

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

---

**ANDIJON DAVLAT CHET TILLARI INSTITUTI**

**NABIYEVA GULBAXOR AKBARALIYEVNA**

**TARJIMA ASARINING LINGVOKULTUROLOGIK TADQIQI  
(G‘.G‘ulomning “Shum bola” asarining nemis tilidagi tarjimasi misolida)**

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

**FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiya  
avtoreferati mundarijasi**

**Contents of dissertation abstract of doctor of philosophy (PhD) on  
philological sciences**

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

**Nabiyeva Gulbaxor Akbaraliyevna**

Tarjima asarining lingvokulturologik tadqiqi (G‘.G‘ulomning “Shum bola” asarining nemis tilidagi tarjimasi misolida) ..... 3

**Nabiyeva Gulbakhor Akbaraliyevna**

Linguocultural study of translated works (on the basis of the translation into German version by G.Gulyams “Shum bola”)..... 25

**Набиева Гулбахор Акбаралиевна**

Лингвокультурологическое изучение переводных произведений (на примере немецкого перевода произведения Г. Гулама «Озорник») ..... 47

**E‘lon qilingan ishlar ro‘yxati**

List of published works

Список опубликованных работ..... 41

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

---

**ANDIJON DAVLAT CHET TILLARI INSTITUTI**

**NABIYEVA GULBAXOR AKBARALIYEVNA**

**TARJIMA ASARINING LINGVOKULTUROLOGIK TADQIQI  
(G‘.G‘ulomning “Shum bola” asarining nemis tilidagi tarjimasi misolida)**

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

**FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiyasi  
AVTOREFERATI**

**Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy Oliy ta’lim, fan va innovatsiyalar attestatsiya komissiyasida B2023.4.PhD/Fil2631 raqam bilan ro‘yxatga olingan.**

Dissertatsiya Andijon davlat chet tillari institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o‘zbek, ingliz, rus (rezyume)) Andijon davlat chet tillari institutining rasmiy veb-sahifasi (www.adchti.uz)da hamda rasmiy “ZiyoNet” Axborot ta’lim portalida (www.ziynet.uz) joylashtirilgan.

**Ilmiy rahbar:**

**Nabiyeva Diloru Abdulhamidovna**  
filologiya fanlari doktori, professor

**Rasmiy opponentlar:**

**Xoshimova Dildora Madaminovna**  
filologiya fanlari doktori, professor

**Sodiqov Zohidjon Yakubjonovich**  
filologiya fanlari doktori, professor

**Yetakchi tashkilot:**

**Farg‘ona davlat universiteti**

Dissertatsiya himoyasi Andijon davlat chet tillari instituti huzuridagi ilmiy darajalar beruvchi PhD.03/29.12.2022.Fil.156.01 raqamli Ilmiy kengashning 2025-yil “\_\_\_\_\_” \_\_\_\_\_ kuni soat \_\_\_\_\_ dagi majlisida bo‘lib o‘tadi. (Manzil: 170100, Andijon shahri, Bobur shohko‘chasi, 5-uy, Tel: (74) 223-42-76, faks: (74) 223-42-76, e-mail: asifl@edu.uz).

Dissertatsiya bilan Andijon davlat chet tillari institutining Axborot-resurs markazida tanishish mumkin (\_\_\_\_-raqami bilan ro‘yxatga olingan). (Manzil: 170100, Andijon shahri, Bobur shohko‘chasi, 5-uy. Tel.: (99874) 223-42-76).

Dissertatsiya avtoreferati 2025-yil “\_\_\_\_\_” \_\_\_\_\_ kuni tarqatildi.  
(2025-yil “\_\_\_\_\_” \_\_\_\_\_ dagi № \_\_\_\_\_ raqamli reyestr bayonnomasi).

**D.A.Rustamov**

Ilmiy daraja beruvchi ilmiy kengash  
raisi, filologiya.fanlari doktori, professor

**A.Dj.Atoboyev**

Ilmiy daraja beruvchi ilmiy kengash  
ilmiy kotibi, filologiya fanlari bo‘yicha  
falsafa doktori (PhD)

**M.I.Umarxodjayev**

Ilmiy daraja beruvchi ilmiy kengash  
qoshidagi ilmiy seminar raisi, filologiya  
fanlari doktori, professor

## **KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)**

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon tilshunosligining hozirgi taraqqiyot bosqichi inson omili asosida paydo bo'lgan tilshunoslik yo'nalishlari, jumladan, pragmalingvistika, lingvokulturologiya, psixolingvistika kabi sohalarning taraqqiy etishi bilan xarakterlanadi. Zero, turli millatga xos til va madaniyat o'zaro bir biriga bog'liqligida voqelangan stilistik vositalarning kommunikativ-funksional, kontekstual, leksikografik, lingvistik va ekstralingvistik tabiatini kuzatish tilshunoslikning nazariy konsepsiyalarini, ikki millatning madaniy axborotini idrok etish, inson tafakkurining namoyon bo'lishini ilmiy tadqiqqa tortish imkonini yaratib beradi.

Dunyo tilshunosligida madaniyatlararo munosabatlar va ularning lisoniy voqealashuviga bag'ishlangan xususiyatlariga komparativ xarakterdagi izlanishlar keng ko'lamda olib borilgan. Biroq o'zbek milliy a'nanalarini o'z ichida mujassam etgan asarlar, xususan G'ofur G'ulomning "Shum bola" asarining milliy qolip sifatidagi maqomi, uning asosiy konseptosferasi, funktsionalligining gender omillari, dunyo badiiy manzarasini taqdim etish va tafakkur hosilasi sifatida kommunikativ jarayonni voqelantirish xossalarini kognitiv-mental, lingvomadaniy, psixoetnolingvistik aspektlarda tillararo tarjimasidagi nomutanosibliklarni qiyoslab o'rganish kabi ustuvor vazifalar o'z yechimini kutmoqda.

Mamlakatimiz o'zining milliy taraqqiyot strategiyasini belgilab olgan bosqichda lingvokulturologik tadqiqotlar dunyo hamjamiyatiga integrallashuv jarayonida filologiya sohasining antropotsentrik paradigma yo'nalishida taraqqiy qilishini taqozo etdi. "Jahon adabiyotining eng sara namunalarini o'zbek tiliga va o'zbek adabiyotining eng yaxshi asarlarini chet tillariga tarjima qilish chora-tadbirlari dasturi" qiyosiy tilshunoslik, badiiy adabiyotshunoslik va tarjimashunoslik kesimida dunyo ichki va tashqi manzarasini lingvokulturologiyadagi universal, umumfalsafiy konseptlarni tahlil qilish borasidagi ilmiy izlanishlar sifati va ko'lamini oshirish kabi ustuvor strategik vazifalarni belgilab berdi. Bu, o'z navbatida, har ikkala millat lisoniy tafakkuri va madaniyatiga xos bo'lgan hissiy obrazlar, borliqni verbal baholash haqidagi ilmiy tasavvurlarning teranlashtirilishiga keng yo'l ochadi. Zero, "...mamlakatimizda xorijiy tillarni o'rgatish bo'yicha kelajak uchun mustahkam poydevor bo'ladigan yangi tizimni yo'lga qo'yish vaqti-soati keldi. Biz raqobatdosh davlat qurishni o'z oldimizga maqsad qilib qo'ygan ekanmiz, bundan buyon maktab, litsey, kollej va oliy o'quv yurti bitiruvchilari kamida 2 ta chet tilini mukammal bilishlari shart"<sup>1</sup>.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi, 2017-yil 13-sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlar dasturi to'g'risida"gi, 2021-yil 19-maydagi PQ-5117-son "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi qarorlari

---

<sup>1</sup> O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning chet tillarini o'qitish tizimini takomillashtirish chora-tadbirlari yuzasidan o'tkazilgan videoselektor yig'ilishidagi nutqidan. URL: <https://president.uz/oz/lists/view/4327>

hamda boshqa me'yoriy-huquqiy hujjatlarda qayd etilgan vazifalarni amalga oshirishga ushbu dissertatsiya ishi muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi.** Dissertatsiya respublika fan va texnologiyalari rivojlanishining: I. "Demokratik va huquqiy jamiyatni ma'naviy-ahloqiy va madaniy rivojlantirish, innovatsion iqtisodiyotni shakllantirish" ustuvor yo'nalishiga muvofiq bajarilgan.

**Muammoning o'rganilganlik darajasi.** Tarjimaga lingvokulturologik yondashuv masalalari doimo olimlar diqqat e'tiborida bo'lgan. Xususan, nemis tilida bunday tadqiqotlar ma'lum darajada amalga oshirilgan.

