash va yechish, ilmiy-nazariy asoslarini belgilab olish uchun zarurdir. Har qanday millat adabiyotining eng sara namunalarini tarjima tilida qayta yaratishni ilmiy asosda o'rganish, aslyat mazmunini saqlagan holda retseptorga taqdim etish masalasi jahon tarjimashunosligi oldida turgan ustuvor vazifalardan biridir.

Dunyo folklorshunosligida xalq og'zaki ijodi namunalarining umumjahon sivilizatsiyasidagi o'rniga qiziqish, turli tillarda amalga oshirilgan tarjimalarni chog'ishtirma tilshunoslik va qiyosiy-tipologiya sohalaridagi ilmiy tadqiqotlar misolida yaqqol ko'zga tashlanadi. Bunda har bir xalqning folklor asarlari tilida ko'p uchraydigan stilistik vosita va iboralarning tarjimada muqobilini topish muammoli jarayon sifatida e'tiborni tortadi. Har bir millatning madaniyati, urf-odatlari, turmush tarzi kabi o'ziga xos jihatlari badiiy adabiyotda keng ko'lamda namoyon bo'ladi. Shu ma'noda, jahon adabiyoti durdonalarini o'rganish nainki badiiy asar sir-sinoatlariga oshno qiladi, balki shu xalq madaniyati, qadriyatlaridan ham xabardor etadi.

Mamlakatimizda kechayotgan islohotlarning hozirgi yangi bosqichida "Har birimiz davlat tiliga bo'lgan e'tiborni mustaqillikka bo'lgan e'tibor deb, davlat tiliga ehtirom va sadoqatni ona Vatanga ehtirom va sadoqat deb bilishimiz, shunday qarashni hayotimiz qoidasiga aylantirishimiz lozim"¹, deb ta'kidlaydi Prezidentimiz. Shu asosda o'zbek folklori namunalaridagi milliy-madaniy, leksik-semantik va stilistik xususiyatlarni xorijiy tillarga qilinadigan tarjimalarda saqlash usullarini lingvomadaniy, pragmatik hamda sintaktik-semantik yo'nalishlarda o'rganish chog'ishtirma tilshunoslik, qiyosiy adabiyotshunoslik va tarjimashunoslikning ilmiy-amaliy asoslarini mustahkamlashga imkon yaratadi. Oxirgi yillarda tarjimashunoslik muammolariga bag'ishlangan bir qancha tadqiqotlar dunyo yuzini ko'rgan bo'lsa-da, tarjima amaliyotining, xususan, dostonlarni o'zbek tilidan ingliz tiliga qilingan tarjimasining tub qatlamlariga chuqur kirilmadi. Mavjud folklor asarlar tarjimasining saviyasi bu sohadagi tadqiqot ishlarini jonlantirishni kun tartibiga qo'ymoqda. Bu o'z-o'zidan xalq og'zaki ijodi namunalarini qardosh bo'lmagan tillarga qilingan tarjima matnlarini o'rganish zarurat ekanligini bildiradi. Shu nuqtayi nazardan "Alpomish" dostonida qo'llangan leksik birliklar, stilistik vositalar hamda iboralarni tarjima qilishning leksik-semantik, sintaktik-semantik va stilistik unsurlarini aniqlash, ularni ingliz tilida qayta yaratish, milliy-madaniy kolorit, qofiya va ohang kabi xususiyatlarini tarjimada saqlab qolish imkoniyatlarini tadqiq etish dolzarblik kasb etadi.

O'zbekiston Respublikasi Prezidentining 2017-yil 13-sentabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi

¹ Миллий ўзлигимиз ва мустақил давлатчилигимиз тимсоли. Президент Шавкат Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи / Халқ сўзи. № 218 (7448). – Тошкент, 2019, 22 октябрь.

va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida", 2018-yil 1-noyabrdagi PQ-3990-son "Xalqaro baxshichilik san'ati festivalini o'tkazish to'g'risida"gi qarorlari, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-avgustdagi "Ta'lim muassasalarida chet tillarni o'qitishning sifatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi qarori hamda boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda mazkur dissertatsiya muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga bog'liqligi. Tadqiqot O'zbekiston Respublikasi fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirish, innovatsion g'oyalar tizimini shakllantirish va ularni amalga oshirish yo'llari" ustuvor yo'nalishiga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon folklorshunosligida turli xalq og'zaki ijodi namunalarining milliy, lingvomadaniy va lingvokognitiv xususiyatlarini ochib berish hamisha tilshunos olimlarni qiziqtirib kelgan. Umuman aytganda, folklor asarlar o'zi mansub xalqning madaniyatidan darak beruvchi estetik hodisa sifatida lingvomadaniy jihatdan o'rganishni taqozo etadi. Bu, avvalo, til, madaniyat va shaxsning o'zaro munosabatlarini o'rganishda, tilshunoslik fanida tilning milliy-madaniy o'ziga xosligini anglashda, tarjimashunoslikning mazkur sohalari bilan bog'liq muammolarni hal etishda ekvivalent tarjima mezonlari asosida har bir tarjima asarni tadqiq qilish muhim ahamiyat kasb etadi.

Shu kungacha o'zbek tarjimashunosligida G'.Salomov, N.Komilov, G.G'afurova, K.Jo'rayev, I.G'afurov, I.Mirzayev, Q.Musayev, T.Jo'rayev, M.Xolbekov, O.Mo'minov, M.Umarxo'jayev, G'.Hoshimov, M.Baqoyeva, Sh.Sirojiddinov, G.Odilova, N.Qambarov, E.Ochilov, G'.Rahimov, D.Jumanova, R.Shirinova, M.Javbo'riyev, Sh.Isakova, N.Panjiyeva, N.O'rmonova, A.Ko'chiboyev² va boshqa olimlarning tarjima nazariyasi va amaliyoti, u bilan

² Саломов Ф. Мақол ва идиомалар таржимаси. – Т.: ЎЗР ФА нашриёти, 1961. – 159 б.; Саломов Ф. Тил ва таржима. – Т.: Фан, 1966. – 385 б.; Саломов Ф. Таржима назариясига кириш. – Т.: Ўқитувчи, 1982. – 236 б.; Саломов Ф. Таржима ташвишлари. – Т., 1983. – 195 б.; Саломов Ф., Комилов Н. Дўстлик кўприклари: (Поэзия ва таржима). – Т.: Адабиёт ва санъат нашриёти, 1979. – 224 б.; Гафурова Г. Развитие перевода в Узбекистане. – Т.: Фан, 1973. – 159 с.; Гафуров И. Таржимонлик мутахассислигига кириш. – Т., 2008. – 118 б.; G'afurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi: Oliy o'quv yurtlari uchun o'quv qo'llanma. – Т.: "Tafakkur bo'stoni", 2012. – 321 б.; Мирзаев И.К. Проблемы передачи слов обозначающих реалии французской жизни на узбекский язык: Автореф. дисс. ... канд. филол. наук. – Л., 1975. – 22 с.; Мусаев К. Таржима назарияси асослари. – Т.: Фан, 2005. – 352 б.; Жўраев К. Таржима санъати. – Т.: Фан, 1982. – 60 б.; Жўраев К., Жўраев Э. ва бошқалар. Таржима назарияси ва амалиёти. – Андижон, 2008. – 116 б.; Холбеков М. Таржимашунослик ва таржима танқиди. – Т.: Наврўз, 2015. – 120 б.; Умархўжаев М. Таржима ва таржимашуносликнинг долзарб масалалари // Илмий-амалий конференция материаллари. – Андижон, 2008. – 200 б.; Хошимов Ф. К теории метаязыка транслятология / Республика илмий-амалий анжуман материаллари. – Андижон, 2015. – 160 б.; Бақоева М. Инглиз ва Америка адабиётидан ўзбек тилига шеъринг таржима ва қиёсий шеършунослик муаммолари. – Т.: Фан, 2015. – 288 б.; Сирождидинов Ш., Одилова Г. Бадий таржима асослари. – Т.: Мумтоз сўз, 2011. – 164 б.; Одилова Г. Инглиз ва ўзбек мумтоз шеъринг таржималарида адекватлик муаммолари: Филол. фан. номз.... дисс. – Т., 2011 – 26 б.; Очилов Э. Таржима назарияси ва амалиёти. – Т., 2012. – 200 б.; Раҳимов Ф. Таржима назарияси ва амалиёти. – Т.: Ўзбекистон Миллий энциклопедияси, 2016. – 176 б.; Жуманова Д. Сўзнинг тил алоқа жараёнидаги фонологик модели: Филол. фан. док. дисс. автореф. – Т., 2016. – 87 б.; Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши. Филол. фан. док. дисс. автореф. – Т., 2017. – 56 б.; Жавбўриев М. Бадий таржимада миллий характер ва тарихий давр колоритини қайта яратиш (О.Ёқубовнинг

bog‘liq muammolar va ularning yechimi, tarjima tanqidi sohasida erishgan yutuqlari bu sohadagi keyingi tadqiqotlar uchun dasturulamal bo‘lganligini e‘tirof etish o‘rinli. R.Fayzullayeva, Sh.Ro‘ziyev, Y.Nurmurodov, B.Shamsiyeva, B.Ro‘zimboyev, Z.Jumaniyozov, H.Yusupova, M.Jo‘rayeva, U.Yo‘ldoshev, R.Qosimova³ kabi olimlarning tadqiqotlari bevosita folklor asarlar tarjimasi muammolariga bag‘ishlanganligi kuzatiladi. Ayni paytda o‘zbek tarjimashunosligida erishilgan yutuqlar o‘zbek folklori tarjimashunosligining shakllanishi va nazariy jihatdan taraqqiy etishi uchun ilmiy metodologik asos bo‘lib xizmat qiladi.

Jahon tarjimashunosligida N.V.Kidaysh-Pokrovskaya, V.M.Gatsak, Sh.A.Alekperova, A.S.Mirbadaleva, N.M.Tereshenko, S.Dollerup, L.A.Pisareva, Z.S.Kazagacheva, O.N.Zimneva, N.M.Axpasheva⁴ kabi bir qator tadqiqotchi olimlarning folklor matnlari tarjimasiga oid tadqiqotlarini e‘tirof etish maqsadga muvofiq.

Tahlil qilib chiqilgan boshqa folklor asarlardan farqli o‘laroq, bizning tadqiqot ishimizda o‘xshatish, metafora, sinekdoxa, mublag‘a kabi stilistik vositalar va iboralarning asliyat matnida qo‘llanish xususiyatlari va ularning tarjimada berish usullari, ushbu lisoniy birliklarni tarjima qilish strategiyalari hamda asliyat va tarjima matnlarini qiyoslash asosida tarjima qilishning kompleks texnologiyasi va metodologiyasidan foyalanish tizimlashtirib yoritiladi.

“Улуғбек хазинаси” тарихий романининг немисча таржимаси мисолида): Филол. фан. номз. ...дисс. – Т., 1991. – 202 б.; Исақова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс эттирилиши. Филол. фан. номз. ...дисс. – Т., 2004. – 132 б.; Панжиева Н. Когнитивный аспект оценочных номинаций лица в английском и узбекском языках: Дисс ... канд. фил. наук. – Т., 2004. – 150 с.; Ўрмонова Н. Таржимада тарихий-архаик лексикани акс эттириш принциплари ва таржима аниқлиги. Филол. фан. номз. ... дисс. автореф. – Т., 2008. – 26 б.; Кўчибоев А. Бадий матн таржимасининг прагматик аспекти. Ўқув-услугий қўлланма. – Самарқанд, 2015. – 123 б.

³ Файзуллаева Р. К проблеме передачи национального колорита в художественном переводе: дисс. канд. филол. наук. – Т., 1972. – 225 с.; Рузиев Ш. К вопросу узбекско-немецких литературных связей: Автореф. ... дисс. канд. филол. наук. – Т., 1974. – 30 с.; Нурмуродов Й. История изучения и проблемы научно-литературного перевода узбекского фольклора на немецкий язык: Дисс. канд. филол. наук. – Т., 1983. – 192 с.; Шамсиева Б. Вопросы узбекского фольклора в зарубежном литературоведении: Фил. фан. номз. дисс. – Т., 1994; Рўзимбоев Х. Хоразм достонларининг хорижда ўрганилиши тарихидан: Фил. фан. номз. дисс. – Т., 1996; Жуманиёзов З.О. “Равшан” достони немисча таржимасида миллийликни қайта яратиш: Филол. фан. номз. дисс. автореф. – Т., 2008. – 25 б.; Юсупова Х.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши. Филол. фан. номз. дисс. – Т., 2011. – 149 б.; Жўраева М. Француз ва ўзбек эртақларида модаллик категориясининг лингвокогнитив, миллий-маданий хуссиятлари: Филол. фан. док. дисс. автореф. – Т., 2017. – 87 б.; Йўлдошев У. Ҳажвий матнлар таржимасининг лингвостилистик ва лингвокультурологик хуссиятлари (инглиз тилига таржима қилинган ўзбек халқ латиғалари мисолида): Филол. фанлари бўйича фалсафа доктори (PhD) дисс. автореф. – Т., 2017. – 42 б.; Касимова Р. Ўзбек тўй ва мотам маросим фольклори матнларининг инглизча таржимасида этнографизмларнинг берилиши: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси. – Т., 2018. – 152 б.

⁴ Кидайш-Покровская Н.В. Перевод тюркоязычных памятников в Академической серии, Фольклор. Издание эпоса. – М.: Наука, 1977. – 332 с.; Гацак В. М. Проблема фольклорического перевода эпоса. // Петросян, А. А., ответственный редактор. Фольклор. Издание эпоса. – М.: Наука, 1977. – 192 с.; Алекперова Ш.А. Проблема передачи национального своеобразия азербайджанского эпоса “Кёроглу” на русском языке. Автореф. дисс. на соиск. уч. степ. канд. филол. наук. – Баку, 1982. – 165 с.; Мирбадалева А.С., Кидайш-Покровская Н.В. О принципах перевода и комментирования текста Манас. Киргизский героический эпос. Книга 1. – М.: Главная редакция восточной литературы, 1984. – 544 с.; Терещенко Н.М. Ненецкий эпос: Материалы и исследования по самодийским языкам. – Л.: Наука, 1990. – 335 с.; Dollerup S. Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales. – Amsterdam: John Benjamins, 1999. – 384 p.; Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. – М., 2002. – 101 с.; Казагачева З.С. Алтайские героические сказания “Очи-Бала”, “Кан-Алтын” (Аспекты текстологии и перевода). – Горно-Алтайск, 2002. – 352 с.; Зимнева О.Н. Лексика русских народных баллад: Автореф. дис. канд. филол. наук. – Курск, 2005. – 18 с.; Ахпашева Н.М. Переводческая традиция хакасских сказаний о богатырях: опыт прескриптивного анализа художественного перевода, – М.: 2009. – 197 с.

Tadqiqot mavzusining dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy tadqiqot ishlari rejasining "O'zbek adabiyotining ko'p tilli (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusi doirasida bajarildi.

Tadqiqotning maqsadi "Alpomish" dostonida qo'llanilgan stilistik vositalar va iboralarni tarjima birliklari sifatida aslyat va tarjima tillarida ekvivalentlik darajalarini sintaktik-semantik tahlil asosida aniqlash, doston tarjimasida tarjimon mahorati va yondashuvini ochib berishdan iborat.

Tadqiqotning vazifalari:

folklor asarlar matnining nazariy asoslari, dostonlar tarjimasining o'ziga xos xususiyatlari va yetakchi tamoyillarini o'rganish;

she'riy shakldagi dostonlar tarjimasini muammolari va muqobilligi masalalarini tadqiq etish;

aslyatda qo'llanilgan stilistik vositalarni ingliz tiliga tarjima qilishning mavjud muammolari tahlilini olib borish;

"Alpomish" dostoni va uning tarjimasida qo'llanilgan o'xshatish, mubolag'a va qiyoslashlarni sintaktik-semantik jihatdan tahlil qilish;

"Alpomish" dostonida qo'llanilgan iboralar tarjimasida tarjimon yondashuvini aniqlash;

"Alpomish" dostonining qofiya va ohangini tarjima tiliga o'tkazishda tarjimonning uslubi hamda ijodiy mahoratini baholash.

Tadqiqotning obyekti sifatida baxshi Fozil Yo'ldosh o'g'li tilidan yozib olingan "Alpomish" dostonining 1998-yilda Alisher Navoiy nomidagi Til va adabiyot instituti tomonidan tayyorlanib nashr etilgan nusxasi asosida tarjimon Qosimboy Mamurovning 2019-yilda ingliz tiliga qilingan tarjimasini tanlangan.

Tadqiqotning predmetini "Alpomish" dostonidagi lisoniy birliklarning leksik-semantik, stilistik hamda poetik xususiyatlarini tarjimon Q.Mamurov tomonidan ingliz tiliga qilingan tarjimasini bilan chog'ishtirma tadqiq etishdan iborat.

Tadqiqot usullari. Tadqiqot jarayonida qiyosiy-tipologik, tavsifiy-miqdoriy, komponent va sintaktik-semantik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

folklor asarlar tarjimasini bilan bog'liq muammolar va lingvistik transformatsiya jarayonlarini o'rganish asosida aslyat va tarjima matnida muqobillikka erishishda qo'l keladigan usullar, yetakchi tamoyillar hamda ekvivalentlik darajalarini aniqlash borasidagi tajribalar umumlashtirilib ochib berilgan;

aslyatda qo'llanilgan stilistik vositalar va iboralarni tarjima qilishning leksik-semantik, sintaktik-semantik unsurlari va formal-distributiv xususiyatlari aniqlangan hamda tarjima tilida berishning muqobillik darajalari isbotlangan;

"Alpomish" dostonining milliy-madaniy koloriti, qofiya va ohangini tarjima tiliga o'girishda tarjimon uslubi va individual mahorati ochib berilib, badiiy matndagi qofiya va ohangni tarjimada qayta yaratishda lingvosemantik va kommunikativ omillarning ustuvorligi dalillangan;

"Alpomish" dostoni aslyati va ingliz tilidagi tarjimasining qiyosiy tahlili orqali she'riy shakldagi dostonlar tarjimasida muqobillikka erishish uchun frazeologik

birliklarning stilistik xususiyatlarini analogiya, dominant leksika asosida aks ettirishga doir amaliy tavsiyalar ishlab chiqilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o‘zbek folklori namunalarini aslyatdan tarjima qilinishi bilan bog‘liq muammolarni qiyosiy aspektda o‘rganish va yechimlarini aniqlash orqali chiqarilgan ilmiy xulosalar tarjimashunoslik, qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik, shuningdek lingvomadaniyatshunoslik fanlarini yangi nazariy qarashlar bilan boyitishi va ularning rivoji uchun hissa qo‘shadigan ilmiy yondashuvlarning shakllanishiga xizmat qilishi asoslab berildi;

“Alpomish” dostonida qo‘llangan leksik birliklar, stilistik vositalar hamda iboralarni tarjima qilishning leksik-semantik, sintaktik-semantik unsurlari aniqlandi va tarjima tilida berishning ekvivalentlik darajalarini belgilash mezonlari ishlab chiqildiki, ulardan folklor asarlarni tarjima qilishda foydalanish mumkin;

tarjimaning ekvivalentlik darajalarini asoslashning sintaktik-semantik unsurlari, formal-distributiv xususiyatlari va leksik bazalarini aniqlash mezonlarini istiqboldagi tarjimalarda qo‘llash bo‘yicha tavsiyalar ishlab chiqildi.

Tadqiqot natijalarining ishonchligi. Tadqiqotda nazariy muammoning aniq qo‘yilganligi, tarjimashunoslik nuqtayi nazaridan keltirilgan muammolar yuzasidan ilmiy qarashlarning o‘rganilganligi, ma’lumotlar ilmiy manbalardan olinganligi, o‘zbek va ingliz tillarida tahlilga tortilgan manbalarning asosiligi, dissertatsiya ishi bo‘yicha ilmiy asoslangan nazariy xulosalar chiqarilgani, taklif, tavsiya va xulosalar asosida olingan natijalarning vakolatli tashkilotlar tomonidan tasdiqlangani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati she’riy folklor asarlarni tarjima qilish nazariyasini va metodologiyasini sezilarli darajada boyitishi, ilmiy xulosalar badiiy tarjima, xususan, yangidan yangi folklor asarlarni tarjima qilish uchun nazariy va metodologik asos bo‘lib xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati tarjima birliklarining sintaktik-semantik tahlili va lingvistik modellarini ishlab chiqilish, tarjimaning ekvivalentlik darajalarini aniqlash, tarjimashunos tadqiqotchilar, amaliyotchi tarjimonlar, tarjima nazariyasi va amaliyoti yo‘nalishida tahsil oluvchi talabalar uchun manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. “Alpomish” dostonini ingliz tiliga tarjima qilish muammolari tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

folklor asarlar matni qurilishining umumnazariy asoslari, ilk folklorshunoslarning o‘zbek folklori namunalarini jamlashda tutgan o‘rni xususidagi ilmiy-nazariy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 raqamli “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7 jild) chop etish” mavzusidagi fundamental loyihaning nazariy qismida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2023-yil 16-iyundagi 01/10-1213-son ma’lumotnomasi). Natijada folklor asarlarning paydo bo‘lishi va ularning turlari haqidagi ilmiy qarashlarning boyishiga asos bo‘lgan;

“Alpomish” dostonida inson qiyofasini tasvirlashda milliy madaniy xos soʻzlarning ahamiyati va ularni tarjimada ifodalanishi, dostonida qoʻllanilgan somatik soʻzlar ishtirok etgan iboralar tarjimasi muammolari va ularni bartaraf etishda tarjimon mahorati, tarjimada milliy timsollar tasviri muammolari, ularning asliyat bilan uygʻunligiga erishishda tarjimon mahorati, asliyatda doston qahramonlarining ichki kechinmalari, feʼl-atvori, xarakteri, milliylik va umuminsoniylik gʻoyalarining tarjimada aks etishi kabi ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetida 2020-2021-yillarda bajarilgan I-OT-2019-42 raqamli “Oʻzbek va ingliz tillarining elektron (inson qiyofasi, feʼl-atvori tabiat va milliy timsollar tasviri) poetik lugʻatini yaratish” mavzusidagi amaliy loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat oʻzbek tili va adabiyoti universitetining 2023-yil 31-maydagi 01/10-1061-son maʼlumotnomasi). Natijada yangi yaratilgan poetik lugʻat insonning qiyofasi, feʼl-atvori, badiiy qahramonning ichki dunyosini tasvirlashga doir ilmiy izohlar bilan boyishiga asos boʻlgan;

oʻzbek folklorshunosligining taraqqiyot bosqichlari, folklor matnlarining oʻrganilish tarixi, “Alpomish” dostoni tarjimasida adekvatlik va ekvivalentlik muammolari, folklor asarlar tarjimasiga oid umumiy nazariyalar, folklor asarlarda milliy xos soʻzlar tarjimasi, tarjimada ohangning qayta yaratilishi, “Alpomish” dostoni va uning tarjimasida qoʻllanilgan oʻxshatishlarning sintaktik-semantik tahlili, doston tarjimasining asosiy muammolari, dostonida qoʻllanilgan metafora, mublagʻa, sinekdoxa va qiyoslashlarning tarjima varianti bilan chogʻishtirma tadqiqi, “Alpomish” dostonida qoʻllanilgan frazeologik birliklar tarjimasida tarjimon mahorati, asliyat va tarjimada qofiya uygʻunligi, tarjima jarayonida tarjimonning ijodiy yondashuvi masalalariga oid ilmiy-badiiy materiallardan Oʻzbekiston milliy teleradiokompaniyasi “Oʻzbekiston teleradiokanali” DM “Madaniy-maʼrifiy va badiiy eshittirishlar” muharriyatining “Bedorlik”, “Adabiy jarayon” radioeshittirishlari ssenariysida foydalanilgan (Oʻzbekiston milliy teleradiokompaniyasi “Oʻzbekiston teleradiokanali” davlat muassasasining 2023-yil 3-maydagi OʻzR-23-29-son maʼlumotnomasi). Natijada mamlakatimiz yoshlarini oʻzbek folklorining jahon tillariga tarjimalari, undagi muammolar va ularni hal etish usullari, keyingi yillardagi tadqiqotlarda shu kabi nazariy masalalarni bartaraf etish boʻyicha amaliy qadamlar tashlanilayotganini targʻib etishga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 2 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanlarida muhokamadan oʻtkazilgan.

Tadqiqot natijalarining eʼlon qilinishi. Dissertatsiya mavzusi boʻyicha jami 14 ta ilmiy ish chop etilgan, shulardan, OAK eʼtirof etgan jurnallarda 6 ta, xorijiy jurnallarda 2 ta maqola nashr qilingan.

Dissertasiyaning tuzilishi va hajmi. Dissertatsiya kirish, toʻqqiz faslni oʻz ichiga oluvchi uch bob, xulosa va foydalanilgan adabiyotlar roʻyxatidan iborat. Dissertasiyaning umumiy hajmi 148 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi, zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti va metodlari belgilangan, dissertatsiyaning O‘zbekiston Respublikasi fan va texnologiyalarni rivojlantirishning ustuvor yo‘nalishlariga muvofiqligi aniqlangan, tadqiqotning ilmiy yangiligi, amaliy natijalari bayon etilgan, tadqiqot natijalarining ishonchliligi, ularning nazariy va amaliy ahamiyati dalillangan. Tadqiqot natijalarining amaliyotga joriy qilinishi, ishning aprotatsiyasi, natijalari, e‘lon qilingan ishlar va dissertatsiyaning tuzilishi, hajmi bo‘yicha ma‘lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Folklor asarlarning taraqqiyot bosqichlari va tarjima masalalari”** deb nomlangan. Uning *“Folklor matnlari taraqqiyot bosqichlari va dostonlar matni qurilishining nazariy asoslari”* deb nomlangan dastlabki faslida folklor namunalarning vujudga kelish tarixi, ilk folklor jamlovchilari, folklor janrlari xususiyatlari, doston turlari, syujeti, “Alpomish” dostonining shakllanish jarayonlari, folklorshunoslik sohasida olib borilgan tadqiqotlar kabi masalalar xususida fikr yuritiladi. Ilk folklor namunalari bizgacha yetib kelishida turkiy elatlar ichida kezib, xalq og‘zidan ularni to‘plab, o‘z asarlarida yozib qoldirgan allomalarning xizmatlari beqiyos. Ilk xalq og‘zaki ijodi namunalari yozib olinib, hozirgi davrgacha yetib kelish tarixiga nazar solar ekanmiz, 899-959-yillarda yashab ijod qilgan tarixchi Abu Bakr Muhammad ibn Ja‘far an-Narshaxiyning “Buxoro tarixi” asarida o‘tmish hodisalari haqida xalq rivoyatlari, afsonalari keltirib o‘tilganligini, XI asrda yashab ijod qilgan filolog olim Mahmud Qoshg‘ariyning “Devonu lug‘otit-turk” asari tarkibiga rivoyat, afsona, matal va maqol kabi folklor namunalari oid lisoniy materiallar kiritganligini ta‘kidlab o‘tish joiz. Qolaversa, Alisher Navoiy, Zahiriddin Muhammad Bobur, Xondamir, Shayx Sulaymon Buxoriy, Darvesh Ali Changiy singari mumtoz adabiyot vakillari va tarixchi olimlar o‘zbek xalq og‘zaki ijodi namunalari ilk bor yozma jamlovchilar ekanligi ham adabiy-tarixiy fakt. Gulxaniy tomonidan yozilgan “Zarbulmasal” asarida maqol va matallar, Shayx Buxoriyning “Lug‘ati chig‘atoyi va turkiy usmoniy” va Muqumiyning “Sayohatnoma” asarlarida folklor janriga oid xalq qo‘shiqalaridan namunalari keltirib o‘tilgan.

O‘tgan asrimizning 60-80-yillariga kelib folklorshunoslikda ko‘plab zabardast olimlar yetishib chiqqanlar. Jumladan, B.Sarimsoqov, T.Mirzayev, H.Abdullayev, M.Mirzayeva, M.Saidov, U.Jumanazarov, I.Yormatov kabi folklorshunos olimlar o‘zbek xalq og‘zaki ijodi namunalari ustida jiddiy tadqiqotlar olib borishgan va ko‘plab ilmiy xulosalarga kelganlar. Ulardan T.Mirzayev va M.Saidovlar⁵ aynan xalq dostonlarining badiiyligi borasida alohida tadqiqotlar olib borganlar.

Mustaqillik davriga kelib o‘zbek folklori keng ko‘lamda tadqiq etildi. Birgina doston janri namunalari tilshunoslik nuqtayi nazaridan atroflicha o‘rganildi. Jumladan, I.Xudoynazarov, Sh.Mahmadiyev, A.Rahimov, K.Boymuhamedova, G.Jumanazarova, N.Raimova, Y.Hojiyev, I.Umarov, M.Qurbonova,

⁵ Мирзаев Т. Алпомиш достонининг ўзбек вариантлари. Автореф. дисс....уч. степ. канд. филол. наук. – Тошкент. 1965; Саидов М. Ўзбек халқ достонларида бадий маҳорат масалалари. Автореф. Дисс.... уч. степ, д-ра филол. наук. – Тошкент. 1969.

N.Allamberganovalarning⁶ singari olimlarning ilmiy izlanishlarini ta'kidlab o'tish joiz.

Xalq og'zaki badiiy ijodining hajman eng yirik namunasi ham doston janri bo'lib, qahramonlarning o'zaro munosabatlari, kechinmalari, asar g'oyasi, mazmun-mohiyati va syujetiga ko'ra, o'z ichki bo'linishlariga ega. Doston janri haqida so'z yuritar ekanmiz, uning qissa, sarguzasht, maqto'v ma'nolarida ishlatilishini ko'rishimiz mumkin. Adabiy atama sifatida u xalq og'zaki ijodi va yozma adabiyotdagi yirik hajmli epik asarlarni anglatadi. Folklor janrlari ichida doston janri baxshilar tomonidan mahorat bilan kuyga solib aytilishi, tarkibiga boshqa janrlar xususiyatlarini o'zida jo qilganligi tufayli ular orasida eng murakkab janr sanaladi. Shu nuqtayi nazardan doston janri folklorshunoslar fikricha sinkretik janr hisoblanadi.

O'zbek xalq og'zaki ijodida "Alpomish" kabi 400 dan ortiq dostonlarning borligi, ularning 5 ta turlarga bo'linishi doston janrining o'zi nihoyatda boy madaniy merosga ega ekanligini ko'rsatib turibdi. Tadqiqotimiz obyektini sifatida olingan "Alpomish" dostoni va uning turli baxshilar tomonidan aytilgan variantlari bu dostonlar orasida badiiy jihatdan eng mukammaligi bilan alohida ajralib turadi.

"Alpomish" dostoni xalqimiz qalbidan chuqur o'rin egallashiga sabab uning vatanini sevuvchi, g'ururi baland, adolatsizlikka qarshi kurashuvchi qahramonlar haqida yaratilganligidir. Dostonda uchraydigan ko'pgina mifologik tasvirlar esa xalqimiz qadimiy turmush tarzi va an'alarining ideallashtirilgan ko'rinishi ekanligini ta'kidlab o'tish joiz. Bu unsurlar dostonning jahon folklorshunosligi merosida o'zining mustahkam o'rini egallashida muhim ahamiyat kasb etadi. Vaholangki, biz "Alpomish" dostonini o'zini emas, balki uning tarjimasini bilan bog'liq masalalarni tadqiq qilish ekanmiz, folklor tarjimasiga ham umumiy tarzda to'xtalish lozim.

Birinchi bobning ikkinchi fasli "*Folklor asarlar tarjimasining o'ziga xos xususiyatlari*" deb nomlanadi. Unda folklor namunalarini tarjima qilish tamoyillarini ishlab chiqqan olimlar haqida so'z boradi, shuningdek, xalq og'zaki ijodi namunalarini tarjima qilishda tarjimonlar yuzlashadigan jiddiy muammolar va ularni bartaraf etish yo'llari haqida fikr yuritilgan.

XX asr boshida tarjimonlar, asosan, lingvistik aniqlikka e'tibor qaratib, asliyat tilidagi frazeologizmlarni tarjima tili vositalari orqali yetkazishga erisha boshlaganlar.

⁶ Худойназаров И. Антропонимларнинг тил-луғат тизимидаги ва уларнинг семантик-услубий хусусиятлари: (Эргаш Жуманбулбул дostonлари асосида). Филол. фан. номзод...дисс. – Бухоро, 1998. – 134 б; Махмадиев Ш.С. Ўзбек халқ дostonлари тилида стилистик формулалар. Филол. фан. номзод...дисс. – Тошкент, 2007. – 181 б; Раҳимов А.С. Ўзбек халқ дostonлари лексикасининг қиёсий-тарихий таҳлили (Эргаш Жуманбулбул ўғли ижоди мисолида); Филол. фан. номзод...дисс. – Самарқанд, 2002. – 140 б. Боймуҳаммедова К.А. "Кунтуғмиш" дostonининг вариантлари ва бадиияти. Филол. фан. номзод...дисс. – Тошкент, 2007. – 137 б; Жуманазарова Г.У. Фозил Йўлдош ўғли дostonлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): Филол. фан. докт. ... дисс. – Тошкент, 2017. – 280 б; Раимова Н.А. Хоразм дostonларининг поэтик тизими (банд, вазн ва қофия мисолида): Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Тошкент, 2020. – 151 б; Ходжиев Ю.Н. "Алпомиш" дostonидаги шахс маънавий сифатларини ифода этувчи атов бирликларнинг семантик-структур, концептуал ва лексикографик хусусиятлари. Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Тошкент, 2020. – 121 б; Умаров И.А. Фозил Йўлдош ўғлининг "Малика айёр" дostonи лексикаси (тарихий-этимологик, функционал-семантик ва стилистик таҳлил): Филол. фан. бўйича фалс. докт. (PhD) ... автореф. – Фарғона, 2019. – 51 б; Курбонова М.О. Мустақиллик даври дostonлари лингвопоэтикаси. Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Фарғона, 2019. – 153 б; Алламберганова Н.Г. "Алпомиш" дostonининг Ўзбек ва қорақалпоқ версиялари қиёсий типологияси. Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Тошкент, 2019. – 155 б.

Folklor yodgorliklarini tarjima qilish tamoyillari L.A.Pisareva, A.S.Mirbadaleva, I.Y.Retsker, V.Stanevich, N.V.Kidaysh-Pokrovskaya⁷ kabi sovet tarjimon va tarjimashunos olimlari tomonidan ishlab chiqilgan. Mazkur olimlar o'z ilmiy tadqiqotlarida folklor asarlar tarjimasida adekvatlikka erishish muammolari va ularni yengib o'tish tamoyillarining nazariy jihatlarini tavsiflaganlar. A.S.Mirbadaleva o'zining doktorlik dissertatsiyasida qirg'iz epik dostoni "Manas" tarjimasiga bag'ishlangan bobida folklor asarni rus tiliga tarjima qilishning nazariy va amaliy jihatlariga to'xtalgan. U folklorshunoslik va tarjima masalalariga oid ilmiy konferensiyalarda folklor asarlarni tarjima qilishga qo'yiladigan birlamchi talablarni ko'rsatib o'tadi va xalq og'zaki ijodiyoti namunalarining stilistik xususiyatlarini tarjima tiliga o'girish uslublariga aniqliklar kiritadi.

Xalq og'zaki ijodiyotining xorijiy tillarga tarjima qilish muammolariga bag'ishlangan L.Pisarevaning⁸ monografiyasida xalq og'zaki ijodi yodgorliklarini tarjima qilish jarayoni muammolari, jumladan, she'riy shakl talablariga rioya etish, asar mazmunini imkon qadar to'liq yetkazish muammolariga e'tibor qaratadi. Z.S.Kazagacheva⁹ "Yevropa va Osiyo xalqlarining yodgorliklari" turkumida nashr etilgan Oltoy qahramonlik dostonlarini rus tiliga o'girishda muammo tug'diradigan epik asarlar ustida ishlash jarayoniga batafsil to'xtalib o'tib, asliyatning badiiy xususiyatlarini tarjimaga o'tkazish tamoyillarini yoritadi hamda asliyat badiiy xususiyatlarini yetkazish tamoyillariga tayanishni tavsiya qiladi.

Mutarjimlar xalq og'zaki ijodi namunalarini tarjima qilishda bir qancha jiddiy muammolarga duch keladilar. Bu kabi muammolarni shartli ravishda uch turga bo'lib tahlil qilishimiz mumkin:

- a) asliyat va tarjima tili o'rtasidagi farqli jihatlar muammosi;
- b) xalq og'zaki ijodi namunalarida stilistik vositalarning o'ziga xos xususiyatlari bilan bog'liq muammolar;
- d) she'riy matnni tarjima tilida qayta yaratish muammolari¹⁰.

Folklor asarlarining tarjimonlari tarjimaning qulay yechimini topishda eng muhim omil – bu mazmuni aniq yetkazishda ifoda shaklini maksimal darajada saqlab qolish muammosiga e'tiborni qaratgan. Folklor asarlar tarjimasida shaklni saqlab qolish ma'lum ma'noda adabiy matndan ko'ra muhimroq vazifadir. Bu yerdagi shakl – an'ana elementi bo'lib, boshqa tilga ko'chirishda bu elementni yo'qotish folklor an'anasi haqida to'liq tasavvurga ega bo'lmaslik demakdir. Shuni alohida ta'kidlash lozimki, tarjima matnida shakl va mazmun birligini ta'minlash muhim omil hisoblanadi.