An'anaviy nuqtayi nazardan antropotsentrik paradigmaga asoslangan holda V.fon Gumboldt, A.A.Potebnya, U.Cheyev, V.A.Serebrennikov, L.V.Shcherba, Y.N.Stepanov, I.R.Galperin, Y.V.Dorofeyev, Y.N.Karaulov, Y.N.Remchukova, R.I.Pavilenis, N.I.Jinkin, A.A.Leontyev, J.Lakoff, Y.S.Kubryakova, M.A.Shelyakin, Y.Rosh, V.P.Belyanin, V.Z.Demyankov, V.A.Maslova, V.M.Alpatov, T.M.Dridze, K.F.Sedov, A.A.Vorojbitova, S.G.Vorkachev, A.Nurmonov, M.Mahmudov, M.I.Umarxodjayev, E.A.Begmatov, Sh.Safarov, S.Boymirzaeva, I.Azimova<sup>2</sup> kabi tilshunoslarning ishlarida til tizimiga va uning elementlari lingvokulturologik aspektda tahlilga tortilgan.

**Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.** Dissertatsiya Andijon davlat chet tillari instituti ilmiy tadqiqot ishlari rejasiga muvofiq, "adabiyotshunoslik, chog'ishtirma tilshunoslik va tarjimashunoslik" yo'nalishi doirasida bajarilgan.

---

<sup>2</sup> Гумбольдт В. Избранные труды по языкознанию. – М.: Прогресс, 2000. – 400 с.; Потебня А. А. Полное собрание трудов: мысль и язык / А. А. Потебня. – М.: Лабиринт, 1999. – 300. Серебренников Е.С., Кубрякова В.И., Постовалова и др. Роль человеческого фактора в языке: язык и картина мира. Отв. ред. Б.А.Серебренников. – М.: Наука, 1988. – 212 с.; Воркачев С. Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании / С. Г. Воркачев // Филологические науки, 2001. – № 1.; Гамалей, И. Г. Оформление центрального сектора простого предложения в севернобаварском говоре Алтая / И. Г. Гамалей // Вопросы диалектологии и истории немецкого языка. – Омск: Изд-во Омск. гос. пед. ин-та, 1983; Дорофеев Ю. В. Антропоцентризм в лингвистике и предмет когнитивной грамматики / Ю. В. Дорофеев // Актуальные проблемы современной когнитивной лингвистики: мат. XV Междунар. лингвистической конф. "Язык и мир". Таврический национальный ун-т им. В.И.Вернадского, 2008.; Караулов Ю. Н. Русский язык и языковая личность. – М.: Наука, 1987. – 264 с. Ремчукова Е. Н. Креативный потенциал русской грамматики. – М.: Изд-во РУДН, 2005. – 329 с.; Павиленис, Р. И. Проблема смысла: современный логико-философский анализ языка. – М.: Мысль, 1983. – 286 с; Кубрякова Е. С. Человеческий фактор в языке. Язык и порождение речи / Кубрякова Е. С. Шахнарович А. М., Сахарный Л. В. Отв. ред. Кубрякова Е. С. АН СССР, Ин-т языкознания. – М.: Наука, 1991. – 238 с; Шелякин М. А. Язык и человек: к проблеме мотивированности языковой системы: учеб. Пособие. – М.: Флинта, 2005. – 296 с.; Богин Г. И. Филологическая герменевтика / Г. И. Богин. – Калинин: Изд-во КГУ, 1982. – 86 с.; Маслова В. А. Лингвокультурология. – М.: Академия, 2001. – 208 с.; Алпатов В. М. Об антропоцентричном и системоцентричном подходах к языку // Вопр. языкознания. – М., 1993. – № 3.; Дридзе Т.М. Текстовая деятельность в структуре социальной коммуникации. Проблемы семиосоциопсихологии. – М.: Наука, 1984. – 268 с.; Седов К.Ф. Становление дискурсивного мышления языковой личности: психо- и социолингвистический аспекты. – Саратов, 1999. – 180 с.; Ворожбитова А. А. Теория текста: антропоцентрическое направление. – М.: Высш. шк., 2005. – 365 с; Воркачев С. Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании / С. Г. Воркачев // Филологические науки, 2001. – № 1.; Нурмонов А. Танланган асарлар. – 321 б.; Махмудов Н. Тилимизнинг тилла сандиги. – Тошкент: Фафур Фулом номидаги нашриёт-матбаа ижодий уйи, 2012.; Бегматов Э. А. Лексические пласты современного узбекского литературного языка. – Ташкент: Фан, 1985. – 200 с.; Сафаров Ш. С. Лингвистика дискурса. – Челябинск, 2018. – 315 с; Боймирзаева С. Матн модаллиги. – Тошкент: Фан, 2010; Азимова И.А. Ўзбек тилидаги газета матнлари мазмуний перцепциясининг психолингвистик тадқиқи: Филол. фан. ном. дисс. ...автореф. – Тошкент, 2008. – 24 б.

**Tadqiqotning maqsadi** nemis va o‘zbek tillarida tarjimaga lingvokulturologik yondashuvning konseptual-kognitiv va milliy-madaniy xususiyatlarini aniqlashdan iborat.

**Tadqiqotning vazifalari:**

lingvokulturologiya va kognitiv lingvistika tamoyillariga asoslangan holda matn tarjimasi bilan bog‘liq vazifalarni belgilash;

“Shum bola” asari va uning tarjimalarini lingvokulturologik aspektida ko‘rib chiqish va ularning izomorf va allomorf belgilarini aniqlash;

asar tarjimasini til va madaniyat nuqtayi nazaridan o‘rganish va “Shum bola” asarida aks etgan voqelikka yondashgan holda uning konseptual asoslarini o‘zbek va nemis tillaridagi “Shum bola” asarining gender asoslarini aniqlash;

**Tadqiqotning obykti** sifatida tarjima asarlarida voqelantirilgan lingvokulturemalar tanlangan.

**Tadqiqotning predmetini** asar tarjimasidagi konseptual-kognitiv va milliy-madaniy belgilari tashkil etadi.

**Tadqiqotning usullari.** Dissertatsiyada tasniflash, qiyoslash, funksional, badiiy-kontekstual, transformatsional, konseptual, komponent, kognitiv va krossmadaniy tahlil usullaridan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilardan iborat:

matn tarjimasi asosida millat tili, axloq me‘yorlari, e‘tiqodi va turmush tarzida o‘rnashgan milliy-xususiy, umuminsoniy, universal belgilarni tashuvchi va o‘xshash madaniy konseptlarni verballashtiruvchi madaniy qolip ekanligi isbotlangan;

matn tarjimasining asosiy mazmunini ifodalashda so‘z turkumlarining mavqega ega ekanligi, turli birikuvlarda fikrni to‘ldirish va aniqlash, emosional-baholovchi munosabatni ifoda etish, stilistik effekt bag‘ishlash kabi qo‘shimcha bo‘yoqdorlikni ta‘minlashda ularning funksional xususiyatlari ochib berilgan;

borliqni anglash va uni in‘ikos etishda hamda borliq elementlarining konkretlashtirishda milliy – mental madaniy va diniy mansublik kabi belgilarning muhurligi Shum bola asari va uning tarjimalari tahlili misolida yana bir dalillangan;

qiyoslanayotgan tillar lingvomadaniyatida tajovuzkorlik, hukmdorlik, ustunlik, mustaqillik, qat‘iyat, maqsadlilik kabi maskulin va emosionallik, g‘amxo‘rlik, do‘stlik, xushmuomalalik, ko‘ngilchanlik kabi feminin parametrlar o‘zaro dialektik bog‘langan kategoriyalar ekanligi, gender belgilanganlik kasb etishi dalillangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

antropotsentrik tilshunoslikning yangi yo‘nalishlari – kognitiv lingvistika va madaniy tilshunoslik nuqtayi nazaridan tahlil qilingan va buning natijasida kognitiv tuzilma va madaniy model sifatida ko‘rib chiqish imkonini bergan;

asar tarjimasida pragmatik, kognitiv va lingvomadaniy strukturaviy-semantik, stilistik, jihatlarining tahlil qilishning kompleks metodologiyasi ishlab chiqilgan;

asar tarjimasining kognitiv tuzilma va madaniy model sifatidagi maqomini va ushbu stilistik vositaning nemis tilini o‘qitish amaliyotida stilistika, kognitiv tilshunoslik va madaniy tilshunoslik bo‘yicha nazariy kurslarda ham foydalanish imkoniyati asoslangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilganligi, olimlarning nazariy fikrlariga tayanilganligi, tadqiqotda zamonaviy stilistika va tipologiya yutuqlaridan kelib chiqqan holda chiqarilgan xulosalarning tasniflash, qiyoslash, funksional, badiiy kontekstual, konseptual, krossmadaniy tahlil usullari orqali dalillanganligi, shuningdek, nazariy fikr va natijalarning amaliyotda joriy etilganligi, olingan xulosalarning vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati chiqarilgan nazariy xulosalar nemis va o'zbek tilshunosligi va adabiyotshunosligi kesimida lingvokulturologik, kognitiv va talqiniga zamonaviy yondashuvni shakllantirishi, tarjimaning lingvokulturologik yondashuvi kognitiv lingvistika va kognitiv stilistikaning yangi yo'nalishini rivojlantirishga hissa qo'shishi, shuningdek, stilistik vositalarning milliy-madaniy, konseptual xususiyatlarini o'rganishda asosiy manbalardan biri bo'lishi mumkinligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati. Olingan ilmiy natijalardan oliy ta'lim tizimida kognitiv tilshunoslik, kognitiv stilistika, lingvomadaniyatshunoslik, tarjimashunoslik, leksikologiya nazariyasi fanlaridan maxsus kurs o'tishda, shuningdek, ushbu fanlar bo'yicha darslik, qo'llanma va uslubiy tavsiyalar yaratishda foydalanish mumkinligi, shuningdek, tadqiqotning xulosa va materiallaridan nemis va o'zbek tillarida o'tkaziladigan amaliy mashg'ulotlarda, kurs ishlari, bitiruv malakaviy ishlari va magistrlik dissertatsiyalari hamda o'quv-uslubiy qo'llanmalar yozishda foydalanish mumkinligi bilan izohlanadi.

**Tadqiqot natijalarining joriy qilinishi.** Tarjima asarining linguokulturologik tadqiqi ("Shum bola tarjimalari misolida") bo'yicha olingan natijalar asosida:

qiyoslanayotgan tillar lingomadaniyatida tajovuzkorlik, hukmdorlik, ustunlik, mustaqillik, qadriyat, maqsadlilik kabi maskulin va emotsionallik, g'amxo'rlik, do'stlik, xushmuomalalik, ko'ngilchanlik kabi feminin parametrlar o'zaro dialektik bo'lgan kategoriyalar ekanligi, gender belgilanganlik kasb etishi borasida uiversitetlarning filologik fakultetlarida "Leksikologiya", "Stilistika" kabi fanlar bo'yicha o'quv adabiyotlari, o'quv-uslubiy majmualar tayyorlashda foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat O'zbek tili va adabiyoti universitetida OT-FI-030-raqamli fundamental loyiha, 01-01/4001-son ma'lumotnomasi). Natijada loyiha doirasida talabalar uchun "Leksikologiya", "Stilistika" kabi fanlar bo'yicha o'quv adabiyotlari, o'quv-uslubiy majmualarning mazmuni boyitilgan;

matn tarjimasida millat tili, axloq me'yorlari, e'tiqodi va turmush tarzida o'rnashgan milliy-xususiy, umuminsoniy, universal belgilarni tashuvchi va o'xshash madaniy konseptlarni verballashtiruvchi madaniy qolip ekanligining "Linguokulturologiya" tushunchasining tahlili, "Sum bola" asarining o'zbek tilidagi asliy matnlarni nemis tiliga o'girilgan matnlarning linguokulturologik leksemalar va ularning tarjimada aks ettishi, o'girilgan tarjimadagi kamchiliklarni bartaraf etishning qiyosiy tahlili hamda uning o'xshash va farqli xususiyatlari borasidagi ilmiy-nazariy xulosalardan "Umumta'lim muassasalari bitiruvchilarining ona tili(o'zbek tili) fani bo'yicha malakasini baholash hamda

14 ta fandan test tizimini ishlab chiqish loyihasi” mavzusidagi amaliy loyihada foydalanilgan (A.Avloniy nomidagi pedagoglarni kasbiy rivojlantirish va yangi metodikalarga o‘rgatish milliy-tadqiqot institutining 01109-1359-son ma’lumotnomasi). Natijada loyiha doirasida talabalar uchun o‘zbek va nemis tillari bo‘yicha tuzilgan dastur va o‘quv qo‘llanmalarning mazmuni boyitilgan;

tarjima asarlarning linguokulturologik tadqiqiga (“Shum bola tarjimalari misolida”) doir taklif va ilmiy xulosalardan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali ko‘rsatuvlar ssenariylarini yozishda, dasturlarni ikki tilda yoritishda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasining 2023-yil 08-martdagi 04-36-551-son ma’lumotnomasi). Natijada yangiliklarni va sohalarga oid targ‘ibot va tashviqot ishlarni o‘zbek va nemis tillarida samarali olib borishga erishilgan.

**Tadqiqot natijalarining aprobasiyasi.** Tadqiqot natijalari 4 ta, jumladan, 2 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

**Tadqiqot natijalarining e‘lon qilinganligi.** Tadqiqot mavzusi bo‘yicha jami 12 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestasiya komissiyasining dissertatsiya asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 3 ta maqola, ulardan, 2 tasi respublika va 1 tasi xorijiy jurnallarda nashr etilgan.

**Dissertatsiyaning tuzilishi va hajmi.** Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovalardan iborat bo‘lib, umumiy hajmi 163 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

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

Tadqiqotning birinchi bobi “*Tarjima asarlarining linguokulturologik aspekti*” deb nomlanib, unda tarjimashunoslik va lingvokulturologiyaning o‘rganilishiga doir va tarjima asarlarida lingvokulturologik mexanizmlarning ifodalanishiga oid ma’lumotlar ochiqqlangan.

N.Teliyaga<sup>3</sup> ko‘ra, lingvokulturologiya avvalo jonli kommunikativ jarayonlarni va ularda qo‘llaniladigan ifodalarning sinxron xaraktdagi xalq mentaliteti bilan alofasini tadqiq qiladi. Lingvokulturologiya tilni madaniyat fenomeni sifatida o‘rganuvchi fan bo‘lib, o‘zaro aloqadorlikda bo‘lgan til va madaniyat uning predmetini tashkil qiladi. Binobarin, V.N.Teliya bu haqida shunday yozadi: “Lingvokulturologiya insoniy, aniqrog‘i insondagi madaniy omilni tadqiq etuvchi fandır. Bu esa shuni bildiradiki, lingvokulturologiya markazi

---

<sup>3</sup>Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. – М.: Школа “Языки русской культуры”, 1996. – С. 222.

madaniyat fenomeni bo'lgan inson to'g'risidagi antropologik paradigmaga xos yutuqlar majmuasidir”.

Bobning ikkinchi fasli *“Tarjima asarlarida lingvokulturologik mexanizmlarning ifodalanishi”* deb atalgan. Respublikamizda barcha fanlar qatori tarjima san'atiga bo'lgan qiziqish ham kundan-kunga oshib bormoqda. Xorijiy tillardan to'g'ridan-to'g'ri o'g'irish asta-sekin rivojlanish davriga o'tmoqda. Tarjima jarayoni insonning yangi bilish doirasini zabt etib, u olimlarimizni faqatgina badiiy tarjima bilan shug'ullanib qolmasdan, balki hozirgi zamon tilshunosligida urfga aylanib kelayotgan yo'nalishlardan biri asarlarning lingvokulturologik tadqiqi, ya'ni ikki bir biriga turdosh bo'lmagan tillarning bir biriga qiyoslab o'rganish va o'rganilayotgan mamalakatning tilini, urf odatini o'rganish albatta tarjima orqali amalga oshirilishi hech kimga sir emas.

Bizning tadqiqotimizning asosiy vazifalaridan biri o'zbek yozuvchisi G'ofur G'ulomning *“Shum bola”* asarini tahlilga tortib, undagi o'zbek xalqi madaniyati, urf odatlari, ularning hozirgi paytda ham saqlanib qolgan udumlari, qolaversa yo'qolib ketgan udumlarini ham o'rganib, asarning nemis tilidagi tarjimasini, ya'ni 2014 yili Germaniyada Oybek Ostons tomonidan tarjima qilingan, *“Der Schelm”* nomli asarini ikki til miqyosida lingvokulturologik tadqiqni tarjima orqali o'tkazishdan iborat.