⁷ Мирбадалева А.С. Текстология тюркоязычного эпоса: теоретические и методические аспекты двуязычного научного издания "Манаса" и других эпических памятников. Автореф. дисс. в форме научного доклада на соиск. уч. степ, д-ра филол. наук. – Москва: 1995; Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. – Москва: ЭКОН, 2002; Рецкер Я.И. Теория перевода и переводческая практика. – Москва: 1974; Станевич В. Некоторые вопросы перевода прозы. Мастерство перевода, сб. ст. – Москва: Советский писатель, 1959; Кидайш-Покровская Н.В. Перевод тюркоязычных памятников в Академической серии, Фольклор. Издание эпоса. – Москва: Наука, 1977.

⁸ Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. – М.: ЭКОН, 2002.

⁹ Казагачева З.С. Алтайские героические сказания "Очи-Бала", "Кан-Алтын" (Аспекты текстологии и перевода). – Горно-Алтайск, 2002.

¹⁰ Лиморенко Ю. Проблемы перевода фольклорных текстов: Дисс.,...конд филол. наук. – Н., 2007. – С. 38.

Bobning “*Dostonlar tarjimasida muqobilik masalalari*” deb nomlangan uchinchi faslida folklor asarlar tarjimasida asliyat va tarjima matnida to‘liq uyg‘unlikka erishish muammolari tadqiq qilinadi.

Tarjimashunoslik umumiy nazariyasining yaratilishi XX asr boshlariga to‘g‘ri keladi. Mutarjimlarning ijodiy faoliyati yuzasidan olib borilgan ilmiy izlanishlar natijasida tarjima sifatini belgilash bo‘yicha “adekvat tarjima” tushunchasi va mezonlari paydo bo‘lishiga zamin yaratildi. Keyingi yillarda tarjimashunoslik sohasida olib borilgan izlanishlar natijasida ekvivalent tarjimaga erishish muammolari yechimlariga qaratilgan yangi nazariyalar paydo bo‘la boshladi. Xorijiy tadqiqotchilardan S.Dollerup, J.Xeylbom, Z.Dotmurziyeva, Y.Sokolovskiy, V.Xayrullin, N.Suyargulov, N.Axshapevalar¹¹ badiiy matnning kommunikativ va pragmatik xususiyatlariga e‘tibor qaratib, poetik matnlar tarjimalarining kulturologik, kognitiv, lingvomadaniy, denotativ jihatlarini tadqiq eta boshladilar.

XX asr o‘rtalarida vujudga kelgan ekvivalent tarjima nazariyasida asliyat matni va tarjima matni o‘rtasidagi to‘liq uyg‘unlikka jiddiy e‘tibor berila boshlandi. Tarjimashunos olim Y.Nayda olib borgan tadqiqotlari davomida ekvivalentlik nazariyasi rivojlanishining ikkita asosiy yo‘nalishlarini ajratib ko‘rsatadi. Bular – formal va dinamik ekvivalentlik. Formal ekvivalentlik tamoyillari asosan ilmiy matnlarda qo‘llanilishi bilan xarakterlanadi. Uning fikricha, tarjima jarayonida formal ekvivalentlik matn grammatikasi, aniq va doimiy leksik muvofiqlik, kontekst mazmuni doirasidagi ma‘nolarning barqarorligini talab etadi. Dinamik ekvivalentlik esa asliyat matnining tarjima tilidagi eng yaqin tabiiy ekvivalentini topishdir. Dinamik ekvivalentlik asliyat va tarjima tilida so‘zlashuvchi xalqlar madaniyatiga, tarjima qilinayotgan asar kontekstiga, undan tashqari tarjima tili kitobxoniga mos kelishi kabi talablarga javob bera olishi kerak.

Rus tarjimashunosi V.Komissarov ekvivalentlik tushunchasiga shunday ta‘rif keltiradi: “Ekvivalentlik – asliyat va tarjima matnlari barcha darajalarining maksimal mosligidir”¹². Uning tadqiqotlarida ekvivalentlikka erishish tarjima pragmatikasiga, ya‘ni muloqot maqsadi, vaziyatning tavsifi, mushohada tarzi, gap tuzilishi, leksik-semantik muvofiqlikka qarab baholanadi.

Madaniy va tarixiy kontekstni tarjima tiliga o‘tkazish ekvivalentlarni to‘g‘ri tanlash tamoyillari va matnning til xususiyatlari, asliyat poetikasi va uslubining turli jihatlarini aks ettirish usullariga alohida talablar qo‘yadi. Milliy-madaniy komponentlarni o‘g‘irishda ekvivalent tarzda yetkazish asliyatning umumiy kommunikativ-pragmatik ta‘sirini hamda uning o‘ziga xosligini tarjima tilida qayta tiklash muhim va ustivor vazifadir.

¹¹ Dollerup S. *Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales.* – Amsterdam, 1999; Heilbron J. *Translation as a Cultural World System // Perspectives: Studies in Translatology.* – Vol. 8(1). 2000; Дотмурзиева З.С. Прагматика англоязычного художественного текста и проблемы прагматики его перевода. – Пятигорск, 2006; Соколовский Я.В. Соотношение оригинала и перевода художественного текста: изоморфно-когнитивный подход. – Иркутск, 2009; Хайруллин В.И. Перевод и фреймы: учебное пособие. – М.: Книжный дом “ЛИБРИКОМ”, 2010; Суяргулов Н.А. Особенности языка и стиля башкирского перевода Корана. – Уфа, 2004; Ахпашева Н.М. Переводческая традиция хакасских сказаний о богатырях: опыт прескриптивного анализа художественного перевода, – М., 2009.

¹² Комиссаров В.Н. Современное переводоведение: учебное пособие. – М.: ЭТС, 2002. – 424 с.

Dissertatsiyaning ikkinchi bobi “**Alpomish**” dostonidagi stilistik vositalar tarjimasini masalalari va ularning sintaktik-semantik tadqiqi” deb nomlanib, u uch fasldan iborat. “*Alpomish*” dostonidagi stilistik vositalarni tarjima qilish muammolari” nomli birinchi faslda dostonida eng ko‘p qo‘llanilgan *metafora*, *o‘xshatish*, *sinekdoxa*, *qiyoslash*, *mubolag‘a* kabi funksional stilistik vositalarning asliyat va tarjima matnida o‘zaro uyg‘unligi chog‘ishtirib o‘rganilgan.

“Alpomish” dostonida qo‘llanilgan badiiy tasvir vositalaridan biri – bu sinekdoxa hisoblanadi. Sinekdoxa yunoncha “synecdoche” so‘zidan olingan bo‘lib, “munosabatdoshlik”, “o‘zaro bog‘lanish” ma‘nolarini bildiradi. U metonimiyaning bir ko‘rinishi bo‘lib, butun (katta) narsaning nomini uning qismi (kichik) nomi bilan yoki aksincha atashdan iborat ko‘chim turi¹³. Sinekdoxaning asosan ikki xil ko‘rinishi mavjud: 1)Butun (katta) orqali qismni (kichik) yoki aksincha qism (kichik) orqali butunni (katta) tushunish; 2)Birlik orqali ko‘plikni tushunish. Sinekdoxaning birinchi turiga quyidagi parchani misol qilib olsak bo‘ladi:

Asliyat: “*Senday sarson bo‘p yurmasman,
O‘lmasam omon bermasman,
Olmay o‘zbakni qo‘ymasman,
Askarimni qaytarmasman*”¹⁴.

Bu parcha Qorajonning Qalmoq bahodirlarini Alpomish bilan jangga kirmaslik haqidagi ogohlantirishiga javoban Qalmoq alplari nutqidan olingan. “Askarimni qaytarmasman” misrasidagi “askarimni” so‘zi qo‘shinni tashkil etuvchi askar so‘zi orqali butun boshli qo‘shin nazarda tutilgan. Quyida sinekdoxa tarjima tiliga qay tarzda o‘g‘irilganini ko‘rib chiqamiz:

Tarjima: “*Like you I’ll not wander,
Till I die I’ll not give peace,
I’ll fight till I defeat Uzbeks,
I’ll not call back my troops*”¹⁵.

Asliyatdagi “askarimni” so‘zi tarjima tiliga “my troops” shaklida o‘g‘irilganini ko‘rishimiz mumkin. Sh.Butayevning “English-Uzbek Dictionary” lug‘atida “troop” so‘zi *qo‘shin*, *lashkar* deb tarjima qilinadi¹⁶. Ko‘rinib turibdiki, tarjimon asliyat matnidagi sinekdoxani ko‘chma ma‘noda emas, o‘z ma‘nosida tarjima qilgan.

“Alpomish” dostoni matnida mubolag‘a stilistik usuli ko‘p o‘rinlarda uchraydi. Unda mubolag‘a badiiy tasvir vositasi nihoyatda kuchaytirib, oshirib, bo‘rttirib rang-barang obrazlar bilan berilgan. Bu dostonning boshqa dostonlardan farqi ham shundaki, unda ko‘proq mubolag‘a san‘ati qo‘llanilgan. Bu dostonidagi voqealar ko‘lami mifik hodisalar bilan ham bog‘liq. Alpomishning qalmoq alplaridan ustunligini ifodalash uchun ko‘p hollarda mubolag‘a san‘atiga murojaat etiladi. Dostonida keltirilgan mubolag‘a stilistik usulini tarjima tiliga o‘g‘irilishida tarjimon qay darajada uddalay olganligini quyidagi misollarda ko‘rib chiqamiz:

¹³ Ўзбек тилининг изоҳли луғати. 3-жилд. – Тошкент: Ўзбекистон нашриёти, 2020. – Б. 511.

¹⁴ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 180.

¹⁵ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 67.

¹⁶ Butaev Sh. English-Uzbek Dictionary. – Tashkent: “O‘zbekiston” nashriyoti, 2016. – B. 631.

Asliyat: *“To‘rangning otini dushman minibdi,
Yig‘lay bergin, qiyomat kun bo‘libdi.
Bek Alpomish o‘z yurtida to‘rami,
O‘lmasa otini dushman minami?!”*¹⁷

Bu to‘rtlikda poygada Alpomishning Boychiborini qalmoqlar bahodiri Qorajon minib kelayotganini ko‘rgan Barchinning kanizlaridan biri holatni bo‘rttirib “Yig‘lay bergin, qiyomat kun bo‘libdi” misrasida mubolag‘a qo‘llaganligini ko‘rishimiz mumkin. Kanizning “Alpomishni dushmanlar halok qilgan bo‘lmasa nega Boychiborni dushman chavondozi minib keladi” degan fikrini “qiyomat kuniga” qiyoslanishi orqali mubolag‘a yuzaga keltirilgan. Bu misralarni tarjimon Q.Mamurov quyidagicha tarjima qiladi:

Tarjima: *“An enemy knight captured and mounted his steed,
Weep, my dear, the fateful day is here.
Or, was Alpomish no Biy – it’s not clear!
Or, did he hand over his steed to the foe?”*¹⁸

Umumiy planda olib qaraganda tarjimon asliyat mohiyatini tarjima tiliga o‘tkaza olgan, deya olamiz. Biroq, ingliz tilidagi “fateful day” birikmasining o‘zbek tiliga so‘zma-so‘z tarjimasi “halokatli kun” ma‘nosini beradi. “Qiyomat kuni” birikmasining ingliz tilida yana ham yaqinroq bo‘lgan “doomsday” shaklida tarjimasi borligini ham aytib o‘tish joiz.

Bobning ikkinchi fasli “Asliyat va tarjimada o‘xshatishlarning sintaktik-semantik tahlili” deb nomlanadi. Ushbu faslda “Alpomish” dostonida qo‘llanilgan o‘xshatish badiiy tasvir vositasi tarkibida aniqlangan agentivlik, identifikatsiya, negativlik, kvalitativlik kabi unsurlar sintaktik-semanik tahlil qilingan hamda asliyat tilidagi bu sintaksemlarning tarjima tilida aks etishi qiyosiy o‘rganilgan.

“Alpomish” dostonining ingliz tiliga qilingan tarjimasidan farqli o‘laroq, asliyatda o‘xshatish badiiy tasvir vositasi bir necha variantlarda ifodalangan. Yana ham aniqroq aytadigan bo‘lsak, asliyat matnida *-day (sherday), -dayin (Rustamdayin), -dek (daryodek), kabi (Yusuf kabi), misli (misli aydahor)* kabi 5 xil variantda (Ot/Olmosh + *-day*, Ot/Olmosh + *-dayin*, Ot/Olmosh + *-dek*, misli + Ot/Olmosh, Ot/Olmosh + *kabi*) gapda faollashib qo‘llanilganini ko‘rishimiz mumkin. Tarjima matnida esa mutarjim bu o‘xshatishlarni yagona variantda qo‘llagan (like + N/Pr).

“Alpomish” dostoni asliyat matnida “Ot + day”, tarjima matnida esa “like + N” bilan ifodalangan o‘xshatish badiiy tasvir vositasining identifikatsiyalovchi sintaktik-semantik xususiyatlari mavjud ekanligi aniqlandi:

Asliyat:

*“Tog‘ Asqarin chalib tuman,
Egam berdi bunga omon.
Necha dushman bo‘lib hayron,
Yodgor sherday bo‘lib shul zamon”*¹⁹.

Tarjima:

*“The cloud covered the mount,
My god kept him safe and sound.
Many foes were shocked by his win,
Yogor was like a lion at that time”*²⁰.

¹⁷ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 115.

¹⁸ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 31.

Keltirilgan misolimizning 4-misrasidagi “Yodgor sherday bo‘lib shul zamon” gapida “sherday bo‘lib” birikmasi o‘xshatish badiiy tasvir vositasini ifodalash bilan birgalikda uning tarkibida identifikatsiyalovchi sintaktik-semantik unsur ham mavjud ekanligini ko‘rsatadi. Chunki, asliyat matnidagi gapning kesimi o‘rnida “sherday” o‘xshatmasi kesimning yordamchi elementi “bo‘lib” bilan birikib kelgan. Ya’ni, bu yerda Yodgorning shersifatli ekanligi tasvirlanmoqda. Mazkur identifikatsiyalovchi sintaksema ikki tomonlama predikativ bog‘lanish asosida Yodgorga “sher” nisbatini bermoqda. Aynan mana shunday ma’nodan kelib chiqib tarjimon tarjima jarayonida to‘g‘ri yo‘l tutganligi, ya’ni tarjimada o‘xshatishning identifikatsiyalovchi sintaktik-semantikasi “to be” fe‘lining o‘tgan zamon shakli “was” bilan birikib bir butun sintaktik-semantik birlik sifatida identifikatsiyalovchi sintaksemani ifodalay olganligi aniq ko‘rinib turibdi. Chunki, o‘xshatish identifikatsiyalovchi sintaksema predikativ bog‘lovchining lingvistik elementi bo‘lgan “was” orqali ega o‘rnida kelgan “Yodgor” sintaksemasi tarkibida identifikatsiyalanish sintaktik-semantikasi mavjudligi fikrimizga dalil bo‘la oladi.

Ushbu bobning “*Alpomish*” dostoni va uning tarjimasida mubolag‘a va qiyoslashlarning sintaktik-semantik tahlili” deb nomlangan faslida “Alpomish” dostoni va uning ingliz tiliga qilingan tarjimasida uchraydigan qiyoslash va mubolag‘a badiiy stilistik vositalarining sintaktik-semantik tahliliga bag‘ishlangan. Asliyat va tarjima matnini tadqiq etish jarayonida biz qiyoslash (comparative) sintaktik-semantik unsurini sifatning qiyosiy daraja shakli va “*than + N*”, va “*than + Pr*” shaklida kelgan holatlarni uchratdik. Mazkur shakllar bilan ifodalangan sintaktik-semantika o‘xshatish sintaktik-semantikasiga yaqin bo‘lsa-da, u qiyoslash sintaktik-semantikasini ifodalashi bilan farqlanadi.

Asliyat:

Tarjima:

“*Qarasang, bir damda kelib qoladi, Bilgin, qalmoq, yurtning vayron bo‘ladi, Aydahordan cho‘rtta yomon balodi,*”²¹ *If you wait he would come very soon, roared. Be aware Kalmyk land would be destroyed, He was a devil much worse than a dragon,*²²

Asliyatdan olingan parchaning “*Aydahordan cho‘rtta yomon balodi(r)*” misrasidagi “*yomon balodir*” birikmasi kvalitatif-komparativ sintaktik-semantikasini ifodalab kelgan. Chunki, uning semantikasida qiyoslash elementlari mavjud. “*Aydahordan*” leksemasi tarkibidagi “*-dan*” qiyoslash qo‘shimchasi bilan kelgan otdan keyin kelgan sifatni qiyosiy daraja shaklida kelishini talab qiladi. Uning kengaytirilgan sintaktik-semantikasi “*ajdarhodan ko‘ra yomonroq balodir*” shaklida ifoda etilsa-da, xalq dostonlari og‘zaki ijod namunalaridan bo‘lgani uchun uning to‘liq shakli qisqartirib qo‘llanilishi odatiy hisoblanadi. Bu lingvistik hodisani e’tibordan chetda qoldirmagan tarjimon ushbu misrani “*He was a devil much worse than a dragon*” tarzida ingliz tiliga tarjima qilgan. Chunki, ingliz tilining grammatik normalari shunday tarjimini talab qiladi. O‘zbek dostonchiligi shevalaridagi

¹⁹ Алпомиш: Ўзбек халқ қаҳрамонлик дostonи // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 368.

²⁰ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 132.

²¹ Алпомиш: Ўзбек халқ қаҳрамонлик дostonи // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 287.

²² Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 111.

“cho‘rtta yomon” birikmasining sintaktik-semantikasi tarjima matnida “much worse” birikmasi bilan ifodalanishi orqali muqobillikka erishilgan.