XX asrning 40-50 yillaridan Nabi Alimuhamedov, Asqad Muxtor, Mirzakalon Ismoilov singari adib-tarjimonlar tarjima prinsiplari xususida ancha puxta ilmiy-nazariy fikrlarni ilgari surdilar. Shu yillarda N. Vladimirovaning *“Rus tilidan o'zbek tiliga badiiy tarjimaning ba'zi masalalari”*, J. Sharipovning *“Ruschadan o'zbekchaga poetik tarjimaning ba'zi problemalari”*, Mas'ud Rasuliyning *“V. Mayakovskiy asarlari o'zbek tilida”* singari tadqiqotlari yuzaga chiqdi. Shuningdek, Anvar Hojiahmedov, Yusup Po'latov, A. Abdugafurov, Sabixa Salomova, E.Aznaurova va boshqalarning tadqiqotlarida tarjima tarixi va tarjima tanqidiga ancha keng o'rin ajratildi. XX asrning 60-yillaridan tarjimashunoslik yangi bosqichga ko'tarildi. Shu davrda J.Sharipovning *“O'zbekistonda tarjima tarixidan”*<sup>4</sup> (1965) deb nomlangan faktik materiallarga juda boy asari bosildi. Shu muallifning *“Badiiy tarjimalar va moxir tarjimonlar”* (1972) kitobi tarjima tarixi va badiiy mahorat sirlarini yoritishda yana bir qadam bo'ldi. Ayniqsa, shu yillarda G'.Salomovning *“Til va tarjima”* (1966), *“Tarjima nazariyasi asoslari”* (1983) kitoblarining yaratilishi tarjimashunoslik rivojida alohida ahamiyatga ega bo'ldi. Shu yillarda Gulnora Gafurova, Lola Abdullaeva, Quadrat Musaev, S.Salomova, ZuhraUmarbekova, M.Tursunxo'jaeva, D. G'ulomova, H. Avlonova singari talantli tadqiqotchilarning ilmiy izlanishlarida Gorkiy, M. Sholoxov, A. Tolstoy singari ulkan adiblarning o'zbek tiliga tarjima qilingan asarlari xamda o'zbek adabiyoti namunalarning rus tiliga qilingan tarjimalari sinchkovlik bilan ilmiy ishonarli tahlil etildi<sup>5</sup>.

Ishning ikkinchi bobi *“G'ofur G'ulomning “Shum bola” asari tarjimasida kognitiv-semantik va lingvokulturologik xususiyatlarning aks ettishi”* deb nomlanib, ushbu bobda *“Shum bola” asari tarjimalarining kontseptual tahlili* va

<sup>4</sup>Абдурахмонова Н. Бадий таржима программаси // “Филология масалалари”, 2000.

<sup>5</sup>Валикулов Ю. Таржима ижод кўприги // Маърифат газетаси. 14.01.2004.

„Asar tarjimalaridagi tafovutlar sabablari va ularni bartaraf etish choralari” kabi masalalar keng yoritib berilgan.

Tilshunoslikda “konsept” atamasi ayni paytda eski va yangi tushunchadir. Yaqin-yaqingacha u “tushuncha” atamasiga teng deb qabul qilingan. So‘nggi yillarda bu atamalarning noaniq ikkilamchi fonida sezilarli darajada o‘zgarish kuzatildi.

A.P.Babushkin konseptlarni biroz boshqacha talqin qilishni taklif qiladi. U konsepsiyani kognitiv semantika hamda lingvistik yo‘nalish doirasida ko‘rib chiqadi. A.P.Babushkinning yondashuvi lingvistik xususiyatga ega bo‘lib, uning talqinida tushunchalar berilgan til semalarining mazmuniga mos keladi. Aynan so‘zlarning ma'nolarida voqelikni idrok etish natijasi mavjud va shuning uchun tarkibiy tahlil prosedurasidan foydalanib, ma'lum bir so‘zning konseptual parametrlarini o‘rganish mumkin, ya'ni so‘z ma'nosida uning mantiqiy va ob'ektiv mazmunini, voqelikdagi vaziyatni aks ettiruvchi tasvirni aniqlash mumkin<sup>6</sup>.

“Shum bola” asari o‘zbek yozuvchisi va shoiri G‘ofur qalamiga mansub qissadir. Muallif asarni 1936 yilda yozgan. Qissa bir nechta nashr qilingan. Qissada ijodkorning bolaligi, 20 asr boshidagi Toshkent xayoti tasvirlangan Qissani F.Shayxutdinova<sup>7</sup> (1968) hamda A. Naumov (1970) rus tilida, V.Grimich<sup>8</sup> (1991) Ukrain tiliga tarjima qilingan.

Xalqlar madaniyati, turmush tarzi, an'alarini aks ettiruvchi millatning badiiy adabiyotlarini tarjima qilishning lingvostilistik va lingvokulturologik xususiyatlari, milliy-madaniy leksik birliklarning ekvivalentligi va ularni turli transformasiyalardan foydalanib tarjima qilish ustida etarlicha tadqiqot olib borilmagan. Shundan kelib chiqib, biz ham G‘ofur G‘ulomning “Shum bola” asarini nemis tiliga tarjima qilingan “Der Schelm” nomli asari tarjimalariga e'tiborni qaratmoqchimiz.

*O‘zbek tilida: Qaymoq bozorining burilishida, Mahkamani boshida Ilxom samovarchining kattakon choyxonasi bo‘lib, unda grammafona chalindi.*

*Nemis tilidagi tarjimasi: In Ilhoms grossem Teehaus das genau auf der Kreuzung zwischen den Ständen mit Milchproduktion und der Gemeindeverwaltung stand spielte Grammophon<sup>9</sup>.*

Hammaga ma'lumki, arab tili O‘rta Osiyoda, jumladan hozirgi O‘zbekiston territoriyasida ham mahkama tili, ham adabiy til bo‘lib qoldi. Mahalliy olimlar, shoirlar va adiblar o‘z asarlarini shu tilda yozdilar. Mazkur kitoblar, rasmiy yozishmalar, arab xalqi bilan bo‘lgan jonli aloqa-munosabatlar va tarjima asarlari orqali arab tilining ko‘p so‘zlari o‘zbek tili lug‘at sostaviga kirib keldi. Shunday so‘zlar jumlasiga “mahkama” so‘zi xam kiradi.

*Mahkama* so‘zi nemis tiliga *Gemeindeverwaltung* so‘ziga tarjima qilingan. Keltirilgan tarjima haqiqatdan ham mahkama so‘ziga to‘g‘ri kelib, tarjimon so‘zni har jihatdan mos, aynan teng, asl nusxada mazmun va shakl jihatdan muvofiq

<sup>6</sup>Бабушкин А.П. Типы концептов в лексико-фразеологической семантике языка. – Воронеж: Изд-во ВГУ, 1996. – С. 30-31.

<sup>7</sup>„Shum bola“ (ruscha). Rossiya davlat kutubxonasi. 24-sentabr 2016-yil.

<sup>8</sup> O‘sha manbadan. – B. 4.

<sup>9</sup> Gulom G. Der Schelm. Oybek Ostonov tarjimasi. – Toshkent: Akademnashr, 2020. – S. 6. (Keyingi o‘rinlarda mazkur asarga havolani matn ichida ko‘rsatamiz)

adekvat tarjimadan to'g'ri foydalana olgan, biroq *samovarchi* so'zini tarjimasi nemis tili tarjimasida berilmay ketgan, bu erda tarjimon erkin tarjima qilish usulidan foydalangan, tarjimon bunda asl nusxaning g'oyaviy mazmuni va badiiy xususiyatlarini o'zgartiruvchi, lekin o'girilayotgan matnga ta'sir qilmaydigan usuldan foydalanganligi uchun, tarjimada samovarchi so'zisiz ham tushunarli bo'lib turibdi, biroq tadqiqotimiz davomida Nemis tilining onlayn izohli lug'atidan qidirganimizda, *Samowar*<sup>10</sup> so'zi mavjud bo'lib, u 19 asrda rus tilidagi samovar so'zidan, ya'ni o'zi *qaynatuvchi degan* so'zdan o'zlashgan, degan ta'rif berilganligini guvohi bo'ldik, biroq *samovarchi* so'ziga aynan tarjima topilmadi, biz *choy qaynatuvchi* ma'nosida *Teekoher* so'zini tarjimon qo'llab ketganda tarjima yana ham go'zalroq chiqar edi deb o'ylaymiz. *Choyxona* so'zi esa so'zma-so'z tarjima qilinib, *Teehaus* ga o'girilganki, bu tarixiy-milliy koloritga to'g'ri kelmaydi, yana qo'shimcha qilib ta'kidlab o'tish kerakki, bu erda milliy o'ziga xoslik tushunchasidan tarjimon biroz uzoqlashgandek, chunki milliy o'ziga xoslik deganda, adabiy asarda tasvirlangan xalq xayotining moddiy sharoiti, ma'naviy turmush tarzi, tarixi va dini va shu kabi atamlar kiradi, bizningcha tarjimon o'quvchiga tushunarli bo'lishi uchun shundayligicha o'girib kifoyalangan. *Milchproduktion*- so'zi esa sut mahsulotlari tarjimasiga to'g'ri kelgan, biroq qaymoq so'zining nemis tilida ham aslini ifodalovchi ma'nosi ham mavjud bo'lib, *Sahne* bilan o'giriladi.

*O'zbek tilida: Uzun rasta Juhud rasta attorlik va boshqa rastalarning boyvachchalari savdodan bo'sh vaqtlarida bu choyxonaga yig'ilib mexmonxonalaridek o'rtada katta barkashlardan qand-qurs, pista-badom, murabbo va nisholada, obi-non, shirmoy-nonlar bilan shamaloq bezatilgan dasturxon atrofida chaqchaqlashib o'tirishardi. Bazi boyvachchalarning dasturxonida qorniga qaldirgoch surati solingan ustiga poxoldan tur to'kilgan konyaklar hamma xam ko'rinar edi.*

*Nemis tilidagi tarjimasi: Die reichen Ladenbesitzer der langen Marktreihen, die Inhaber der jüdischen Geschäfte, der Galanterieläden und anderer Betriebe versammelten sich dort in ihrer Freizeit um einen Dastarkhan. Der war wie in den Gästehäusern gedeckt; Die grossen Tablett waren üppigt mit verschiedenenen Süssigkeiten beladen; Mandeln, Pistazien, Marmeladen, Nischollo und unterschiedlichen Sorrtten von Fladenbrotten, und manchmal konnte man dazwischen im Strohnnetz verhüllte Weinbrandflaschen mit einem Schwalbenzeichen darauf sehen*<sup>11</sup>

Shuni ta'kidlash muhimki, o'zbek tilida berilgan asliy matn aniq va rovon tushunarli tilda yozilgan. Unda o'zbek halqi madaniyatiga xos bo'lgan *rasta, attorlik, boyvachcha, chaqchaqlash, shamaloq, qaldirgoch, poxoldan tur* leksemalar yorqin tasvirlanganligini ko'rishimiz mumkin. Keltirilgan tasvirlardan o'sha davr hayotida choyxonalarning ahamiyatini va o'ziga xos muhiti juda yaxshi aks ettirilgan deyish mumkin.

Matnning nemis tilidagi tarjimasiga kelsak, asl matndagi muhim tushunchalar saqlanib qolingani, lekin o'zbek tilidagi matnning ba'zi nozik jihatlarini to'liq yetkaza olmaganligini ko'rishimiz mumkin.

<sup>10</sup> Немис тилининг изоҳли онлайн луғати.

<sup>11</sup> Ko'rsatilgan asar. – B. 6.

Asliy matnda berilgan *rasta* leksemasi nemis tilida *Marktreihen* leksemasi orqali tarjima qilingan. *Marktreihen* leksemasi *savdo qatorlari* degan ma'noni anglatadi, biroq *rasta* tushunchasi o'zbek halqi madaniyatida ancha kengroq ma'noga ega bo'lib, u ko'pincha bir-biriga yaqin joylashgan turli xil do'konlar yoki savdo joylarini anglatadi. *Attorlik* leksemasi esa nemis tilida *Galanterieläden* leksemasi orqali tarjima qilingan, biroq *Galanterieläden* leksemasi *kiyim-kechak do'konlari* degan ma'noni anglatadi, odatda *attorlik* tushunchasi o'zbek halqi madaniyatida *dorivor o'simliklar va xushbo'y moddalar sotiladigan do'konlar* ga nisbatan qo'llanadi.

Yana asliy matnda berilgan *chaqchaqlash* leksemasi nemis tilida *versammeln sich* (yig'ilishdi) bilan tarjima qilingan. Shuni aytish muhimki, *chaqchaqlash* leksemasi o'zbek halqi madaniyatida *gaplashish, suhbatlashish, qiziqarli holatlarni muhokama qilish* ma'nolarini anglatganligi bois, *yig'ilishdi* leksemasi asliy matndagi ma'noni to'liq yetkaza olmagan deyish mumkin. Asliy matndagi *shamaloq* leksemasiga kelsak, nemis tilidagi *Strohnetz* (somon to'r) bilan tarjima qilingan. *Shamaloq* o'zbek halqi madaniyatida *nozik, to'qilgan mato* ma'nosini anglatadi, nemis tiliga o'girilgan *Sorrtten* leksemasi o'zbek tilida berilgan *shamaloqning* to'liq ma'nosini yetkaza olmaganligini matn ma'nosidan tushunishimiz mumkin.

Yuqoridagi tahlillardan kelib chiqib, o'zbek tilida berilgan matnning nozik tomonlarini to'liq yetkazish uchun nemis tiliga qilingan tarjimada ba'zi o'zgarishlarni ham kiritish mumkin deb o'ylaymiz.

Bobning ikkinchi fasli "*Shum bola*" asari tarjimalaridagi tafovutlarni sabablari va ularni bartaraf etish choralariga yechim topilgan. Badiiy tarjima o'z murakkabligi va qiyinlik darajasiga ko'ra badiiy ijod bilan deyarli bir mavqeda turadi desa ham bo'ladi. Sababi muallifning iste'dodi va mahorati mevasi bo'lgan asarni umuman boshqa til vositalari bilan asliga muvofiq qilib qayta yaratish kerak bo'ladi.

Endi esa quyidagi matnga e'tiborni qaratsak:

Nemis tiliga o'girilgan matn: *Manchmal hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren, oder wir baten den andern, für uns etwas zu singen oder zu tanzen, dritten kriegten wir unsere schlage ab.*

O'zbek tilida berilgan asliy matn: Ba'zi kunlar bir jinniga tosh otib, ikkinchi jinni o'yinga solib, uchinchi jinnidan kaltak yeb, kech kirib qolganini ham sezmas edi.

O'zbek tilidan nemis tilidagi o'girilgan matnlar tarjimasida tarjimon asosan so'zma-so'z tarjima usulidan foydalangan holda amalga oshirgan. Chunki, bu usulda asl matndagi har bir so'z ma'no jihatdan eng yaqin nemis tilidagi so'z bilan almashtiriladi. Biroq, bu usul odatda matnning til xususiyatlarini, grammatik tuzilishini va madaniy kontekstini hisobga olmay bajarilishi mumkin. Natijada, tarjima tabiiy va o'qishga qulay bo'lmagan holda o'girilib qolishi mumkin.

Asliy matnda berilgan misolda, *jinniga tosh otib* iborasi nemis tiliga *warfen der Steine in Richtung des eines Irren* deb tarjima qilingan. Matn so'zma-so'z tarjima orqali amalga oshirilgan bo'lib, *jinn* so'zining o'zbek madaniyatidagi o'ziga

xos ma'nosini yetkaza olmagan deyish mumkin. Shuningdek, *o'yinga solib* iborasi ham *baten den andern, für uns etwas zu singen oder zu tanzen* deb tarjima qilingan. Bu ham so'zma-so'z tarjimasi orqali amalga oshirilgan bo'lib, *o'yinga solib* iborasining o'zbek tilidagi ma'nosini to'liq aks ettira olmagan deyish mumkin. Umuman olganda, berilgan tarjimada madaniy kontekst, til xususiyatlari va grammatik tuzilishga e'tibor berilmagan deyish mumkin.

Tarjima matnida berilgan *Manchmal hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren...* jumlasini jinni bilan o'yin o'ynashni va tosh otishi tarjimon tomonidan to'g'ri tarjima qilingan.

*...oder wir baten den andern, für uns etwas zu singen oder zu tanzen...* gapning ikkinchi qismida jinni bilan *o'yin o'ynashni* ham to'g'ri tarjima qilingan deyish mumkin

Nemis tiliga o'girilgan matnning...*dritten kriegten wir unsere schlage ab* qismida uchinchi jinni tomonidan jazolanishini tarjimon to'g'ri tarjima qiladi.

Asliy matnda keltirilgan...*kech kirib qolganini ham sezmas edi* jumlasini esa tarjimada aks etmaganligini ko'rishimiz mumkin.

Demak, *Kech kirib qolganini ham sezmas edi* degan jumlasini tarjima matnida berilmagan bo'lib, biroq bu jumla matnning ma'nosini to'liq anglash uchun muhim hisoblanadigan jumla edi. Shu sababli ham tarjimada matnning uslubi o'zgarib ketganligini ko'rishimiz mumkin. Asliy matn o'ziga xos uslubda yozilgan bo'lsada, tarjimada esa ko'proq rasmiy uslub qo'llanilib qolgan.

Yuqoridagi tahlillardan kelib chiqib, o'zbek tilida berilgan asliy matnning ma'nosini to'g'ri yetkazish uchun *kech kirib qolganini ham sezmas edi* degan jumlaning qo'shish kerak deb o'ylaymiz.

Masalan: "*Manchmal hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren, oder wir baten den andern, für uns etwas zu singen oder zu tanzen, dritten kriegten wir unsere schlage ab, und wir bemerkten nicht, dass die Zeit schon spät war*".

Biz taklif qilayotgan tarjimada *kech kirib qolganini ham sezmas edi* degan jumla qo'shilgan bo'lib, matnning uslubi asliy matnga yaqinlashtirilgan.

O'zbek tilida berilgan asliy matnda *jinn* tushunchasiga urg'u berilgan. O'zbek xalq ertaklari va afsonalarida jinnlar ko'pincha bezovta qiluvchi, kulgili yoki xavfli mavjudotlar sifatida tasvirlanadi. Asliy matnda so'zlarni tanlashda she'riylik va tasvirlilik kuzatiladi.