“Alpomish” dostonida ko‘p o‘rinlarda qo‘llangan mubolag‘a stilistik vositasi uchta kategorial (umumiy) sintaktik-semantikaga ega bo‘lgan sintaksemlar bilan ifodalanishi tadqiqotimiz davomida o‘z isbotini topdi. Bular quyidagilar:

1. Substansial (predmet yoki substansiyani bildirib, asosan ot va olmosh so‘z turkumlari bilan ifodalanadi);

2. Prosesual (jarayonni bildiradi va u asosan fe‘l so‘z turkumi bilan ifodalanadi);

3. Kvalifikativ (xarakteristika, belgini bildirib, asosan sifat, ravish va son so‘z turkumlari bilan ifodalanadi).

Asliyat:

*“Oltmish qarich olachadan qalpog‘i,
To‘qson qo‘yning terisidan telpagi,
Shunday qalmoq kelib kirdi maydonga.
To‘rt yuz to‘qson quloch qo‘lda hassasi,
Sarhovuzdan katta edi kosasi,
Shuning bilan o‘n sakkizta nashasi,
To‘qson qarich bo‘zdan bo‘lgan kissasi,
Shunday qalmoq aylanadi maydonda”²³.*

Tarjima:

*“Of sixty hands long rugs his cap is made,
Of ninety sheep’s skin his fur hat is made,
Such a Kalmyk entered the battlefield, bang,
His stick is four hundred ninety hands long,
His bowel is bigger than the biggest pool,
All together they make eighteen, all fool.
Of ninety-meter fabric his pocket is made,
Such a Kalmyk is walking in the field, self-made”²⁴.*

Ushbu sakkizlikning asliyatida mubolag‘a stilistik usuli har bir misrada qo‘llanganligini ko‘rishimiz mumkin. Mubolag‘aning har misrada ketma-ket qo‘llanilishi uning darajasini oshirib ko‘rsatilishiga xizmat qilmoqda. Bu borada u folklorning lof janriga yaqinlashib borganligini ham aytib o‘tmoqchimiz. Buni asliyat tilida tasvirlangan “oltmish qarich olachadan qalpog‘i”, “to‘qson qo‘yning terisidan telpagi”, “to‘rt yuz to‘qson quloch hassasi”, “sarhovuzdan katta kosasi”, “to‘qson qarich bo‘zdan kissasi” kabi bir-birini mubolag‘a tarzida kuchaytirib keluvchi birikmalar o‘zida namoyon etib turibdi. Bu misralarda asosan kvantitativlik sintaktik-semantikasini ifodalovchi son so‘z turkumiga oid leksemalardan foydalanilgan. Tarjima tilida ham ular “of sixty hands”, “of ninety sheep’s skin”, “four hundred ninety hands long”, “bigger than the biggest pool”, “of ninety-meter fabric” singari kvantitativ birikmalar yordamida tarjima qilingan. Tahlilga tortilgan misolimizda gapning kesimi uch o‘rinda majhul nisbatda qo‘llanilganini ko‘ramiz. Qolgan besh misrada esa qiyosiy darajali gap konstruksiyasi qo‘llanilgan. Mazkur mubolag‘alarning o‘ziga xos lingvistik xususiyati shundan iboratki, tarjima variantida uch misrada kesim majhul nisbatda qo‘llanilgan kesim o‘rnida faollashgan aktiv sintaksema “make” o‘timli fe‘lininig majhul nisbati “is made” bilan ifodalangan. Bilamizki, “make” fe‘li o‘timli fe‘l hisoblanadi. Chunki u o‘zidan keyin bir, hatto ikkita obyekt kelishini talab etadi. Bu lingvistik normani e‘tiborga olgan tarjimon ikkita vositali va vositasiz obyektini tarjima tilida aks ettirgan.

²³ Алпомиш: Ўзбек халқ қаҳрамонлик дostonи // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 160.

²⁴ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 51.

Dissertatsiyaning “**Alpomish**” dostonining ingliz tilidagi tarjimasida tarjimon mahorati” nomli uchinchi bobining “*Alpomish*” dostonidagi iboralar tarjimasida tarjimon mahorati” nomli birinchi faslida frazeologizmlarning asliyatdan tarjima tiliga o‘g‘irishda tarjimon yondashuvi tahlil qilinadi.

Frazeologik birliklar tarjimasida muammo sifatida ko‘tarilar ekan, bu she‘riy shakldagi matn tarjimasida tarjimon uchun ba‘zi qiyinchiliklarni keltirib chiqarishini alohida ta‘kidlab o‘tish zarur. Bu haqda tarjimashunos olim Q.Musayev shunday deydi: “Tilning leksik birliklariga nisbatan birmuncha murakkab tarkibli lisoniy vositalari bo‘lmish frazeologik birliklarni tarjimada adekvat talqin etish tarjima amaliyotining o‘ta murakkab va shu bilan birga, juda mas‘uliyatli masalalaridan hisoblanadi”²⁵. Frazeologizmlar doston qahramonlarining nutqini oddiy ifodasidan ko‘ra ko‘proq uning ta‘sirchanligini oshirishga xizmat qilishi tufayli ham tarjimada ularning aks etishi muhim hisoblanadi. Asliyatdagi “*Barchinning ko‘ngli buzilar*” misrasi tarjimada “*Barchin’s soul weeps, she sobs*” tarzida o‘g‘irilganini ko‘rishimiz mumkin. So‘zma-so‘z tarjimada “*Barchinning ko‘ngli yig‘laydi*” ma‘nosini beradi. Bundan ko‘rinib turibdiki, asliyatdagidek frazeologik birlik ma‘nosini beruvchi ibora tarjimada ham aks etgan. Mazkur misraning davomida tarjimon unga “*she sobs*” – “u xo‘rsinib ichdan yig‘laydi” birikmasini qo‘shib, tasviriy tarjima usulidan foydalangan holda tarjima qilgan. Bu bilan tarjimon Barchinning otasini esga olganda qanchalik tushkun kayfiyatda bo‘lishi holatini xorijiy kitobxonga yanada tushunarli, aniq yetkazishga harakat qilgan.

Tarjima matnida asliyatdagi “*ko‘nglim buzildi*”, “*bag‘rim ezildi*” iboralari “*my heart can’t bear after*”, “*my soul broke to pieces*” deb tarjima qilingan. Bunda 1-shaxs (Boysari) tilidan yangragan ibora 3-shaxs (Fozil baxshi) qo‘llagan iboradan ko‘ra biroz emotsional bo‘yoqdorligi yuqori tarzda tarjimaga o‘tkazilganini ko‘rishimiz mumkin. Aynan “*bag‘ri ezilmoq*” iborasi dostonning boshqa joyida aytuvchi (3-shaxs) tomonidan qo‘llanilganda tarjimon yondashuvi o‘zgacha bo‘lganligini misollar orqali asoslashga harakat qilib ko‘ramiz.

Asliyat:

*“Qarab turib ko‘zda yoshi tizilar,
Boysarining qarab bag‘ri ezilar.
Boysarixon xo‘p darhayron bo‘ladi,
Bori davlatini qo‘ldan beradi”*²⁶.

Tarjima:

*“Staring his tears ran falling swiftly,
Looking up Boysari wept deeply,
Boysari was shocked much,
All his wealth he lost such”*²⁷.

Asliyat matnida keltirilgan “*ko‘zda yoshi tizilar*”, “*bag‘ri ezilar*” iboralari tarjima matniga “*tears ran falling swiftly*”, “*wept deeply*” tarzida o‘tkazilganini ko‘rishimiz mumkin. Asliyat tilidagi iboralar o‘zbek o‘quvchisiga tushunarli bo‘lishi tabiiy hol. Biroq doston matnini tarjima tilida mutolaa qiluvchi kitobxonga bu iboralar semantikasini asliyatdagidek yetkazib bera olish tarjimonning asosiy vazifasi sanaladi.

²⁵ Мусаев Қ. Таржима назарияси асослари. “Фан” нашриёти. Тошкент, 2005. – Б. 183.

²⁶ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 195.

²⁷ *Alpomish: Uzbek heroic epos* // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 81.

“*Tarjimada qofiya va ohangning qayta yaratilishida tarjimon uslubi*” deb nomlangan ikkinchi faslida qofiya, nazm ohangi, his-tuyg‘ular rang-barangligini xorijiy kitobxonga yetkazib bera olish masalalari tadqiq qilingan.

“Alpomish” dostoni nazm va nasr qorishmasidan tuzilganligi uchun tarjima jarayoni turli uslublar qo‘llanilishini taqazo etadi. Dostonning she‘riy misralari 7-8 bo‘g‘indan, ba‘zan 11-12 bo‘g‘indan tashkil topgan. Qofiyadosh misralar ikki misradan boshlanib, 8-10 misragacha, ba‘zan 30 misrani tashkil etganligini kuzatish mumkin. Misralarning qofiyalanishi asrlar davomida yetuk baxshilar avlodidan avlodlarga o‘taverib takomillashib, qat‘iy bir shaklga tushirilgan. She‘riy parchalarni aynan asliyatdagidek tarjimada qayta yaratish she‘riy tarjimaning asosiy talablaridan biri hisoblanadi. “Tarjimon oldida ko‘ndalang bo‘ladigan eng katta to‘g‘anoqlardan biri, asl nusxa bilan tarjima tillaridagi she‘riy sistemaning monand emasligidir. Agar shu “nomonandlilik” yoki to‘g‘anoq qanchalik bartaraf qilinsa, boshqa tilda asliyat nusxasining adekvat namunasi yaratish shunchalik oson bo‘ladi”²⁸, deb takidlaydi tarjimashunos olim professor G‘.Salomov. Ammo o‘zbek xalq og‘zaki ijodi namunalarining she‘riy parchalarini ingliz tiliga tarjima qilishda ba‘zi qiyinchiliklarga duch kelinishi, albatta, tabiiydir.

“Alpomish” dostoni o‘zbek og‘zaki ijodining she‘riy shaklida keng tarqalgan barmoq vazni asosida shakllangan asar bo‘lib, unda o‘zbek xalq qo‘shiqlari, laparlari, aytishuvlari, ohangdoshligiga va qofiya qoidalariga amal qilingan. Mazkur dostonni ingliz tiliga tarjima qilishda tarjimon ingliz she‘riyatida, xususan, epik she‘riyatida keng tarqalgan poetik vazn (poetic meter) qoidalariga tayanib tarjima qilgan. Asliyat matnida kelgan *aaab* shaklida qofiyalangan parcha tarjimada qay yo‘sinda qofiyalanganini qiyoslab ko‘ramiz.

Asliyat:

*“Quloq sop eshitgin aytgan nidoga,
O‘lim navbat yetar shohu gadoga,
Omonat topshirgin qodir xudoga,
Xafa bo‘lay, javob bergin bek ota”²⁹.*

Tarjima:

*“Listen and hear my words, wowing,
In turn, death takes a pauper and king.
Entrust me to Mighty God do rather,
Don’t be upset to let me, my bek father”³⁰.*

Keltirilgan misolda asliyat misralari *nidoga, gadoga, xudoga* so‘zlari bilan *aaab* shaklida qofiyalangan bo‘lsa, tarjimada *wowing - king, rather - father* so‘zlari bilan *aabb* shaklida qofiyalanganini ko‘rishimiz mumkin. Tahlillarimiz dostonida kelgan muntazam qofiyalarning deyarli barchasi tarjimada ham juft qofiya (*aabb* – couple rhymes) shaklida qayta yaratilganini ko‘rsatadi. Bu tarjimonning o‘z ishiga kreativ yondashganligini asoslaydi. Boz ustiga, dostonning inglizcha varianti go‘yoki ingliz tilida yaratilgandek tabiiy jarangalaydi. Chunki unga asliyatning musiqiyli, ohangi va shiddati ham ko‘chganligini doston tarjimasini ifodali o‘qishda his qilish mumkin.

Bobning “*Alpomish*” dostoni tarjimasida tarjimonning individual yondashuvi” deb nomlangan uchinchi fasli tarjimon individual-ijodiy mahoratiga bag‘ishlanadi.

²⁸ Саломов Г., Жўраев К., Олимов С. Таржима санъати. 4-к. – Т.: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1978. – Б.128.

²⁹ Алпомиш: Ўзбек халқ қахрамонлик дostonи // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 209.

³⁰ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 88.

Tarjimon Q.Mamurov “Alpomish” dostonini o‘zbek tilidan ingliz tiliga tarjima qilgan hozircha yagona tarjimon hisoblanadi. Shuning uchun Q.Mamurovning ingliz tilidagi tarjimasini o‘ziga xos folklor ruhini, uslubini, emotsiyasini hamda uning badiyatini mehr va hurmat bilan hamda ehtiyotkorona yondoshib tarjima qilganki, unda xalq qahramonlik dostonining go‘zalligi, ruhi, ohangi, musiqiyligi, baxshiyona ovozi ham tarjimada o‘z aksini topgan deya olamiz. “Asar tarjimasini o‘qir ekansiz, unda aslidagi singari musiqiylik, ohangdoshlik, tuyg‘u va hissiyotlar junbushi, jangdagi qilich-u nayzalarning jarangi, otlarning, tualarning dupurlashini, buyuk ipak yo‘li bo‘ylab borayotgan karvonlarning hayqirig‘ini, sharq bozorlaridagi gavjumlik va savdo sadolarini eshitganday bo‘lasiz”³¹.

Bevosita doston tarjimasida tarjimon mahoratiga to‘xtaladigan bo‘lsak, tarjima jarayonida shunday holatlar uchraydiki, unda tarjimon dostonning o‘ziga xos uslubini, so‘zini tarjimada ifodalashga harakat qilgan. Haqiqatan ham turli til vositalari va transformatsiyalari yordamida asliyat ma’nosini tarjimada berishni uddalagan. Tarjimon so‘z ma’nosini talqin bilan ochib berib, asliyatdagi ma’noni to‘liq ifodalash bilan birga uning stilistik uslubini va badiyatini ham bera olgan. Doston matnining aksariyat o‘rinlarida qo‘llanilgan “*to‘ra*” leksimani asliyatdan tarjima tiliga o‘girish jarayonida mutarjim mahoratini misollar yordamida tahlil qilishga harakat qilamiz. Lug‘atlarda beriladigan ma’nolaridan tashqari “*to‘ra*” so‘zining xalqimiz orasida yana bir qancha ma’nolari borki, tarjimon ushbu so‘zning nafaqat denotativ balki konnotativ ma’nolarini ham ilg‘ay olgan va retseptor uchun tushunarli tarzda tarjima qila olgan. “*To‘ra*” leksemasining denotativ ma’nosi “yuqori tabaqaga mansub kishi; zodagon, amaldor, hokim, oqsuyak, aristokrat” hisoblanadi. “*O‘z yurtima men ham bekman, to‘raman*” – “*In my land I’m both bek and leader*” misolida tarjimon generalizatsiya usulini qo‘llagan va so‘zning mazmun-mohiyatini to‘laqonli saqlab qola olgan. “*Leader*” so‘zining ikki tilli tarjima lug‘atlarda “yetakchi, rahbar, boshqaruvchi” ma’nolari berilgan. Bu bilan asliyat kontekstida anglashilgan ma’no tarjima matniga olib o‘tilganligini ko‘rishimiz mumkin.

“*To‘ram deydi, quloch yoyib keladi*” – “*Saying my beloved there comes stretching her hands*” misra tarjimasida esa bu leksema anglatib kelgan ma’no voha xududlariga xos o‘zbek shevalaridagina qo‘llaniladi. Ya’ni, aksariyat o‘zbek ayollari orasida o‘z turmush o‘rtoqlariga murojaat qilish uchun “*begim*” so‘zi qo‘llanilsa, ba’zi voha shevalarida esa ayollar tumush o‘rtoqlariga nisbatan “*to‘ram*” so‘zini ishlatishadi. Bu bilan tarjimon o‘zining tarjima tili so‘zlaridan erkin foydalana olish qobiliyatini namoyish eta olgan.

Badiiy tarjima jarayonida tarjimondan o‘ta ehtiyotkorlik talab etiladi. Har bir fikrni ma’noviy jihatdan bus-butun holda xorijiy kitobxonga yetkazish tarjimonlarga qo‘yilgan asosiy vazifa sifatida qarab kelinadi. Aks holda asliyatdagi ma’no umuman boshqa tomonga o‘zgarib ketib, asar mazmunini to‘la anglash jarayoni biroz qiyin kechishi mumkin. Tadqiqotimiz obykti sifatida olingan “Alpomish” dostonining tarjimasida ham ba’zi kamchiliklar ko‘zga tashlanadi. Masalan, dostondan olingan bu parchaga e’tiboringizni qaratmoqchimiz.

³¹ Carrapov T.K. Dil va til birligi. – Toshkent, 2016. – B.17.

Asliyat:

*Shomurti shoxalab har yoqqa ketgan,
Uchida chichqonlar bolalab yotgan,
Izdan tushgan pishak oltoyda yetgan,
Munday qalmoq qo'lin bulg'ab
keladi³².*

Tarjima:

*Their mustaches grew bushy in all side,
In it the mice gave birth and multiplied,
To hunt them a cat reached the Oltoy mount,
Such a Kalmyk is coming staining his
hand³³.*

Mubolag'aga boy ushbu parchaning "izdan tushgan pishak oltoyda yetgan" misrasidan "izidan tushgan mushuk olti oyda quvlab yetadi" degan ma'no anglashiladi. Tarjimon esa ushbu misradagi "olti oy" birikmasining fonetik o'zgarishga uchragan "oltoy" shaklini Oltoy tog'i deb hisoblab, "to hunt them a cat reached the Oltoy mount" shaklida tarjima qilgan. Bu yerda tarjimon yozma matnga qaramasdan unga o'qib berib turgan shaxsning ovozigagi talaffuz shaklini e'tiborga olgan bo'lishi ham mumkin. Fikrimizcha, tarjimon ushbu misra tarjimasida jiddiy xatolikka yo'l qo'ygan. Bu misra tarjimasi "It took six months to catch them in the end" (tarjima o'zimizniki) shaklida berilsa maqsadga muvofiq bo'lar edi.

UMUMIY XULOSA

1. Insoniyat yaratilib, muloqotga kirishgan dastlabki davrdan buyon folklor xalq va millat bilan birga yashab, birgalikda rivojlanib kelmoqda. Yozma adabiyot paydo bo'lishidan avval xalq orasida folklor shakllangan. U har bir xalqning og'zaki ijodini rivojlanishiga xizmat qilib, o'zining hayotiy, turmushbop, xalqchil, g'oyaviy va tarbiyaviy ahamiyati bilan boshqa janrlardan ajralib turadi. O'zbek xalq og'zaki ijodi namunalari ijro xususiyatlari, tuzilishi, musiqiyliigi, vazifasi va ko'lamiga ko'ra *doston, ertak, naql, rivoyat, afsona, o'lan, lapar, alla, lof, askiya, topishmoq, maqol, matal, masal, latifa, bolalar qo'shiqlari, mehnat qo'shiqlari, marosim qo'shiqlari, qo'g'irchoq o'yini* kabi janrlardan tarkib topgan. U "etnofolkloristika", "arxeofolkloristika", "etnolingvistika" hamda "lingvofolkloristika" kabi bir nechta fan tarmoqlari tarkibida o'rganib kelingan.