Asliy matnda berilgan *Jinn* so'zini nemis tiliga *Irren* deb tarjima qilish bizningcha to'g'ri emas, chunki *Irren* so'zi nemis tilida *ahmoq* yoki *jinni* degan ma'noni anglatadi, lekin o'zbek tilidagi *jinn* so'zining ma'nosi ko'proq xalq ertaklaridan chiqqan mavjudotni anglatadi.

Asliy matnda berilgan *O'yinga solib* va *kaltak yeb* iboralari nemis tiliga to'g'ri tarjima qilinmagan deyish mumkin, chunki *jinn bilan o'ynab, uni bezovta qilishni* bildiradi. Bundan ko'rinadiki, o'zbek va nemis madaniyatlarida ba'zi tushunchalar bir-biridan farq qiladi. Masalan, *jinn* tushunchasi o'zbek madaniyatida nemis madaniyatiga qaraganda boshqacha ma'no anglatadi. Ularni ikki til orasidagi tarjimadagi tafovutlarni bartaraf etish chora-tadbirlarini ham ko'rsatib ketsak: tarjimon ikkala madaniyat tushunchalarini yaxshi bilishi kerak. Tarjimon asliy matnning madaniy kontekstini tushuntirish uchun izohlar berishi mumkin.

O‘zbek tilida berilgan asliy matnni nemis tiliga to‘g‘ri tarjima qilish uchun tarjimon madaniy xususiyatlar, til xususiyatlari, so‘zlarning ma‘nolari va madaniy tushunchalar farqini hisobga olishi kerak. Tarjimada *jinn* so‘zini to‘g‘ri tarjima qilish, *kech kirib qolganini ham sezmas edi* degan jumlaning qo‘shish va asliy matnning she‘riy uslubini saqlab qolish muhim deb hisoblaymiz.

Yuqorida keltirilgan nemis tilidagi tarjimada o‘zbek tilidagi asliy matnning o‘g‘irilishida, hänselten-mashara qildi, degan ma‘noda ishlatilgan, e‘tibor berib qarasa, asl matnda bunday jumlaning ishlatilmaganligiga guvoh bo‘lamiz. Bizningcha, tarjimon asarni kitobxoniga tushunarliroq qilib yetkazish istagida, bu jumladan foydalangandir va bu tarjimani jozibador ham qilib ko‘rsatgan deb o‘ylaymiz.

Tadqiqotning uchinchi bobi **“Milliy-madaniy ko‘rsatkichlarning tarjima asarlarida voqelanishi”** deb nomlanib, bu bobda “Milliy urf-odatlarining tarjimada aks etishi”, “Nemis va o‘zbek milliy madaniy belgilar mushtarakligi va farqlanishi hamda ularning tarjimada voqelanishi” kabi masalalarga alohida ahamiyat berilgan.

Asarning eng kitobxonning yaxshi ko‘rib o‘qiydigan joyi borki, u Sariboyning “innakeyin” sahnasidir. Bizga ham “innakeyin” sahnasini tarjimalarda berilishini tadqiqdan o‘tkazish, qiziqarli albatta.

“Innankeyin“ bu shevada aytilishi, aslida esa “undan keyin yoki shundan keyin“ demakdir. Demak, tarjima qilishdan avval o‘zbek tilida yaxshilab tushunib olish tadqiqotchidan talab etiladi. Hozirgi kunda tarjimaning bevosita turi ham ancha rivojlandi. Bunga dalil sifatida “Shum bola“ romanini aytish mumkin. “Shum bola“ning 130 ta tarjima qilinishi o‘zbek adabiyotining jahon adabiyotidagi o‘rnini yana bir javohir asar bilan bezaganligini bildiradi. O‘zbek kitobxonlari “Shum bola“ asarini o‘qib qanday zavqlangan bo‘lsalar, nemiszabon kitobxonlar ham shunday his-tuyg‘uni asarni mutoala qilishganda zavqlanishini ko‘rish, tarjimonning o‘z maqsadiga etgan yutuqlaridan biri ekanligini bildiradi.

Endi asardagi matnga e‘tiborni qaratsak: *Erta bilan bir otga minib boyning oldiga qarab yo‘l soldim. Yo‘l-yo‘lakay ming xil xayollarga botib o‘ylayman. Qanday qilib “innakeyin”ga javob topish kerak?*

*Yetib borib otdan tushdim. Boy shiyponda kalla go‘shiti bilan nonushta qilib o‘tirgan ekan. Salom berib, sekingina poygakdan cho‘kka tushib o‘tirdim.*

- Xo‘sh?!

- shunday o‘zim sizni sog‘inib, bir ko‘rib kelay, deb kelgan edim.

-Yaxshi, yaxshi, barakalla! Juda ham quruq kelmagandirsan, biror ishing bordir. Xo‘sh, nimaga kelding.

*Shu paytda boyga xizmatkor yurishda qo‘ygan shartim esimga tushib qoldi.*

“Shart qilgan yolg‘onni endi gapirmasang, qachon gapirasan?”, dedim-da gap boshladim.

*In diesem Augenblick fiel mir meine damalige Bemerkung über das Lügen ein, die mir vielleicht aus der Patsche helfen könnte. Da mich vor seiner bösen Frage nur die Lüge retten konnte, griff ich zu einer List und begann zu reden* (Oybek Ostonov tarjimasi).

*O‘sha lahzada meni boyning qamchisidan qutqarib qolishi mumkin bo‘lgan, eski yolg‘onlarim esimga tushdi. Uning g‘azabkor savollaridan faqat yolg‘on*

*qutqara olishligi uchun qo'limga ro'yxat olib gapirishni boshladim( avtor tarjimasini).*

*-Anavi, haligi, dandon sopli pichog'ingiz sinib qolib edi, shuning xabarini kelgani berdim.*

*“Shunday qilib, fil suyagidan qilingan pichog'ingiz sinib qoldi”* gapini tarjimon *“Also ....Ihr Messer mit dem Elfenbegriff ist abgebrochen”* (Oybek Ostonov tarjimasini) tarzida o'g'irgan.

Yuqorida erilgan asliy matn va uning nemis tiliga tarjimasini so'zma-so'z tarjima yoki badiiy tarjima usulida amalga oshirilgan. Ushbu turdagi tarjimada asl matnning so'zma-so'z ma'nosiga e'tibor qaratiladi va imkon qadar asl so'zlarning tartibini saqlashga harakat qilinadi.

Asliy matndagi *Innakeyin* leksemasi o'zbek tilida keng tarqalgan bo'lib, u odatda *nima uchun* yoki *nimaga* ma'nosiga ishora qilib, asarda ushbu so'zning o'ziga xos ma'nosi va hissiyoti bor ekanligi ta'kidlanadi. Odatda, *Innakeyin* so'zi ko'pincha ayblanayotgan, qoralayotgan shaxsga qaratilib aytilsada, nemis tilida bunga tenglashtiriladigan so'z yo'qligi bu leksemaning milliy-madaniy leksemalar tarkibiga kirganligidan bo'lishi mumkindir.

Asliy matnda berilgan *boy* leksemasi o'zbek milliy-madaniyatida *boylikni*, ya'ni kuchni ifodalaydi. Nemis tilida esa ushbu leksemaga ma'nodosh *reich* yoki *wohlhabend* kabi so'zlar bo'lsa-da, ular o'zbek tilidagi *boy* so'zining madaniy konnotatsiyasini to'liq ifodalay olmaydi. Yana asliy matndagi *sherik* leksemasi ham o'ziga xos madaniy konnotatsiyaga ega bo'lib, odatda ushbu so'z ko'pincha *sheriklikni*, *do'stlikni* va *birgalikdagi harakatni* ifodalaydi. Nemis tiliga o'g'irilgan *Partner* leksemasi esa ushbu ma'noni ifodalasada, u o'zbek tilidagi *sherik* so'zining madaniy konnotatsiyasini to'liq ifodalay olmagani deb hisoblaymiz.

Nemis tiliga o'g'irilgan *In diesem Augenblick fiel mir meine damalige Bemerkung über das Lügen ein, die mir vielleicht aus der Patsche helfen könnte. Da mich vor seiner bösen Frage nur die Lüge retten konnte, griff ich zu einer List und begann zu reden* degan qismda *Augenblick* so'zi o'zbek tilidagi *lahzada* so'ziga mutlaqo mos kelmagan deyish mumkin. Shu sababli ham matndagi *Augenblick* leksemasining o'rniga *in diesem Moment* yoki *sofort* so'zlarini ishlatish to'g'riroq bo'lardi deb o'ylaymiz.