2. O'zbek xalq dostonlari besh turga ajratilib tasniflanadi: 1) *qahramonlik*, 2) *jangnoma*, 3) *tarixiy*, 4) *romantik* 5) *kitobiy* dostonlar. "Alpomish" dostoni esa qahramonlik dostonlari sikliga mansubdir. Ularning o'rganilish darajasi ham ayniqsa istiqloq davriga kelib, tilshunoslik nuqtayi nazaridan keng tadqiq qilindi. Jumladan, dostonda qo'llanilgan antroponimlarning semantik-uslubiy xususiyatlari, ularning lug'at tizimidagi o'rni (I.Xudoynazarov), stilistik formulalarning fonetik-stilistik, leksik-semantik, morfologik-stilistik, sintaktik-stilistik xususiyatlari (Sh.Mahmadiyev), xalq dostonlari leksikasini umumlisoniy sistemada o'rganish, dostonlarning an'anaviy lingvofolkloristik qonuniyatlari (A.Rahimov), stilistik vositalar, dostonlarning badiiy-estetik va lisoniy-poetik xususiyatlari (G.Jumaniyozova), dostonlarning tarixiy-genetik omillari, ijtimoiy-siyosiy leksemalarining uslubiy, funksional, kommunikativ va konnotativ xususiyatlari, shuningdek, zoonimik va ornitonimik leksik birliklarning funksional-semantik

³² Алпомиш: Ўзбек халқ қаҳрамонлик дostonи // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: "Шарк" нашриёти, 1998. – Б. 159.

³³ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: "ART FLEX", 2019. – P. 10.

xususiyatlari (I.Umarov), soʻzlarning semantik qurilishidagi oʻzgarishlar, individual neologizmlarning oʻziga xos xususiyatlari (M.Qurbonova) doirasida alohida tadqiqotlar olib borildi.

3. XX asrning qator tarjimashunos olimlari tarjima qonuniyatlari va turlari, tarjimada adekvatlik hamda ekvivalentlik nazariyalarini ishlab chiqdilar va tarjimaning uslublarini oʻz tadqiqot ishlari, risola va qoʻllanmalarida keng yoritib berganlar. Shuningdek, tarjima sohasida leksik, frazeologik, grammatik muammolar, tarjima birliklari, stilistik vositalarni tarjima qilishga oid bir qancha muammolarning yechimi borasida keng ilmiy tadqiqotlar olib bordilar. Xalq ogʻzaki ijodi namunalarini tarjima qilishda tarjimonlarga mushkullik tugʻdiradigan asosan uch omilni sanash mumkin: a) turli til oilalari oʻrtasidagi grammatik va sintaktik farqlar; b) xalq ogʻzaki ijodi namunalaridagi arxaik soʻzlar, frazeologik birliklar va stilistik vositalar tarjimasini bilan bogʻliq muammolar; d) sheʼriy matnlarning ritmik, qofiya va ohangdoshlik qurilishini tarjimada qayta yaratish masalalari.

4. Ekvivalentlikning tafrijiy tamoyili ikki bosqichda amalga oshishi kuzatildi: Birinchisi, formal ekvivalentlik tamoyili asosan ilmiy matnlarda qoʻllanilishi bilan xarakterlanadi. Tarjima jarayonida formal ekvivalentlik matn grammatikasi, aniq va doimiy leksik muvofiqlik, kontekst mazmuni doirasidagi maʼnolarning barqarorligini talab etadi. Ikkinchisi, dinamik ekvivalentlik esa asliyat matnining tarjima tilidagi eng yaqin ekvivalentini topishdir. Dinamik ekvivalentlik asliyat va tarjima tilida soʻzlashuvchi xalqlar madaniyatiga, tarjima qilinayotgan asar kontekstiga, shuningdek, tarjima tili kitobxoniga mos kelishi talab etiladi. Ekvivalentlik tarjima matnini nainki stilistik tavsifi, balki semantik darajasi bilan ham baholash mumkin, degan ilmiy yondashuvga muvofiq, ekvivalentlik turlarining quyidagi tasnifini keltirish maqsadga muvofiq: a) *aktual-signifikativ ekvivalentlik*; b) *aktual boʻlinmaning ekvivalentligi*; d) *pragmatik ekvivalentlik*.

5. Xalq ogʻzaki ijodi namunalarini tarjima qilishda tarjimonlarga qoʻyiladigan eng muhim talablar shuki, asliyat matnining shaklini oʻzgartirmasdan mazmunini tarjima tiliga toʻliq olib oʻtishdan iborat. Bunda tarjimonlar toʻrt asosiy jihatlarni hisobga olishlari talab etiladi: **birinchidan**, folklor asarlarning qadimiyligini hisobga olib, baʼzi arxaik soʻzlar maʼnosini va asliyat tilining oʻsha davrga xos milliy xususiyatlarini tarjimada aks ettira olish; **ikkinchidan**, xalq ogʻzaki ijodi namunalarining barcha semantik xususiyatlarini, uning badiiyligi va shaklini buzmasdan tarjima tiliga oʻtkazishi; **uchinchidan**, tarjima jarayonida asliyat tilining stilistik xususiyatlarini toʻgʻridan-toʻgʻri tarjima tiliga oʻtkazishdan tiyilish, yaʼni oʻzga madaniyat vakili boʻlgan xorijiy oʻquvchida doston qahramonlari, vaziyatlar haqida notoʻgʻri tasavvur uygʻotish ehtimolini nazardan qochirmaslik; **toʻrtinchidan**, asliyat matnining hissiy ranglarini, dostonning ulugʻvorligi va tantanali ruhini tarjima tiliga oʻtkaza olish.

6. Stilistik vositalarning tarjimalari ekvivalentlik mezonlari asosida tekshirilganda tarjimon har bir mubolagʻaning tarjimasida muqobil tarjimalarga erisha olganligi aniqlandi. Baʼzi oʻxshatish va metaforalarni tarjima matniga oʻgirishda badiiy tarjimaning lingvokulturologik jihatlari eʼtibordan chetda qolganligi va biroz gʻalizliklar keltirib chiqarganligi misollar yordamida ochib berildi. Sinekdoxa stilistik vositasi tarjimasida esa tarjimon koʻchma maʼnoni tarjimada aks

ettira olmagan kuzatildi.

7. “Alpomish” dostonida qo‘llanilgan o‘xshatish badiiy tasvir vositasi tarkibida qator sintaktik-semantik unsurlar uchradi. Bular *agentivlik*, *identifikatsiya*, *negativlik*, *kvalitativlik* kabi unsurlar bo‘lib, ularning jamlanmasi dostonida qo‘llanilgan o‘xshatish sintaksemasining mazmun mundarijasini tashkil etadi. Asliyatdagi sintaktik-semantik unsurlar ingliz tilidagi tarjimasida ham to‘liq o‘z aksini topgani kuzatildi.

8. O‘xshatish badiiy tasvir vositasini ifodalab kelgan identifikatsiyalovchi sintaksemlar o‘zining formal-distributiv xususiyatiga ega. Eng asosiysi, agentiv sintaksemlardan farqli ravishda o‘xshatish badiiy tasvir vositasini ifodalab kelgan identifikatsiyalovchi sintaksemaning asosiy pozitsiyasi kesim hisoblanadi. Identifikatsiyalovchi sintaksema kesim o‘rnida ikki xil (to‘liq va to‘liqsiz) variantlarda kelishi mumkin. Shu bilan birga o‘xshatish badiiy tasvir vositasini ifodalovchi identifikatsiya sintaksemi “*look*” va “*seem*” fe‘llari bilan ifodalangan variantlarga ham ega. Tarjima variantlarining lingvistik modellari esa quyidagilar: “*be + like + N/Pr*”, “*like + N/Pr*”, “*look + like + N/Pr*”, “*seem + like + N/Pr*”.

9. Tadqiqot ishimizda funksional sintaktik-semantik elementlar, sintaktik-semantik tarjima birliklari tarjima variantlari sifatida o‘zini realizatsiya qila olishi o‘z isbotini topdi. Tarjima birliklari ham sintaksemlar singari tashqi olam bilan bog‘liq mazmun ifodalovchi sintaktik-semantik unsurlar majmuasidan iborat bo‘lib, ular formal-distributiv xususiyatlarga, jumladan, pozitsion imkoniyatlar; postpozitsiya, prepozitsiya, interpozitsiya hamda leksik qurshov va leksik bazalari bilan bir biridan farq qiladi. Ularning lingvistik xususiyatlari til birliklarining asliyat va tarjima tilidagi paradigmatic va sintagmatic munosabatlarida namoyon bo‘ladi.

10. Asliyat tilidagi qofiyalanishni va uning tarjimada qayta yaratilishi tahlili shuni ko‘rsatadiki, asliyatda qofiya xalq og‘zaki ijodi tilida mukammal yaratilgan. Unda musiqiylik, ohangdoshlik aks etib turadi. Bu xususiyat dostonning mazmunini va ta’sirchanligini bo‘rttirib jozibali qilib ko‘rsatadi. Asliyat tilida she’riy parchalar barmoq vaznida yaratilgan bo‘lib, unda misralardagi qofiyadoshlik 2-3 misradan 29-30 misragacha hajmdagi parchalarda bir xil qofiyalanish takrorlanishi mumkin. Mazkur parchalarning tarjimasidagi qofiyadoshlikni o‘rganish shuni ko‘rsatadiki, tarjimada ko‘proq *aabb* shaklidagi juft qofiya ishlatilgan. Shu bilan birga, ba’zan qofiyadoshlik uch yoki besh misragacha takrorlanishi tarjimada ham o‘z aksini topgan bo‘lib, bunday holatda tarjimon misralardagi ma’no va mazmun uyg‘unligidan kelib chiqqan. Bu esa tarjimaning nafaqat mazmun jihatdan mukammaligini, balki shaklan muqobilligini ham ta’minlaydi. Shunday bo‘lishiga qaramasdan, ba’zi hollarda ma’noning o‘zgarishi va torayishi hamda qofiya uchun qo‘shilgan yangi so‘z hisobidan mazmunning kengaygan holatlari uchrab turadi.

**ONE-TIME SCIENTIFIC COUNCIL UNDER SCIENTIFIC COUNCIL ON
AWARDING SCIENTIFIC DEGREES DSc.03/30.12.2019.Fil.19.01 AT
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOIY**

**TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

KHOLMUMINOV ILKHOM ABDIKHALILOVICH

**TRANSLATION PROBLEMS OF THE EPIC POEM “ALPOMISH” INTO
ENGLISH**

10.00.06 – Comparative literature, contrastive linguistics and translation studies

**ABSTRACT OF DISSERTATION OF DOCTOR OF PHILOSOPHY (PhD)
IN PHILOLOGY**

Tashkent – 2023

The theme of dissertation of doctor of philosophy (PhD) was registered at the Supreme Attestation Commission of the Republic of Uzbekistan under number B.2021.2.PhD/Fil 1869.

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The dissertation is available at the Information Recourse Center of Tashkent State University of Uzbek Language and Literature (registered under the number 274) (Address: 100100, Tashkent, Yakkasaray district, Yusuf Khos Hojib street-103. Tel: (99871) 281-42-44, fax (99871) 281-42-44 (www.navoiy-uni.uz); e-mail: monitoring@navoiy-uni.uz).

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INTRODUCTION (The annotation of doctoral dissertation)

The topicality and relevance of the research. World translation studies have their own principles and methods of translating folklore samples from the original, which reflect the national lifestyle, religious views, customs and traditions of peoples, and their own language laws. Proof of this, on the other hand, is necessary to identify and solve the problems of artistic translation of folklore and to establish scientific and theoretical foundations. Learning to reproduce the best examples of the literature of any nation in the target language on a scientific basis, and presenting the original content to the receiver is one of the priority tasks facing the world translation studies.

In world folklorestudies, interest in the place of examples of folk oral creativity in the world civilization is clearly visible in the example of scientific researches in the fields of cross-linguistics and comparative typology. In this case, finding an equivalent in the translation of stylistic devices and phrases that are common in the language of folklore works of each nation attracts attention as a problematic process. Characteristics of each nation, such as culture, traditions and lifestyles, are widely visible in their literature. In this sense, studying the masterpieces of world literature not only makes you familiar with the secrets of artistic works, but also informs you about the culture and values of those nations.

In the current new phase of reforms that are taking place in our country, our President emphasizes: “Each of us should consider the emphasis on the official language as a focus on independence, respect and loyalty to the official language as respect and loyalty to the Motherland, and turn such a view into the rule of our lives”¹. On this basis, to study the ways of preserving the national-cultural, lexical-semantic and stylistic features of Uzbek folklore samples in translations into foreign languages in linguistic-cultural, pragmatic and syntactic-semantic directions provides an opportunity to strengthen the scientific and practical foundations of cross-linguistics, comparative literature and translation studies. Although a number of studies devoted to the problems of translation studies have appeared in recent years, they have not penetrated deeply into the basic layers of translation practice, in particular, the translation of epics from Uzbek to English. The current level of translation of folklore works makes it necessary to revive research in this field. This means that it is necessary to study the translated texts of the examples of folk oral creativity into non-related languages. From this point of view, to determine the lexical units, stylistic tools and lexical-semantic, syntactic-semantic and stylistic elements of translation of phrases used in the “Alpomish” epic, researching the possibilities of re-creating them in English, preserving their features such as national-cultural color, rhyme and rhythm in translation becomes relevant.

This dissertation work to certain extent serves for the implementation of Decrees of the President of the Republic of Uzbekistan No. PQ-3271 dated September 13, 2017 “On development of the system of publication and distribution of book products, improvement and promotion of reading and reading culture”, decree No.

¹ Миллий ўзлигимиз ва мустақил давлатчилигимиз тимсоли. Президент Шавкат Мирзиёевнинг ўзбек тилига давлат тили мақоми берилганининг ўттиз йиллигига бағишланган тантанали маросимдаги нутқи / Халқ сўзи. № 218 (7448). – Тошкент, 2019, 22 октябрь.

PQ-3990 of November 1, 2018 “On the holding of the International Bard Festival”, the decision of the Cabinet of Ministers of the Republic of Uzbekistan dated August 11, 2017 “On measures to further improve the quality of teaching foreign languages in educational institutions” as well as other legal enactments.

Compliance of the research with the 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 problem. Linguistic scientists have always been interested in revealing the national, linguistic, cultural and linguocognitive features of various examples of folklore in world folklore studies. In general, folklore works require linguistic and cultural study as an aesthetic phenomenon that reflects the culture of the people to which they belong. This is, first of all, in the study of the relationship between language, culture and the individual, in the understanding of the national-cultural identity of the language in the science of linguistics, in solving the problems related to these areas of translation studies, the research of each translated work on the basis of equivalent translation criteria is of great importance.

To this day in Uzbek translation studies G.Salomov, N.Komilov, G.Gafurova, K.Jurayev, I.Gafurov, I.Mirzayev, Q.Musayev, T.Jurayev, M.Kholbekov, O.Muminov, M.Umarkhojayev, G.Hoshimov, M.Bagoyeva, Sh.Sirojiddinov, G.Odilova, N.Kambarov, E.Ochilov, G.Rahimov, D.Jumanova, R.Shirina, M.Javburiyev, Sh.Isakova, N.Panjiyeva, N.Urmonova, A.Kuchiboyev² and other scientists’ achievements in the field of translation theory and practice, problems related to it and their solutions, and translation criticism, should be noted with

² Саломов Ф. Мақол ва идиомалар таржимаси. – Т.: ЎзР ФА нашриёти, 1961. – 159 б.; Саломов Ф. Тил ва таржима. – Т.: Фан, 1966. – 385 б.; Саломов Ф. Таржима назариясига кириш. – Т.: Ўқитувчи, 1982. – 236 б.; Саломов Ф. Таржима ташвишлари. – Т., 1983. – 195 б.; Саломов Ф., Комилов Н. Дўстлик кўприклари: (Поэзия ва таржима). – Т.: Адабиёт ва санъат нашриёти, 1979. – 224 б.; Гафурова Г. Развитие перевода в Узбекистане. – Т.: Фан, 1973. – 159 с.; Гафуров И. Таржимонлик мутахассислигига кириш. – Т., 2008. – 118 б.; G‘afurov I., Mo‘minov O., Qambarov N. Tarjima nazariyasi: Oliy o‘quv yurtlari uchun o‘quv qo‘llanma. – Т.: “Tafakkur bo‘stoni”, 2012. – 321 б.; Мирзаев И.К. Проблемы передачи слов обозначающих реалии французской жизни на узбекский язык: Автореф. дисс. ... канд. филол. наук. – Л., 1975. – 22 с.; Мусаев Қ. Таржима назарияси асослари. – Т.: Фан, 2005. – 352 б.; Жўраев К. Таржима санъати. – Т.: Фан, 1982. – 60 б.; Жўраев К., Жўраев Э. ва бошқалар. Таржима назарияси ва амалиёти. – Андижон, 2008. – 116 б.; Холбеков М. Таржимашунослик ва таржима танқиди. – Т.: Наврўз, 2015. – 120 б.; Умархўжаев М. Таржима ва таржимашуносликнинг долзарб масалалари // Илмий-амалий конференция материаллари. – Андижон, 2008. – 200 б.; Хошимов Ф. К теории метаязыка транслятология / Республика илмий-амалий анжуман материаллари. – Андижон, 2015. – 160 б.; Бақоева М. Инглиз ва Америка адабиётидан ўзбек тилига шеърлий таржима ва қиёсий шеършунослик муаммолари. – Т.: Фан, 2015. – 288 б.; Сирожиддинов Ш., Одилова Г. Бадиий таржима асослари. – Т.: Мумтоз сўз, 2011. – 164 б.; Одилова Г. Инглиз ва ўзбек мумтоз шеърлиги таржималарида адекватлик муаммолари: Филол. фан. номз.... дисс. – Т., 2011 – 26 б.; Очиллов Э. Таржима назарияси ва амалиёти. – Т., 2012. – 200 б.; Раҳимов Ф. Таржима назарияси ва амалиёти. – Т.: Ўзбекистон Миллий энциклопедияси, 2016. – 176 б.; Жуманова Д. Сўзнинг тил алоқа жараёнидаги фонологик модели: Филол. фан. док. дисс. автореф. – Т., 2016. – 87 б.; Ширинова Р. Олам миллий манзарасининг бадиий таржимада қайта яратилиши. Филол. фан. док. дисс. автореф. – Т., 2017. – 56 б.; Жавбўриев М. Бадиий таржимада миллий характер ва тарихий давр колоритини қайта яратиш (О.Ёқубовнинг “Улуғбек хазинаси” тарихий романининг немисча таржимаси мисолида): Филол. фан. номз. ...дисс. – Т., 1991. – 202 б.; Исақова Ш. Бадиий таржимада миллийлик ва тарихийликнинг акс эттирилиши. Филол. фан. номз. ...дисс. – Т., 2004. – 132 б.; Панжиева Н. Когнитивный аспект оценочных номинаций лица в английском и узбекском языках: Дисс ... канд. фил. наук. – Т., 2004. – 150 с.; Ўрмонова Н. Таржимада тарихий-архаик лексикани акс эттириш принциплари ва таржима аниқлиги. Филол. фан. номз. ... дисс. автореф. – Т., 2008. – 26 б.; Кўчибоев А. Бадиий матн таржимасининг прагматик аспекти. Ўқув-услубий қўлланма. – Самарқанд, 2015. – 123 б.

recognition as a program for further research in this field. Researches of scientists such as R.Fayzullayeva, Sh.Ruziyev, Y.Nurmurodov, B.Shamsiyeva, B.Ruzimboyev, Z.Jumaniyozov, H.Yusupova, M.Jurayeva, U.Yuldoshev, R.Kasimova³ are observed that it is directly devoted to the problems of the translation of folklore works. At the moment, the achievements in Uzbek translation studies serve as a scientific methodological basis for the formation and theoretical development of Uzbek folklore translation studies.