Tahlillardan kelib chiqib shuni aytish kerakki, so'zma-so'z tarjima, ayniqsa, madaniy jihatdan boy va til xususiyatlari o'zgacha bo'lgan tillarni tarjima qilishda ko'pincha ham muvaffaqiyatli amalga oshirilmaydi. Bu kabi matnlarning linguokulturologik tahlil qilishda, tarjimani asl matn bilan solishtirish va ular o'rtasidagi farqlarni aniqlash muhim bo'lib, ushbu farqlar madaniy tafovutlarni, til xususiyatlarini va tarjimadagi xatoliklarni ko'rsatib beradi.

*Ana shu so'zdan keyin, menga innaykeyin savoli yog'ila boshladi.*

*Prompt begann er mich mit seiner üblichen Frage zu attackieren* (Oybek Ostonov tarjimasini);

*Üblichen Frage*<sup>12</sup> -gewöhnlich oder häufig auftretende Fragen (avtor tarjimasini).

---

<sup>12</sup> Duden beten | Rechtschreibung, Bedeutung, Definition, Herkunft. URL: <https://www.duden.de/suchen/dudenonline/Frage>

*”Na, was passiert danach? – Xo ‘sh, innakeyin, nima bo ‘ldi?*

*Wie ist es kaputtgegangen? Hat man Haushalt den kein anderes Messer mehr außer jenem (Oybek Ostonov tarjimasi)*

*- Toza itingizning terisini shilayotgan edik, suyakka tegib sinib qoldi.*

*“Während wir mit der Klinge die Haut ihres Windhundes abgezogen, stieß sie dermaßen hart auf die Knochen das sie abbrach” (Oybek Ostonov tarjimasi)*

*Haut abziehen- terini shilmoqqa tarjimon shu birikmani berib o‘tgan, bizningcha, abziehen- organizmlarga nisbatan tortib, ozor berish ma’nosidagi frazemani qo‘llab qo‘yganligini guvohi bo‘lamiz, biroq aynan shu fe’l o‘rniga enthäuten ëku schinden fe’llari qo‘llansa, yaxshi bo‘lardi, chunki bu fe’llar somatizmlarga nisbatan shilib olish, sug‘urib olish ma’nosini bildiradi.*

*-Iyya? !-dedi boy -Tozining terisini mening dandon sopli pichog‘imda shilasanlarmi, o‘zing ayt-chi, nimaga shildilaring (Oybek Ostonov tarjimasi)?*

*”Was?!” Saribay schrie beinahe. ”Warum zum Teufel habt ihr die Haut des Hundes mit meinem Messer aus Elfenbein .....Warum habt ihr sein Fell abgezogen (Oybek Ostonov tarjimasi)”*

*Itning terisi- die Haut des Hundes to‘g‘ri berilgan. Messer aus Elfenbein-dondon sopli pichoq izohini qoldirib o‘tdik.*

*-Shoshilib qoldik-da, o‘lib qolgandan keyin, bekor ketmasin deb terisini shilib oldik.*

*“Alles geschah so schnell, und wir waren in großer Eile. Der Hund war gestorben, und wir beschlossen das Fell schnell abziehen, damit es nicht verdirbt.... (Oybek Ostonov tarjimasi) damit es nicht verdirbt- terisini shilmoq, bekor ketmasin- nicht verdirbt (aynib qolmoq) fe’lidan foydalangan, biroq bizningcha, verschwenden isrof bo‘lmoq fe’lini qo‘llaganda, tarjima yanayam mukammalroq bo‘lardi deb o‘ylaymiz.*

*-Nima qilib o‘ldi?– Wie ist er gestorben (Oybek Ostonov tarjimasi)*

*Harom o‘lgan otning go‘shidan ko‘p yeb qo‘ygan ekan, bo‘kib o‘ldi.*

*“Er überfraß sich an dem unkoscheren Fleisch eines Pferdekadavers (Oybek Ostonov tarjimasi) - tarjima to‘g‘ri berilan, bu ham tarjimomni ustamon ekanligini ko‘rsatib turibdi.*

*- Harom o‘lgan ot go‘shiti qayoqda ekan?*

*“Wo lag bei mir zu Hause ein Totes Pferd verdammt noch mal!” (Oybek Ostonov tarjimasi)*

Yuqorida keltirilgan asliy matn va ularning nemis tiliga o‘girilgan tarjimalarida tarjimon asosan adabiy tarjima uslubidan foydalangan holda tarjima qilgan. Bu tarjima uslubi badiiy asarlarni bir tildan boshqa tilga o‘girishda ishlatiladi va bu tarjima turi orqali asl matnning uslubiy xususiyatlarini saqlashga, asarning badiiy qiymatini o‘zgartirmasdan bir tilning madaniy kontekstidan boshqa tilning madaniy kontekstiga ko‘chirishga harakat qilinadi. Endi esa ushbu matnlar tarjimasini linguokulturologik tahlilini ham qilib chiqsak:

Odatda, *Innaykeyin* leksemasi o‘zbek tilida so‘roqni, ayniqsa *nima bo‘ldi?*, *qanday?* kabi savollarning o‘rnini bosuvchi so‘z hisoblanadi. Tarjima matnida *ima bo‘ldi?*, *qanday?* so‘roqlariga *Wie ist es kaputtgegangen? deb o‘girib*, so‘roqlar gaplar turini boshqacharoq o‘girgan deyish mumkin. Asliy matnda berilgan *toza*

so'zi nemis tilida *Greyhound* yoki *Whippet* so'zlari ma'nosida qo'llaniladi, biroq *toza* so'ziga nemis tilida *Windhund* bilan o'zgartirilgan, bu ikki tilning turli hayvonlarga oid atamalar farqi hamda madaniy bog'liqlikni ko'rsatgan deyish mumkin.

Asliy matndagi *Shoshilib qoldik-da* jumlasini o'zbek tilida xatti-harakatning shoshilinchligini ifodalaydi. Tarjimada *Alles geschah so schnell* deb tarjima qilinganligi nemis tilida vaqtning tezligi va shoshilinchlikni ifodalash uslubini hisobga olib o'girilganligini bildiradi.

Ma'lumot o'rnida yan qo'shimcha qilib shuni aytib o'tish joizki, o'zbek tilidagi matnlar o'zbek madaniyatining hayvonlarga nisbatan munosabatini ko'rsatadi. Tozining terisini shilishi, tozi ko'p yeb qo'yish kabi elementlar o'zbek madaniyatining o'ziga xos xususiyatlarini aks ettiradi. Tarjimada bu elementlar nemis tilida saqlab qolingani, lekin ba'zi hollarda nemis madaniyatining o'ziga xos elementlari bilan o'zgartirilgan. Masalan, *dandon sopli pichoq* jumlasini nemis tilida *Messer aus Elfenbein* deb tarjima qilingan bo'lsada, bu nemis madaniyatida fil suyagi qimmatbaho material sifatida qabul qilinishini ko'rsatadi.

Yuqorida o'zbek tilida berilgan asliy matn va ularning nemis tilidagi tarjimasining linguokulturologik tahlil etish ushbu matnlarning milliy urf-odatlarining tarjimada aks etishi juda qiziqarli va muhim jihatlarni ochib beradi. Masalan, *tozi* leksemasi va uning nemis tiliga *Windhund* tarjimasi o'zbek tilida *tozi* so'zi faqat *Greyhound* yoki *Whippet* zotli itlarga nisbatan ishlatiladi. Bu turli zotlarga nisbatan o'ziga xos atash va uni ardoqlash o'zbek madaniyatida hayvonlarga bo'lgan munosabatni ko'rsatadi. Nemis tiliga o'girilgan *Windhund* tarjimasi bu xususiyatni saqlab qola olgan bo'lsada, nemis halqi madaniyatida bu zotga bo'lgan qarashlar biroz farqli bo'lishi mumkin.

Yana asliy matnda keltirilgan *Harom o'lgan otning go'shtidan ko'p yeb qo'ygan ekan, bo'kib o'ldi* jumlasini esa o'zbek halqi madaniyatida harom go'sht yemaslik qoida sifatida qabul qilinadi. Bu ibora O'zbek madaniyatidagi harom go'shtga nisbatan qarashlarni va bu qoidani buzganda nimalar bo'lishi mumkinligi haqidagi e'tiqodlarni ko'rsatadi.

Yana ma'lumot sifatida aytib o'tish joizki, tahlilga tortilgan matnlar o'zbek va nemis tillari va madaniyatlari o'rtasidagi farqlarni ko'rsatish uchun juda yaxshi misol bo'lib xizmat qiladi deb o'ylaymiz, chunki tarjima faqat so'zlarni to'g'ri yetkazish emas, balki madaniy kontekstni ham to'g'ri yetkazish kerak degan ma'noni anglatadi. Umuman olganda, tahlilga tortilgan ikki tildagi matnlar milliy urf-odatlarining tarjimada qanday aks etishini yaxshi tushunish uchun juda yaxshi misol bo'lib xizmat qiladi. Tarjimada milliy urf-odatlarini hisobga olish tarjimoni to'g'ri va aniq qilish uchun muhim ahamiyatga ega deb hisoblaymiz.