It is appropriate to acknowledge the researches of a number of research scientists such as N.V.Kidaysh-Pokrovskaya, V.M.Gatsak, Sh.A. Alekperova, A.S.Mirbadaleva, N.M.Tereshenko, S.Dollerup, L.A.Pisareva, Z.S.Kazagacheva, O.N.Zimneva, N.M.Akhpasheva⁴ in world translation studies.

In contrast to other analyzed folklore works, in our research the characteristics of the use of stylistic devices and expressions such as simile, metaphor, synecdoche, hyperbole in the original text and their translation methods, strategies for translating these linguistic units, and the original and the use of the complex technology and methodology of translation based on the comparison of translated texts are systematically explained.

The relevance of the research with the research plans of the higher education institution where the dissertation was completed. The dissertation was completed in line with the research plan of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi within the framework of the topic “Creating a multilingual (in Uzbek, Russian, English) electronic platform of Uzbek literature”.

³ Файзуллаева Р. К проблеме передачи национального колорита в художественном переводе: дисс. канд. филол. наук. – Т., 1972. – 225 с.; Рузиев Ш. К вопросу узбекско-немецких литературных связей: Автореф. ... дисс. канд. филол. наук. – Т., 1974. – 30 с.; Нурмуродов Й. История изучения и проблемы научно-литературного перевода узбекского фольклора на немецкий язык: Дисс. канд. филол. наук. – Т., 1983. – 192 с.; Шамсиева Б. Вопросы узбекского фольклора в зарубежном литературоведении: Фил. фан. номз. дисс. – Т., 1994; Рўзимбоев Х. Хоразм фольклорининг хорижда ўрганилиши тарихидан: Фил. фан. номз. дисс. – Т., 1996; Жуманиёзов З.О. “Равшан” достони немисча таржимасида миллийликни қайта яратиш: Филол. фан. номз. дисс. автореф. – Т., 2008. – 25 б.; Юсупова Ҳ.Ў. Ўзбек халқ оғзаки насри намуналарининг инглизча таржималарида миллий колоритнинг ифодаланиши. Филол. фан. номз. дисс. – Т., 2011. – 149 б.; Жўраева М. Француз ва ўзбек эртақларида модаллик категориясининг лингвокогнитив, миллий-маданий хуссиятлари: Филол. фан. док. дисс. автореф. – Т., 2017. – 87 б.; Йўлдошев У. Ҳажвий матнлар таржимасининг лингвостилистик ва лингвокультурологик хуссиятлари (инглиз тилига таржима қилинган ўзбек халқ латиғалари мисолида): Филол. фанлари бўйича фалсафа доктори (PhD) дисс. автореф. – Т., 2017. – 42 б.; Касимова Р. Ўзбек тўй ва мотам маросим фольклори матнларининг инглизча таржимасида этнографизмларнинг берилиши: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси. – Т., 2018. – 152 б.

⁴ Кидайш-Покровская Н.В. Перевод тюркоязычных памятников в Академической серии, Фольклор. Издание эпоса. – М.: Наука, 1977. – 332 с.; Гацак В. М. Проблема фольклорического перевода эпоса. // Петросян, А. А., ответственный редактор. Фольклор. Издание эпоса. – М.: Наука, 1977. – 192 с.; Алекперова Ш.А. Проблема передачи национального своеобразия азербайджанского эпоса “Кёроглу” на русском языке. Автореф. дисс. на соиск. уч. степ. канд. филол. наук. – Баку, 1982. – 165 с.; Мирбадалева А.С., Кидайш-Покровская Н.В. О принципах перевода и комментирования текста Манас. Киргизский героический эпос. Книга 1. – М.: Главная редакция восточной литературы, 1984. – 544 с.; Терещенко Н.М. Ненецкий эпос: Материалы и исследования по самодийским языкам. – Л.: Наука, 1990. – 335 с.; Dollerup S. Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales. – Amsterdam: John Benjamins, 1999. – 384 p.; Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. – М., 2002. – 101 с.; Казагачева З.С. Алтайские героические сказания “Очи-Бала”, “Кан-Алтын” (Аспекты текстологии и перевода). – Горно-Алтайск, 2002. – 352 с.; Зимнева О.Н. Лексика русских народных баллад: Автореф. дис. канд. филол. наук. – Курск, 2005. – 18 с.; Ахпасшева Н.М. Переводческая традиция хакасских сказаний о богатырях: опыт прескриптивного анализа художественного перевода, – М.: 2009. – 197 с.

The aim of the research is to determine the equivalence levels of the stylistic devices and phrases used in the epic “Alpomish” as translation units in the source and target languages based on syntactic-semantic analysis, to reveal the translator’s skill and approach in the translation of the epic.

The objectives of the research:

to study the theoretical foundations of the text of folklore works, specific features and leading principles of the translation of epics;

to investigate the problems of epics in poetic form and their issues of adequacy;

to conduct an analysis of existing problems of translating the stylistic devices applied in the original text into English;

to analyse syntactic-semantic features of similes, hyperbole and comparisons used in the epic “Alpomish” and its translation;

to determine the translator’s approach in the translation of the phrases used in the epic “Alpomish”;

to evaluate of the translator’s style and creativity in translating the rhyme and rhythm of the epic “Alpomish” into the target language.

The object of the research. The translation of the epic “Alpomish” by the translator Kasimboy Mamurov in 2019 based on the copy of recorded from the bard Fazil Yuldosh, published by Alisher Navoi Institute of Language and Literature in 1998 was chosen as the object of the research.

The subject of the research. Comparative study the lexical-semantic, stylistic and poetic features of the linguistic units in the epic “Alpomish” with the translation into English by the translator K.Mamurov formed the subject of the research.

Research methods. Comparative-typological, descriptive-quantitative, component and syntactic-semantic analysis methods were used in the formation of the dissertation research.

The scientific novelty of the research is as follows:

based on the study of the problems related to the translation of folklore works and the processes of linguistic transformation, the methods, leading principles, and experiences in determining the equivalence levels that facilitate the achievement of alternatives in the original and translated text are summarized and disclosed;

the lexical-semantic, syntactic-semantic elements and formal-distributive features of the translation of stylistic tools and phrases used in the original are determined and the alternative levels of rendering in the translated language are proven;

the translator’s style and individual skill in translating the national-cultural color, rhyme and tone of the epic “Alpomish” into the translation language are revealed, and the priority of linguo-semantic and communicative factors in re-creating the rhyme and tone of the artistic text in the translation is proven;

through the comparative analysis of the originality of the epic “Alpomish” and its translation in English, in order to achieve an alternative in the translation of epics in poetic form, practical recommendations for reflecting the stylistic features of phraseological units in the translation on the basis of analogy and dominant lexicon have been developed.

The practical results of the research are as follows:

the scientific conclusions drawn by studying the problems related to the translation of Uzbek folklore samples from the original in a comparative aspect and determining their solutions will enrich the sciences of translation studies, comparative literature, contrastive linguistics, as well as linguoculturology studies with new theoretical views and contribute to their development. It was justified that it serves the formation of scientific approaches;

the lexical-semantic, syntactic-semantic elements of translation of lexical units, stylistic devices and expressions used in the “Alpomish” epic were determined, and the criteria for determining the equivalence levels of rendering in the translated language were developed, which can be used in the translation of folklore works;

recommendations for applying the criteria for determining the syntactic-semantic elements, formal-distributive features and lexical bases of substantiation of translation equivalence levels in future translations were developed.

The reliability of the research results. In the research, the theoretical problem is clearly stated, the scientific views on the problems presented from the point of view of translation studies are studied, the information is obtained from scientific sources, the validity of the sources analyzed in Uzbek and English languages, scientifically based theoretical conclusions are drawn on the dissertation work, the proposal, it is explained by the approval of the results obtained on the basis of recommendations and conclusions by authorized organizations.

Scientific and practical significance of research results. The scientific significance of the results of the research is explained by the fact that it significantly enriches the theory and methodology of the translation of poetic folklore works, and the scientific conclusions serve as a theoretical and methodological basis for the translation of literary works, especially new folklore works.

The practical significance of the research results is determined by the development of syntactic-semantic analysis and linguistic models of translation units, the determination of translation equivalence levels, serving as a resource for translation researchers, translators, and students studying translation theory and practice.

Implementation of research results. Based on the scientific results of the study of the problems of translating the epic “Alpomish” into English:

from scientific-theoretical conclusions about the general theoretical foundations of the construction of the text of folklore works, the role of the first folklorists in collecting examples of Uzbek folklore were used in the theoretical part of the fundamental project entitled “Publication of a multi-volume monograph on the history of Uzbek literature (7 volumes)”, (2017-2020) number OT-F1-030 (Alisher Navoi Tashkent State University of Uzbek Language and Literature reference number 01/10-1213 dated June 16, 2023). As a result, it was the basis for the emergence of folklore works and the enrichment of scientific views about their types;

the importance of national cultural specific words in the description of the human image in the epic “Alpomish” and their expression in translation, problems of translation of expressions involving somatic words used in the epic and the translator’s skill in solving them, problems of depicting national symbols in

translation, their harmony with the original scientific conclusions such as the translator's skills, the internal experiences of the heroes of the epic, the character, character, and the reflection of the ideas of nationality and universality in the translation were used in the practical project I-OT-2019-42 "Creating an electronic poetic dictionary of Uzbek and English languages (images of human form, character, nature and national symbols)" (2020-2021) (Alisher Navo'i Tashkent State Uzbek Language and Literature reference number 01/10-1061 of the university dated May 31, 2023). As a result, the newly created poetic dictionary became the basis for the enrichment of scientific explanations for describing the image, character, inner world of the artistic hero;

development stages of Uzbek folklore studies, the history of the study of folklore texts, problems of adequacy and equivalence in the translation of the epic "Alpomish", general theories of the translation of folklore works, the translation of national words in folklore works, the re-creation of rhythm in translation, the epic "Alpomish" and syntactic-semantic analysis of similes used in its translation, main problems of epic translation, comparative study of metaphors, hyperboles, synecdoche and similes used in the epic with translation options, originality and rhyme harmony in translation, translator's creative approach in the translation process were used in the radio broadcast of the National Television and Radio Company of Uzbekistan "Bedorlik" and "Adabiy jarayon" (State Institution of the National Television and Radio Company of Uzbekistan "Uzbekistan Teleradiokanali" Reference No O'zR-23-29 dated May 3, 2023). As a result, it served to promote that some practical steps are being taken on translation of Uzbek folklore into world languages, its problems, methods of solving translation problems, stylistic tools used in the epic, the translator's skill in translating lexical and phraseological units.

Approval of research results. The results of this research were discussed at 2 international and 4 national scientific-practical conferences.

Publication of research results. A total of 14 scientific works on the topic of the dissertation, including 8 articles in scientific publications recommended for publication of the main scientific results of doctoral dissertations of the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan, including 6 in the Uzbekistan, 2 in foreign scientific journals.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters including nine subchapters, a conclusion and a list of references. The total volume is 148 pages.

THE MAIN CONTENT OF THE DISSERTATION

In **introduction**, the relevance and necessity of the topic is substantiated, the aim, objectives, object, subject and methods of the research are defined, the compliance of the dissertation with the priority directions of science and technology development of the Republic of Uzbekistan is established; the scientific novelty and practical results of the research are described, the reliability of the research results, their theoretical and practical importance are proven. Implementation of research

results into practice, approval of the work, results, published works and information on the structure and volume of the dissertation are presented.

The first chapter of the dissertation is entitled **“Development stages of folklore works and issues of translation”**. In its first chapter entitled *“The stages of development of folklore texts and the theoretical foundations of the construction of the text of epic”*, the history of the appearance of folklore samples, the first folklore collectors, characteristics of folklore genres, types of epics, the plot, the formation processes of the epic “Alpomish” and researches conducted in the field of folklore studies are discussed. The services of scientists in the arrival of the first samples of folklore are incomparable who wandered among the Turkic tribes, collected them from the mouths of the people and wrote them down in their works. As we look at the history of the first folklore samples being recorded and reaching the present time, it should be noted that in the work “History of Bukhara” by the historian Abu Bakr Muhammad ibn Ja’far an-Narshahi, who lived in 899-959 years, folk narratives about past events are cited. At the same time, it should be noted that Mahmud Kashgari, a philologist and scientist who lived in the 11th century, included linguistic materials related to folklore examples such as narrations, legends, sayings and proverbs in the work “Devonu Lugaotit-turk”. In addition, it is a literary-historical fact that representatives of classical literature and historians, such as Alisher Navoi, Zahiriddin Muhammad Babur, Khondamir, Sheikh Suleiman Bukhari, Darvesh Ali Changi, were the first to compile examples of Uzbek folk oral creativity. In the work “Zarbulmasal” written by Gulkhani, proverbs and matals are cited, in the works of Sheikh Bukhari “Lugati chigatoyi va turkiy usmoniy” and “Sayohatnoma” by Mukumi, examples of folk songs of the folk genre are cited.

By the 60s and 80s of the last century, many outstanding scientists have developed in folklore studies. For example, folklore scholars such as B.Sarimsakov, T.Mirzayev, H.Abdullayev, M.Mirzayeva, M.Saidov, U.Jumanazarov, I.Yormatov have conducted serious research on examples of Uzbek folklore and many who came to scientific conclusions. Among them, T.Mirzayev and M.Saidov⁵ carried out special studies on the art of folk epics.

By the time of independence, the research of Uzbek folklore was carried out at a rapid pace. I. Khudoynazarov, Sh. Mahmadiyev, A. Rahimov, K. Boymuhamedova, G. Jumanazarova, N. Raimova, Y. Hojiyev, I. Umarov, M. Qurbonova, N. Allamberganova⁶ are among the scientific researchers who conducted research on

⁵ Мирзаев Т. Алпомиш достонининг ўзбек вариантлари. Автореф. дисс....уч. степ. канд. филол. наук. – Тошкент. 1965; Саидов М. Ўзбек халқ достонларида бадиий маҳорат масалалари. Автореф. Дисс.... уч. степ. д-ра филол. наук. – Тошкент. 1969.

⁶ Худойназаров И. Антропонимларнинг тил-луғат тизимидаги ва уларнинг семантик-услубий хусусиятлари: (Эргаш Жуманбулбул достонлари асосида). Филол. фан. номзод...дисс. – Бухоро, 1998. – 134 б; Махмадиев Ш.С. Ўзбек халқ достонлари тилида стилистик формулалар. Филол. фан. номзод...дисс. – Тошкент, 2007. – 181 б; Раҳимов А.С. Ўзбек халқ достонлари лексикасининг қиёсий-тарихий таҳлили (Эргаш Жуманбулбул ўғли ижоди мисолида); Филол. фан. номзод...дисс. – Самарқанд, 2002. – 140 б. Боймухаммедова К.А. “Кунтуғмиш” достонининг вариантлари ва бадиияти. Филол. фан. номзод...дисс. – Тошкент, 2007. – 137 б; Жуманазарова Г.У. Фозил Йўлдош ўғли достонлари тилининг лингвопоэтикаси (лексик-семантик, лингвостилистик ва лингвостатистик таҳлил): Филол. фан. докт. ... дисс. – Тошкент, 2017. – 280 б; Рaimova H.A. Хоразм достонларининг поэтик тизими (банд, вазн ва қофия мисолида): Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Тошкент, 2020. – 151 б; Ходжиев Ю.Н. “Алпомиш” достонидаги шахс маънавий сифатларини ифода этувчи атов бирликларнинг семантик-структур, концептуал ва лексикографик хусусиятлари. Филол. фан. бўйича фалс.

the epic genre from the point of view of linguistics. effective scientific results should be emphasized.

The epic genre is the largest example of folklore, and it has its own internal divisions according to the characters' relationships, experiences, idea, content, and plot. When we talk about the epic genre, we can see that it is used in the meaning of story, adventure, praise. As a literary term, it refers to large-scale epic works in folklore and literature. Among the folklore genres, the epic genre is considered the most complex genre among them due to the fact that it is skillfully recited by bards and incorporates the characteristics of other genres. From this point of view, according to folklorists, the epic genre is a syncretic genre.

The presence of more than 400 such epics in the Uzbek folklore, their division into 5 types, shows that the epic genre itself has an extremely rich cultural heritage. The epic "Alpomish", which is the object of our research, and its versions told by various bards, stand out as the most artistically perfect among these epics.

The reason why the epic "Alpomish" occupies a deep place in the hearts of our people is that it was created about heroes who love their country, are proud, and fight against injustice. It should be noted that many of the mythological images found in the epic are an idealized view of the ancient lifestyle and traditions of our nation. These elements are important for the epic to take a firm place in the heritage of world folklore. However, while we are studying not only the "Alpomish" itself, but the issues related to its translation, we should also touch upon the translation problems of folklore in general.

The second part of the first chapter is called "*Specific features of the translation of folklore works*". It talks about the scientists who developed the principles of translating folklore examples, and also discusses the serious problems translators face when translating examples of folklore and ways to overcome them.

At the beginning of the 20th century, translators mainly paid attention to linguistic accuracy and began to convey the phraseology of the source language through the means of the target language. The principles of translation of folklore examples were developed by Soviet linguists and translators such as L.A. Pisareva, A.S. Mirbadaleva, I.Y. Retsker, V. Stanevich, N.V. Kidaysh-Pokrovskaya⁷. In their scientific research, these scientists described the theoretical aspects of the problems of achieving adequacy in the translation of folklore works and the principles of overcoming them. A.S. Mirbadaleva, in her doctoral dissertation, focused on the theoretical and practical aspects of the translation of the folklore work into Russian in

докт. (PhD) ... дисс. – Тошкент, 2020. – 121 б; Умаров И.А. Фозил Йўлдош ўғлининг "Малика айёр" достони лексикаси (тарихий-этимологик, функционал-семантик ва стилистик таҳлил): Филол. фан. бўйича фалс. докт. (PhD) ... автореф. – Фарғона, 2019. – 51 б; Курбонова М.О. Мустақиллик даври достонлари лингвопоэтикаси. Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Фарғона, 2019. – 153 б; Алламберганаева Н.Г. "Алпомиш" достонининг Ўзбек ва қорақалпоқ версиялари қиёсий типологияси. Филол. фан. бўйича фалс. докт. (PhD) ... дисс. – Тошкент, 2019. – 155 б.

⁷ Мирбадалева А.С. Текстология тюркоязычного эпоса: теоретические и методические аспекты двуязычного научного издания "Манаса" и других эпических памятников. Автореф. дисс. в форме научного доклада на соиск. уч. степ. д-ра филол. наук. – Москва: 1995; Писарева Л.А. Поэтика фольклора и перевод. Латышские дайны в русских переводах. – Москва: ЭКОН, 2002; Рецкер Я.И. Теория перевода и переводческая практика. – Москва: 1974; Станевич В. Некоторые вопросы перевода прозы. Мастерство перевода, сб. ст. – Москва: Советский писатель, 1959; Кидайш-Покровская Н.В. Перевод тюркоязычных памятников в Академической серии, Фольклор. Издание эпоса. – Москва: Наука, 1977.

the chapter devoted to the translation of the Kyrgyz epic “Manas”. At scientific conferences on folklore studies and translation issues, he shows the primary requirements for the translation of folklore works and specifies the methods of translating the stylistic features of examples of folk art into the target language.

L.Pisareva’s monograph⁸ on the problems of translating folklore into foreign languages focuses on the problems of the translation process of folklore examples, including the problems of the requirements of the poetic form and conveying the content of the work as completely as possible. Z.S.Kazagacheva⁹ elaborates on the process of working on the epic works, published in the “Monuments of European and Asian Peoples” series, which cause problems in translating the Altaic heroic epics into Russian, sheds light on the principles of translating the artistic features of the original, and the artistic features of the original recommends relying on delivery principles. Translators face a number of serious problems when translating examples of folklore. We can analyze such problems dividing into three types:

- a) the problem of differences between the source and the target language;
- b) problems related to the specific characteristics of stylistic devices in examples of folklore;
- d) problems of re-creating the poetic text in the target language¹⁰.

The translators of folklore works paid attention to the problem of maximal preservation of the form of expression while accurately conveying the content, the most important factor in finding a convenient solution for the translation. Preservation of form in the translation of folklore works is, in a certain sense, a more important task than the literary text. The form here is an element of tradition, and to lose this element when translating into another language means not to have a complete view of folklore tradition. It should be noted that ensuring unity of form and content in the translated text is an important factor.

In the third part of the chapter, entitled “*Issues of adequacy in the translation of epics*”, the problems of achieving complete harmony between the original and the translated text in the translation of folklore works are studied.

The creation of the general theory of translation studies dates back to the beginning of the 20th century. As a result of the scientific research conducted on the creative activity of translators, the foundation was created for the emergence of the concept of “adequate translation” and criteria for determining the quality of translation. In recent years, as a result of the research conducted in the field of translation studies, new theories aimed at solving the problems of achieving equivalent translation began to appear. Foreign researchers S.Dollerup, J.Heilborn, Z.Dotmurziyeva, Y.Sokolovsky, V.Khairullin, N.Suyargulov, N.Akhshapeva¹¹ paid attention to the communicative and pragmatic features of the literary text.

⁸Писарева Л.А. Поэтика фольклора и перевод. Латышские даины в русских переводах. – М.: ЭКОН, 2002.

⁹Казагачева З. Алтайские героические сказания “Очи-Бала”, “Кан-Алтын” (Аспекты текстологии и перевода). – Горно-Алтайск, 2002.

¹⁰Лиморенко Ю. Проблемы перевода фольклорных текстов: Дисс.,...канд филол. наук. – Н., 2007. – С. 38.

¹¹Dollerup S. Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales. – Amsterdam, 1999; Heilbron J. Translation as a Cultural World System // Perspectives: Studies in Translatology. – Vol. 8(1). 2000; Дотмурзиева З.С. Прагматика англоязычного художественного текста и проблемы прагматики его перевода. – Пятигорск, 2006; Соколовский Я.В. Соотношение оригинала и перевода

They began to study the cultural, cognitive, linguistic, cultural and denotative aspects of translations of poetic texts.

In the theory of equivalent translation, which emerged in the middle of the 20th century, serious attention was paid to the complete harmony between the source text and the translated text. In the course of his studies, translation scholar Y. Nida distinguishes two main directions of the development of equivalence theory. These are formal and dynamic equivalence. The principles of formal equivalence are mainly characterized by their use in scientific texts. In his opinion, formal equivalence in the process of translation requires the grammar of the text, clear and constant lexical coherence, stability of meanings within the context content. Dynamic equivalence is to find the closest natural equivalent of the source text in the target language. Dynamic equivalence should be able to meet the requirements of the culture of the native and target language-speaking peoples, the context of the translated work, as well as the readership of the target language.

Russian translator V. Komissarov defines the concept of equivalence as follows: “Equivalence is the maximum correspondence of all levels of the original and translated texts”¹². In his studies, the achievement of equivalence is evaluated based on the pragmatics of translation, that is, the purpose of communication, description of the situation, observation style, sentence structure, lexical-semantic compatibility.

Transferring the cultural and historical context to the translated language makes special demands on the principles of the correct selection of equivalents and methods of reflecting various aspects of the text's linguistic features, original poetics and style. It is an important and priority task to restore the general communicative-pragmatic effect of the original and its originality in the translated language to convey the national-cultural components in an equivalent way in the translation.

The second chapter of the dissertation is entitled **“Issues of translation of stylistic devices in the epic “Alpomish” and their syntactic-semantic analysis”** and consists of three chapters. In the first chapter entitled “Problems of translation of stylistic devices in the epic “Alpomish”, the compatibility of functional stylistic devices such as metaphor, simile, synecdoche, comparison, hyperbole, which are the most used in the epic compared in the original and the translated text.

Synecdoche is one of the devices of artistic representation used in the epic “Alpomish”. Synecdoche is derived from the Greek word “synecdoche” which means “relationship” or “connection”. It is a form of metonymy, a type of transference in which the name of the whole (big) thing is called by the name of its part (small) or vice versa.¹³ There are basically two types of synecdoche: 1) To understand the part (small) through the whole (large) or, conversely, the whole (large) through the part (small); 2) Understanding plural form through singular form. An example of the first type of synecdoche is the following passage:

художественного текста: изоморфно-когнитивный подход. – Иркутск, 2009; Хайруллин В.И. Перевод и фреймы: учебное пособие. – М.: Книжный дом “ЛИБРИКОМ”, 2010; Суяргулов Н.А. Особенности языка и стиля башкирского перевода Корана. – Уфа, 2004; Ахпашева Н.М. Переводческая традиция хакасских сказаний о богатырях: опыт прескриптивного анализа художественного перевода, – М., 2009.

¹² Комиссаров В.Н. Современное переводоведение: учебное пособие. – М.: ЭТС, 2002. – 424 с.

¹³ Ўзбек тилининг изоҳли луғати. 3-жилд. – Тошкент: Ўзбекистон нашриёти, 2020. – Б. 511.

*“Senday sarson bo‘p yurmasman,
O‘lmasam omon bermasman,
Olmay o‘zbekni qo‘ymasman,
Askarimni qaytarmasman.”¹⁴*

This passage is taken from the speech of the Kalmyk Alps in response to Karajan’s warning to the Kalmyk Bahodurs not to engage in battle with Alpomish. The word “askarimni” in the verse “Askarimni qaytarmasman” refers to an entire army through the word soldier, which forms an army. Now let’s see how synecdoche is translated into the target language:

*Like you I’ll not wander,
Till I die I’ll not give peace,
I’ll fight till I defeat Uzbeks,
I’ll not call back my troops.”¹⁵*

We can see that the word “askarimni” is translated as “my troops”. In Sh. Butayev’s “English-Uzbek Dictionary” the word “troop” is translated as “qo‘shin”, “lashkar”¹⁶. It can be seen that the translator translated the synecdoche in the original text in its original meaning and not in the figurative sense.

In the epic “Alpomish”, the stylistic device of hyperbole is found in many places. In it, the device of hyperbole artistic image is extremely strengthened, increased and exaggerated with colorful images. This epic differs from other epics in that it uses more hyperbole. The scale of events in this epic is related to mythical events. In many cases, the art of hyperbole is used to express the superiority of Alpomish over the Kalmyk Alps. In the following examples, we will consider the extent to which the translator was able to translate the stylistic method of hyperbole presented in the epic into the target language:

*“To‘rangning otini dushman minibdi,
Yig‘lay bergin, qiyomat kun bo‘libdi.
Bek Alpomish o‘z yurtida to‘rami,
O‘lmasa otini dushman minami?!”¹⁷*

In this quatrain, we can see that one of Barchin’s maids, who saw Alpomish’s Boychibor riding Karajan, the horseman of the Kalmyks, exaggerates the situation and exaggerates the situation in the verse “Yig‘lay bergin, qiyomat kun bo‘libdi”. Maid’s opinion that “If Alpomish was not destroyed by the enemies, why would an enemy horseman come to Boychibor” is exaggerated by comparing it to “qiyomat kuni”. The translator Q.Mamurov translates these verses as follows:

*“An enemy knight captured and mounted his steed,
Weep, my dear, the fateful day is here.
Or, was Alpomish no Biv – it’s not clear!
Or, did he hand over his steed to the foe?”¹⁸*

¹⁴ Алпомиш: Ўзбек халқ қахрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарқ” нашриёти, 1998. – Б. 180.

¹⁵ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 67.

¹⁶ Butayev Sh. English-Uzbek Dictionary. – Toshkent: “O‘zbekiston” nashriyoti, 2016. – B. 631.

¹⁷ Алпомиш: Ўзбек халқ қахрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарқ” нашриёти, 1998. – Б. 115.

¹⁸ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 31.

In general, we can say that the translator was able to transfer the essence of the original to the target language. However, the literal translation of the English phrase “fateful day” into Uzbek means “halokatli kun”. It is also worth mentioning that there is an even closer English translation of the phrase “Qiyomat kuni” in the form of “doomsday”.

The second part of the chapter is called “*Syntactic-semantic analysis of similes in the original and translation*”. In this chapter, the elements such as agency, identification, negativity, quality, which are defined in the simile used in the “Alpomish” epic, are analyzed syntactically and semantically, and the reflection of these syntaxemes in the source language in the target language is comparatively studied.

Unlike the English translation of the epic “Alpomish”, in source language, the simile is expressed in several versions. To be more precise, in the original text, there are 5 different versions: *-day (sherday)*, *-dayin (Rustamdayin)*, *-dek (daryodek)*, *kabi (Yusuf kabi)*, *misli (misli aydahor)*. In the translation text, the translator used these similes in the only version (like + N/Pr).

It was found that the original text of the epic “Alpomish” contains the identifying syntactic-semantic features of the simile represented by “Ot + day” and “like + N” in the translated text:

<i>Tog‘ Asqarin chalib tuman,</i>	<i>The cloud covered the mount,</i>
<i>Egam berdi bunga omon.</i>	<i>My god kept him safe and sound.</i>
<i>Necha dushman bo‘lib hayron,</i>	<i>Many foes were shocked by his win,</i>
<i>Yodgor sherday bo‘lib shul zamon.¹⁹</i>	<i>Yogor was like a lion at that time.²⁰</i>

In the sentence “Yodgor sherday bo‘lib shul zamon” in the 4th verse of our example, the word combination “sherday bo‘lib” shows that simile, along with expressing the means of artistic image, also contains an identifying syntactic-semantic element. Because, instead of the predicate of the sentence in the original text, the simile “sherday” was combined with the auxiliary element of the predicate “bo‘lib”. That is, here it is described that the monument is of a noble quality. This identifying syntax gives Yodgor the relation “sher” based on a two-way predicative connection. Based on this meaning, the translator followed the correct way in the translation process, i.e., the identifying syntactic-semantics of the simile in the translation is combined with the past tense form of the verb “to be”. It is clearly seen that it was able to express the identifying syntaxeme as a whole syntactic-semantic unit. Because the analogy can be a proof of our opinion that there is a syntactic-semantic of identification in the structure of the syntax “Yodgor” replaced by the linguistic element of the auxiliary verb “was”.

The subchapter of this chapter entitled “*Syntactic-semantic analysis of hyperbole and comparisons in Alpomish epic and its translation*” is devoted to the syntactic-semantic analysis of artistic stylistic devices of comparison and hyperbole found in “Alpomish” and its English translation. In the process of researching the

¹⁹ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 368.

²⁰ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 132.

original and translated text, we found cases where the comparative syntactic-semantic element came in the form of the comparative degree of the adjective and in the form of “than + N” and “than + Pr”. Although the syntactic-semantics represented by these forms is close to the syntactic-semantics of simile, it differs in that it expresses the syntactic-semantics of comparison.

Qarasang, bir damda kelib qoladi, If you wait he would come very soon, roared.
Bilgin, qalmoq, yurtning vayron bo'ladi, Be aware Kalmyk land would be destroyed,
Aydahordan cho'rta yomon balodi,²¹ He was a devil much worse than a dragon,²²

The word combination of “*yomon balodir*” in the verse “*Aydahordan cho'rta yomon balodi(r)*” of the fragment taken from the original expresses the qualitative-comparative syntactic-semantics. Because there are elements of comparison in its semantics. The lexeme “*Aydahordan*” requires the adjective that comes after the noun with the comparative suffix “-dan” to appear in the form of comparative degree. While its extended syntactic-semantics is expressed in the form “*ajdarhodan ko'ra yomonroq balodir*”, since epics are a folklore genre, its full form is usually abbreviated. The translator, who did not ignore this linguistic phenomenon, translated this verse into English as “*He was a devil much worse than a dragon*”. Because the grammatical norms of the English language require such a translation. The syntactic-semantics of the combination “*cho'rta yomon* in the dialects of Uzbek epics is represented by the combination “*much worse*” in the translated text.

It was proved during our research that the stylistic devices of hyperbole, which is used in many places in the epic “*Alpomish*”, is represented by syntaxemes with three categorical (general) syntactic-semantics.

1. Substantial (indicating an object or substance, expressed mainly by a Noun and a Pronoun);
2. Procedural (means a process and is expressed mainly by a Verb);
3. Qualifying (characteristic, indicating a sign, mainly represented by an Adjective, an Adverb and a Number).

*“Oltmish qarich olachadan qalpog'i,
 To'qson qo'ying terisidan telpagi,
 Shunday qalmoq kelib kirdi maydonga.
 To'rt yuz to'qson quloch qo'lda hassasi,
 Sarhovuzdan katta edi kosasi,
 Shuning bilan o'n sakkizta nashasi,
 To'qson qarich bo'zdan bo'lgan kissasi,
 Shunday qalmoq aylanadi maydonda”²³.* *“Of sixty hands long rugs his cap is made,
 Of ninety sheep's skin his fur hat is made,
 Such a Kalmyk entered the battlefield, bang,
 His stick is four hundred ninety hands long,
 His bowel is bigger than the biggest pool,
 All together they make eighteen, all fool.
 Of ninety-meter fabric his pocket is made,
 Such a Kalmyk is walking in the field, self-made”²⁴.*

²¹ Алпомиш: Ўзбек халқ қахрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 287.

²² Алпомиш: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 111.

²³ Алпомиш: Ўзбек халқ қахрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 160.

²⁴ Алпомиш: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 51.

In the original of this octet, we can see that the stylistic device of hyperbole is used in each verse. Successive use of hyperbole in each verse serves to increase its level. In this regard, we would also like to mention that it has come close to the lof genre of folklore. It is described in the original language as “oltmish qarich olachadan qalpog‘i”, “to‘qson qo‘yning terisidan telpagi”, “to‘rt yuz to‘qson quloch hassasi”, “sarhovuzdan katta kosasi”, “to‘qson qarich bo‘zdan kissasi” shows the compounds that reinforce each other in an exaggerated way. These verses mainly use lexemes related to the Number, which express the syntactic-semantics of quantification. In the translation language, they are translated using quantitative compounds such as “of sixty hands”, “of ninety sheep’s skin”, “four hundred ninety hands long”, “bigger than the biggest pool”, “of ninety-meter fabric”. In our analyzed example, we see that the participle of the sentence is used in the passive voice in three places. In the remaining five stanzas, the comparative sentence construction is used. The peculiar linguistic feature of these hyperboles is that in the translation version, in three verses, the participle is used in the passive voice, instead of the participle, the active syntax is expressed by the passive voice of the transitive verb “make” is “is made”. We know that the verb “make” is a transitive verb. Because it requires one or even two objects to come after it. Taking into account this linguistic norm, the translator reflected two objects with means and without means in the target language.

The translator’s approach to translating phraseology from the original to the translated language is analyzed in the third chapter of the dissertation entitled **“Translator’s skills in the translation of the epic “Alpomish’ into English”** and the first subchapter entitled *“The translator’s skill in the translation of phrases from the epic “Alpomish”*.

As the translation of phraseological units is raised as a problem, it is necessary to emphasize that it causes some difficulties for the translator in the translation of the text in poetic form. Translation scholar K. Musayev says about this: “Adequate interpretation of phraseological units in translation, which are linguistic tools with somewhat more complex content compared to lexical units of the language, is one of the most complex and, at the same time, very responsible issues of translation practice”²⁵. Phraseologisms serve to increase the effectiveness of the speech of the heroes of the epic more than the simple expression, so their reflection in the translation is also important. We can see that the original verse *“Barchinning ko‘ngli buzilar”* is translated as *“Barchin’s soul weeps, she sobs”*. In literal translation, it means “Barchin’s heart is crying”. It can be seen that the phrase giving the meaning of the phraseological unit as in the original is also reflected in the translation. In the course of this verse, the translator added the combination “she sobs” and translated it using the method of figurative translation. With this, the translator tried to convey to the foreign reader the state of Barchin’s depressed mood when he remembers his father.

In the translation text, the original expressions *“ko‘nglim buzildi”*, *“bag‘rim ezildi”* are translated as “my heart can’t bear after”, “my soul broke to pieces”. In this case, we can see that the phrase from the language of the 1st person (Boysari) is

²⁵ Мусаев Қ. Таржима назарияси асослари. “Фан” нашриёти. Тошкент, 2005. – Б. 183.

translated in a slightly higher emotional color than the phrase used by the 3rd person (Fazil Bakhshi). We will try to justify with another example that the translator's approach was different when the phrase "bag'ri ezilmoq" is used by the speaker (3rd person) elsewhere in the epic.

*"Qarab turib ko 'zda yoshi tizilar,
Boysarining qarab bag 'ri ezilar.
Boysarixon xo 'p darhayron bo 'ladi,
Bori davlatini qo 'ldan beradi"*²⁶.

*"Staring his tears ran falling swiftly,
Looking up Boysari wept deeply,
Boysari was shocked much,
All his wealth he lost such"*²⁷.

We can see that the expressions "ko'zda yoshi tizilar", "bag'ri ezilar" in the original text were transferred as "tears ran falling swiftly", "wept deeply" to the translated text. It is natural that expressions in the original language are understandable to the Uzbek reader. However, the main task of the translator is to be able to convey the semantics of these phrases to the reader who reads the epic text in the target language.

In the second subchapter, entitled "*Translator's style in re-creation of rhyme and rhythm in translation*", issues of being able to convey the rhyme, rhythm of verse, variety of emotions to a foreign reader were studied. Since the epic "Alpomish" is composed of a mixture of verse and prose, the translation process requires the use of various methods. The poetic verses of the epic consist of 7-8 syllables, sometimes 11-12 syllables. It can be observed that rhyming verses start with two verses, up to 8-10 verses, sometimes 30 verses. The rhyming of verses has been perfected over the centuries from generation to generation of mature poets, and reduced to a fixed form. One of the main requirements of poetic translation is to reproduce poetic fragments in translation exactly as they are in the original. "One of the biggest obstacles for the translator is that the poetic system in the translated languages is not the same as the original. The more this "ambiguity" or bottleneck is removed, the easier it will be to create an adequate example of the original in another language"²⁸, says Professor G. Salomov, a translation scholar. However, it is natural that there are some difficulties in translating the poetic fragments of Uzbek folklore into English.

The epic "Alpomish" is a work formed on the basis of "barmoq" meter, which is widely used in the poetic form of Uzbek oral creativity, in which Uzbek folk songs, lapars, sayings, melody and rhyming rules are followed. When translating this epic into English, the translator translated it based on the rules of poetic meter, which are common in English poetry, especially in epic poetry. Let's compare how the passage rhymed in the original text in the form of *aaab* rhymed in the translation.

²⁶ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: "Шарқ" нашриёти, 1998. – Б. 195.

²⁷ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: "ART FLEX", 2019. – P. 81.

²⁸ Саломов Ф., Жўраев К., Олимов С. Таржима санъати. 4-к. – Т.: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1978. – Б.128.

*“Quloq sop eshitgin aytgan nidoga,
O‘lim navbat yetar shohu gadoga,
Omonat topshirgin qodir xudoga,
Xafa bo‘lay, javob bergin bek ota”²⁹.*

*“Listen and hear my words, wowing,
In turn, death takes a pauper and king.
Entrust me to Mighty God do rather,
Don’t be upset to let me, my bek father”³⁰.*

In the given example, the original verses are rhymed with the words *nidoga*, *gadoga*, *xudoga* in the form of aaab, while in the translation we can see that the words *wowing* - *king*, *rather* - *father* are rhymed in the form of aabb. Our analysis shows that almost all of the regular rhymes in the epic are recreated in the form of couple rhymes (aabb - couple rhymes) in the translation. This justifies the translator's creative approach to his work. Moreover, the English version of the epic sounds as natural as if it was written in English. Because, it is possible to feel that the musicality, rhythm and intensity of the original have been transferred to it in the expressive reading of the epic translation.

The third part of the chapter entitled “Individual approach of the translator in the translation of the epic “Alpomish” is dedicated to the individual-creative skill of the translator. Translator Q.Mamurov is currently the only translator who has translated the epic “Alpomish” from Uzbek into English. That’s why Q. Mamurov translated the English translation of the original folklore spirit, style, emotion and its art with love, respect and careful approach, in which the beauty, spirit, melody, musicality, and gracious voice of the folk heroic epic are also reflected in the translation. “When you read the translation of the work, it is as if you hear the musicality, harmony, feelings and emotions, the sound of swords and spears in battle, the clatter of horses and camels, the shouts of caravans traveling along the Great Silk Road”³¹.

If we talk about the skills of the translator in the direct translation of the epic, there are cases in the translation process where the translator tried to express the unique style and words of the epic in the translation. Indeed, with the help of various language tools and transformations, he managed to convey the original meaning in translation. The translator was able to reveal the meaning of the word through interpretation and to fully express the original meaning, as well as to give its style and art. We will try to analyze the skills of the translator in the process of turning the lexeme “tura” used in most places of the epic from the original into the target language using examples. In addition to the meanings given in dictionaries, the word “tura” has several other meanings among our folk. The translator was able to understand not only the denotative but also the connotative meanings of this word and was able to translate it in a way that was understandable for the receiver. The denotative meaning of the lexeme “tura” is “a person belonging to a high class; nobleman, official, governor, nobleman, aristocrat”. In the example of “*O‘z yurtima men ham bekman, to‘raman*” – “*In my land I’m both bek and leader*”, the translator used the method of generalization and fully preserved the meaning of the word. The meaning of the word “Leader” is given in bilingual translation dictionaries as

²⁹ Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 209.

³⁰ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 88.

³¹ Саттаров Т.К. Dil va til birligi. – Toshkent, 2016. – B.17.

“yetakchi, rahbar, boshqaruvchi”. With this, we can see that the meaning understood in the context of the original is transferred to the translated text.

In the translation of the verse “*To‘ram deydi, quloch yoyib keladi*” – “*Saying my beloved there comes stretching her hands*”, the meaning of this lexeme is used only in Uzbek dialects specific to the oasis regions. That is, among most Uzbek women, the word “begim” is used to address their spouses, while in some oasis dialects, women use the word “turam” to refer to their spouses. With this, the translator was able to demonstrate his ability to freely use the words of the target language.

In the process of literary translation, the translator is required to be very careful. It is seen as the main task of translators to convey each idea to a foreign reader in a spiritual sense. Otherwise, the original meaning will be completely different, and the process of fully understanding the content of the work may be a bit difficult. The translation of the “Alpomish” epic, which is the object of our research, also has some shortcomings. For example, we would like to draw your attention to this quatrain from the epic.

<i>Shomurti shoxalab har yoqqa ketgan,</i>	<i>Their mustaches grew bushy in all side,</i>
<i>Uchida chichqonlar bolalab yotgan,</i>	<i>In it the mice gave birth and multiplied,</i>
<i>Izdan tushgan pishak oltoyda yetgan,</i>	<i>To hunt them a cat reached the Oltoy mount,</i>
<i>Munday qalmoq qo‘lin bulg‘ab</i> <i>keladi</i> ³² .	<i>Such a Kalmyk is coming staining his</i> <i>hand</i> ³³ .

From the line of this passage, full of exaggeration, “*izdan tushgan pishak oltoyda yetgan*” means “the cat that leaves the trail will catch up in six months”. The translator considered the phonetically changed form of “olti oy” in this verse to be the Altai mountain and translated it as “*to hunt them a cat reached the Oltoy mount*”. Here, the translator may have taken into account the pronunciation in the voice of the person who is reading to him without looking at the written text. In our opinion, the translator made a serious mistake in the translation of this verse. It would be appropriate to translate this verse as “*It took six months to catch them in the end*” (our translation).

CONCLUSION

1. Folklore has been living and developing together with the people and the nation since the beginning of time when humanity was born and began to communicate. Before the appearance of written literature, folklore was formed among the people. It serves the development of the oral creativity of every nation and is distinguished from other genres by its vital, convivial, folkloric, ideological and educational significance. Examples of Uzbek folk oral works according to performance features, structure, musicality, function and scale are epics, fairy tales,

³² Алпомиш: Ўзбек халқ қаҳрамонлик достони // Айтувчи: Фозил Йўлдош ўғли, ёзиб олувчи: М.Зарипов /. – Тошкент: “Шарк” нашриёти, 1998. – Б. 159.

³³ Alpomish: Uzbek heroic epos // Translator: Kosimboy Mamurov/. – Tashkent: “ART FLEX”, 2019. – P. 10.

narratives, legends, olan, lapar, alla, lof, askiya, riddle, proverb, It consists of such genres as matal, parable, anecdote, children's songs, labor songs, ritual songs, and puppet play. It has been studied as part of several branches of science, such as “ethnofolkloristics”, “archofolkloristics”, “ethnolinguistics”, “linguafolkloristics”.

2. Uzbek folk epics are divided into five types: 1) *qahramonlik*, 2) *jangnoma*, 3) *tarixiy*, 4) *romantik* 5) *kitobiy* dostonlar. The epic “Alpomish||” belongs to the cycle of heroic epics. Their level of study was also widely studied from the point of view of linguistics, especially during the period of independence. In particular, the semantic-stylistic features of the anthroponyms used in the epic, their place in the dictionary system (I.Khudoinazarov), phonetic-stylistic, lexical-semantic, morphological-stylistic, syntactic-stylistic features of stylistic formulas (Sh.Mahmadiyev), study of the lexicon of folk epics in the general linguistic system, traditional linguofolkloristic laws of epics (A.Rahimov), stylistic tools, artistic-aesthetic and linguistic-poetic features of epics (G.Jumaniyozova), historical-genetic factors of epics, methodological aspects of socio-political lexemes, functional, communicative and connotative properties, as well as functional-semantic properties of zoonymic and ornithonymic lexical units (I.Umarov), changes in the semantic construction of words, specific features of individual neologisms (M.Qurbanova).

3. A number of translation scholars of the 20th century developed theories of translation laws, types of translation, adequacy and equivalence in translation, and widely explained the methods of translation in their research works, pamphlets and manuals. Also, in the field of translation, they conducted extensive scientific research on the solution of several problems related to the translation of lexical, phraseological, grammatical problems, translation units, and stylistic tools. There are three main factors that cause difficulties for translators when translating examples of folklore: a) grammatical and syntactic differences between different language families; b) problems related to the translation of archaic words, phraseological units and stylistic tools in examples of folk art; d) problems of re-creating the rhythmic, rhyming and melodic construction of poetic texts in translation.

4. It was observed that the theoretical principle of equivalence is implemented in two stages: First, the principle of formal equivalence is characterized by its application mainly in scientific texts. Formal equivalence in the process of translation requires the grammar of the text, clear and constant lexical coherence, stability of meanings within the context content. The second, dynamic equivalence, is to find the closest equivalent of the source text in the target language. Dynamic equivalence is required to match the culture of the native and target language speakers, the context of the work being translated, and the readership of the target language. In accordance with the scientific approach that equivalence can be assessed not only by its stylistic description, but also by its semantic level, it is appropriate to present the following classification of equivalence types: a) actual-significant equivalence; b) equivalence of the actual division; d) pragmatic equivalence.

5. The most important requirements for translators when translating samples of folklore is to completely transfer the content of the original text into the translated language without changing the form of the original text. In doing so, translators are required to take into account four main aspects: first, taking into account the antiquity

of folklore works, to be able to reflect the meaning of some archaic words and the national characteristics of the original language in the translation; secondly, to transfer all the semantic features of the examples of folk oral creativity into the translation language without destroying its artistic form and form; thirdly, refraining from directly transferring the stylistic features of the original language to the translated language in the process of translation, that is, the foreign student representing a foreign culture may be wrong about the characters and situations of the epic do not avoid the possibility of awakening the imagination; fourthly, to be able to transfer the emotional colors of the original text, the grandeur and solemn spirit of the epic into the translation language.

6. Based on the theory of syntactic-semantic analysis, it was found that the translator was able to achieve alternative translations in the translation of each exaggeration. The essence of the content of artistic images is completely transferred to the target language.

7. A number of syntactic-semantic elements were found in the simile used in the epic "Alpomish". These are elements such as agency, identification, negativity, and quality, and their sum constitutes the content of the simile syntax used in the epic. It was observed that the original syntactic-semantic elements were fully reflected in the English translation.

8. The identifying syntaxes, which represent the means of an artistic image, have their own formal-distributive feature. Most importantly, unlike agentive syntaxes, the main position of the identifying syntaxe, which represents the means of simile artistic representation, is the participle. The identifying syntax can come in two variants (complete and incomplete) instead of a participle. At the same time, the identification syntax, which represents the means of artistic representation, has variants represented by the verbs "look" and "seem". Linguistic models of translation options are as follows: "be + like + N/Pr", "like + N/Pr", "look + like + N/Pr", "seem + like + N/Pr".

9. In our research work, it was proved that functional syntactic-semantic elements, syntactic-semantic translation units can realize themselves as translation options. Translation units, like syntaxemes, consist of a complex of syntactic-semantic elements that express content related to the external world, and they have formal-distributive properties, including positional possibilities; differ from each other by postposition, preposition, interposition, and lexical context and lexical bases. Their linguistic features are reflected in the paradigmatic and syntagmatic relations of language units in the original and target language.

10. The analysis of rhyming in the original language and its re-creation in translation shows that in the original, the rhyme is perfectly created in the language of folk art. It reflects musicality, harmony. This feature exaggerates the content and impressiveness of the epic. In the original language, poetic fragments are created in finger weight, in which the same rhyming can be repeated in fragments ranging from 2-3 lines to 29-30 lines. Studying the rhyming in the translation of these passages shows that the double rhyme in the form of aabb is used more in the translation. At the same time, sometimes the repetition of rhyming up to 3 or even 5 lines is reflected in the translation, and in such a case, the translator came from the harmony of the meaning and content of the lines. This means that the translation is not only perfect or

alternative in terms of content, but also the rhyming and weight requirements of the form are effectively used in the translation from the iambic weight and double rhyme form typical of English epics. Despite this, in some cases there are cases where the meaning changes, narrows the meaning, and expands the content due to the addition of a new word for rhyme.

**РАЗОВЫЙ НАУЧНЫЙ СОВЕТ НА ОСНОВЕ НАУЧНОГО СОВЕТА
DSc.03/30.12.2019.Fil.19.01 ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ
ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ**

ХОЛМУМИНОВ ИЛХОМ АБДИХАЛИЛОВИЧ

**ПРОБЛЕМЫ ПРИ ПЕРЕВОДЕ ЭПОСА “АЛПАМЫШ” НА
АНГЛИЙСКИЙ ЯЗЫК**

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

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

Ташкент – 2023

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Актуальность и востребованность темы диссертации. Мировое переводоведение имеет свои принципы и методы отклонения фольклорных образцов от оригинала, которые отражают национальный уклад жизни, религиозные воззрения, обычаи и традиции народов, их собственные языковые законы. Доказательство этого необходимо для выявления и решения проблем художественного перевода фольклорных произведений, определения их научных и теоретических основ. Научиться на научной основе воспроизводить на переводном языке лучшие образцы литературы любого народа и доносить до получателя оригинальное содержание — одна из приоритетных задач, стоящих перед мировым переводоведением.

В мировом фольклоре интерес к месту образцов народного устного творчества в мировой цивилизации отчетливо виден на примере научных исследований в области компаративистики и сравнительной типологии. В этом случае поиск альтернативы в переводе стилистических приемов и словосочетаний, распространенных в языке фольклорных произведений каждого народа, обращает на себя внимание как проблемный процесс. Культура, традиции и образ жизни каждого народа широко отражены в художественной литературе. В этом смысле изучение шедевров мировой литературы не только знакомит с тайнами художественных произведений, но и знакомит с культурой и ценностями этого народа.

На новом этапе реформ, происходящих в нашей стране, “каждый из нас должен рассматривать внимание к государственному языку как внимание к самостоятельности, уважение и верность государственному языку как уважение и верность Родине, и сделать это мнение правилом нашей жизни”, - подчеркивает Президент. На этой основе изучение способов сохранения национально-культурных, лексико-семантических и стилистических особенностей образцов узбекского фольклора в переводах на иностранные языки в лингвокультурологическом, прагматическом и синтаксически-семантическом направлениях позволит укрепить научные и практические основы сопоставительной лингвистики, сравнительное литературоведение и переводоведение делают это возможным. Хотя в последние годы появился ряд исследований, посвященных проблемам переводоведения, они не проникли глубоко в основные пласты переводческой практики, в частности, перевод эпосов с узбекского языка на английский язык. Современный уровень перевода фольклорных произведений делает необходимым активизировать исследования в этой области. Это само по себе означает необходимость изучения переведённых текстов образцов народного устного творчества не принадлежащие к одной группе языков. С этой точки зрения определить лексико-семантические, синтаксически-семантические и стилистические элементы перевода лексических единиц, стилистических приемов и словосочетаний, использованных в эпосе “Алпомиш”, воссоздать их на английском языке, сохранить национально- культурный колорит, рифма и тон в переводе, исследование его возможностей становится актуальным.

Предметом исследования является изучение лексико-семантических, стилистических и поэтических особенностей языковых единиц эпоса “Алпомыш” переводчика К.Мамурова в переводе на английский язык.

Научная новизна исследования заключается в следующем:

На основе изучения проблем, связанных с переводом фольклорных произведений и процессов языковой трансформации, обобщены и раскрыты методы, ведущие принципы и опыт определения уровней эквивалентности, способствующие достижению альтернатив в оригинальном и переведенном тексте;

определяются лексико-семантические, синтаксически-семантические элементы и формально-распределительные особенности перевода стилистических средств и словосочетаний, использованных в оригинале, и доказываются альтернативные уровни передачи на переводном языке;

выявляются стиль и индивидуальное мастерство переводчика при передаче на язык перевода национально-культурного колорита, рифмы и тона эпоса “Алпомыш”, а также приоритет лингвосемантических и коммуникативных факторов в воссоздании рифмы и тона произведения. Художественный текст в переводе доказан;

Путем сравнительного анализа оригинального и английского перевода эпоса “Алпомыш” на предмет перспективных переводов в направлении достижения альтернативности перевода эпоса в поэтической форме и разработаны практические рекомендации по отражению стилистических особенностей фразеологизмов в переводе на основе аналогии и доминирующей лексики.

Практические результаты исследования заключаются в следующем:

Научные выводы, сделанные в результате изучения проблем, связанных с переводом образцов узбекского фольклора с оригинала в сравнительном аспекте, и определения их решения, обогатят науки переводоведения, сравнительного литературоведения, сопоставительной лингвистики, а также лингвокультурологии с новыми теоретическими взглядами, и способствуют их развитию. Кроме того, это исследование открывает новые возможности для дальнейших возникновений научных подходов;

определены лексико-семантические, синтаксически-семантические элементы перевода лексических единиц, стилистические приемы и выражения, использованные в эпосе «Алпомыш», а также разработаны критерии определения уровней эквивалентности передачи в переводимом языке, которые можно использовать в переводе фольклорных произведений;

разработаны рекомендации по применению критериев определения синтаксически-семантических элементов, формально-распределительных признаков и лексических основ обоснования уровней переводческой эквивалентности в будущих переводах.

Достоверность результатов исследования. В исследовании четко поставлена теоретическая проблема, изучены научные взгляды на представленные проблемы с точки зрения переводоведения, информация получена из научных источников, проанализирована достоверность источников

на узбекском и английском языках, научно обоснована. По диссертационной работе делаются теоретические выводы, предложения, поясняется утверждением результатов, полученных на основании рекомендаций и заключений уполномоченных организаций.

Научная и практическая значимость результатов исследования. Научная значимость результатов исследования объясняется тем, что они существенно обогащают теорию и методологию перевода поэтических фольклорных произведений, а научные выводы служат теоретико-методологической основой перевода литературных произведений, особенно новых фольклорных произведений.

Практическая значимость результатов исследования определяется разработкой синтаксически-семантического анализа и лингвистических моделей единиц перевода, определением уровней эквивалентности перевода, служит ресурсом для исследователей-переводчиков, переводчиков-практиков и студентов, изучающих теорию и практику перевода.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы. Общий объем составляет 148 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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