- *Ha o'zimizning to'riq qashqaning go'shtini eb o'ldi-da, begona ot emas.*

“*Das war kein fremdes Pferd. Es war ihr Brauner mit dem weißen Fleck auf der Stirn...* (Oybek Ostonov tarjimasi)”

Tarjimon bu erda izohlash usuli bilan foydalanib, kitobxonga engillik yaratib ketgan.

*Boy alanglab qoldi -Aufgeregt fuhr er fort;*

- *Hay-hay, bola og'zingga qarab gapir, to'riq qashqa o'ldi dedingmi?*

*Xo 'sh to 'riq qashqa nima qilib o 'ldi?*

*Junge ist du noch bei Sinnen (Oybek Ostonov tarjimasini)?*

*Verstehst du überhaupt wovon du da redest? Was sagtest du? Mein Brauner mit der schönen weißen Blesse auf der Stirn ist tot? Woran ist er gestorben (Oybek Ostonov tarjimasini)?*

Ikki berilgan matnda qashqa so'zi tarjimon tomonida ikki xil ekvivalentdan foydalangan, bundan ko'rinib turibdiki, bu tarjimonni so'zomonligini bildirib turibdi.

*-Xomlik qilib o 'ldi -, "Es hat sich herausgestellt, dass er untauglich war (Oybek Ostonov tarjimasini)"*

*Untauglich-* tajribasiz, ishga yaroqsiz tarjimon so'zlarni joyida qo'llay olgan.

*-Nimaga xomlik qiladi? –Warum untauglich?*

*-Hech aravaga qo 'shilmagan ekan, biz uni aravaga qo 'shib, suv tashigan edik, zo 'riqib o 'ldi.*

*"Wir haben ihn vor den Wagen gespannt, um Wasser zu transportieren Aber er war anscheinend zu schwach und dazu absolut nicht geeignet. Er hatte sich wahrscheinlich überanstrengt und brach tot auf dem Boden (Oybek Ostonov tarjimasini).*

*(Birinchi gap uch gapdan iborat, birinchi gapda biz uni suv tashish uchun aravaga qo 'shdik, lekin u taxminimizcha kuchsiz bo 'lsa kerak va umuman u bu ishga qodir emas ekan. Ikkinchi gapda esa u, ehtimol, zo 'riqqandir va shu sababli brach tot auf dem Boden-erda jonsiz yotardi)*

*- Nima deyapsan, haromi, boshqa shuncha aravakash otlar turib, kelib-kelib, mening biridan-bir boqib qo 'ygan uloqchi otim bilan suv tashiysanlarmi, padar la 'natilar.*

*"Was faselst du da, du Bastard!". Brüllte der Reiche aus vollem Halse und sprang schäumend vor Wut auf" (Oybek Ostonov tarjimasini).*

*Bastard-* be nikoh bola, faseln-valdiramoq, *padar la 'nati* - birikmasiga tarjimon tarjima bermay ketgan, bizningcha, *verfluchter* fe'li berib ketilganda, maqsadga muvofiq bo'lardi, deb o'ylaymiz.

*"Es gibt auf in meinem Besitzt jede Menge Lastpferde. Ich habe ihn doch seit langem so gründlich gepflegt, um ihn auf Ulak vorzubereiten. Warum habt ihr denn mit meinem Braunen Wassauer geholt. Ich frage dich, verflucht nochmal! (Oybek Ostonov tarjimasini)"*

*-Ha o 't tushganidan keyin uning uloqchiligiga qarab o 'tiradimi, duch kelganini qo 'shib, ishqilib, bir chelak bo 'lsa ham tashiy beradi-da!*

Tarjimon muvaffaqiyatli berilgan-u, *Uloq* so'zini shundayligicha qoldirib ketgan, tarjimonning yuqorida berib o'tgan tarjimalarida izohlash usulini foydalab ketganligini oldingi fasllarda ko'rib chiqqan edik, biroq bu erda tarjimon izohni qoldirmay ketgan. *"Wenn ein Feuer ausbricht, wem fällt es in so einem Chaos denn ein welches Pferd wozu geeignet ist! Wir benutzen einige Tiere aus dem Stall spontan und ohne lange Überlegung, um Wasser zu transportieren. Das Feuer musste ja –egal wie –gelöscht werden (Oybek Ostonov tarjimasini).*

Nemis tilida berilgan *Wir haben ihn vor den Wagen gespannt, um Wasser zu transportieren Aber er war anscheinend zu schwach und dazu absolut nicht*

*geeignet. Er hatte sich warscheinlich überanstrengt und brach tot auf dem Boden* gapining bu qismda otning aravaga qo'shilmaganligi, suv tashishga majbur qilinganligi va shuning uchun zo'riqib o'lgani haqida gap ketmoqda. Nemis tilidagi o'girilgan matnning bu qismda otning zaifligi va ishga yaramaydiganligi tushuntiriladi.

O'zbek tilida berilgan asliy matn *Nima deyapsan, haromi, boshqa shuncha aravakash otlar turib, kelib-kelib, mening birdan-bir boqib qo'ygan uloqchi otim bilan suv tashiysanlarmi, padar la'natilar matni* nemis tiliga "Was faselst du da, du Bastard!". *Brüllte der Reiche aus vollem Halse und sprang schäumend vor Wut auf* deb tarjimon tomonidan o'girilgan.

O'zbek tilida berilgan asliy matnda *Boyning g'azabi chegarasini yo'qotganligi, o'zini tutolmay qolganligi aks ettirilgan* jumlasini nemis tiliga "Was faselst du da, du Bastard!" ("Nima gapiryapsan, sen haromi") deb tarjima qilingan, bu esa boyning g'azabini va haqoratini ko'rsatadi.

Aytish joizki, ushbu o'zbek tilida berilgan asliy matn va uning nemis tiliga tarjimasida tarjimaning erkin tarjima usuli qo'llanilgan deyish mumkin. Chunki, o'zbek tilidagi ba'zi iboralar va ohanglar to'liq tarjima qilinmagan, balki ma'no jihatidan tenglashtirilgan. Masalan, *to'riq qashqa* iborasi *Brauner mit der schönen weißen Blesse auf der Stirn* deb tarjima qilingan, ushbu matnda rang va belgi tavsifi orqali otning o'ziga xos xususiyatlari tasvirlanadi. Lekin *to'riq qashqa* iborasida esa otning zoti va rangini emas, balki egasi uchun muhim bo'lgan o'ziga xos xususiyatini, ya'ni uloqchi ot ekanligini aks ettiradi. Shunga o'xshash tarzda *xomlik qilib o'ldi* iborasi nemis tiliga *Es hat sich herausgestellt, dass er untauglich war* jumlasini esa *uning yaroqsizligi aniqlandi* deb tarjima qilingan, bu yerda otning ishiga yaramaydiganligini ko'rastib o'tganligini ko'rishimiz mumkin.

Matnda o'zbek madaniyatiga xos *uloqchilik* tushunchasi uchraydi. Bu tushuncha nemis tiliga to'liq tarjima qilinmagan, balki *Ulak* deb ko'rsatilgan. Bu yerda tarjimon madaniy tushunchani o'zgartirib, o'zbek tilidagi ma'noning umumiy ma'nosiga mos keluvchi ulak so'zini tanlagan bo'lishi mumkin.

Aytish joizki, tahlilga tortilgan matnlar o'zbek milliy urf-odatlarini va madaniyatini aks ettiruvchi bir qator jihatlarni o'z ichiga oladi. Ayniqsa, *uloqchilik* tushunchasi o'zbek urf-odatlari bilan chambarchas bog'liq.

Tarjima matnida esa tarjimon *uloqchilik* tushunchasini *Ulak* so'zi bilan ifodalagan bo'lib, bu so'z o'zbek tilidagi so'zning nemis tiliga to'g'ridan-to'g'ri tarjimasini emas. Ammo bu so'z nemis tilida ham ma'lum va o'zbek madaniyatidagi *uloqchilik* tushunchasini ifodalash uchun yaxshi tanlov hisoblanadi.

*Keyingi matnlarni ham berib o'tsak: -O'zing jinni-pinni bo'ldingmi? – Du bist verrückt geworden...* (Oybek Ostonov tarjimasini) Matn to'g'ri o'girilgan.

*O't tushdi, deganing nima deganing, qayerga o't tushadi, nega tushadi.*

*Was heißt hier, Feuer ausgebrochen? Wo hat es gebrannt?*

*Warum brannte es?" Tarjima to'g'ri berilgan.*

*-Sog'man xo'jayin o't, avvalo, og'ilxonaga tushdi. – Mit meinem Kopf ist alles in Ordnung.*

*Aber was den Brand betrifft, so war der Pferdestall als erstes dran* (Oybek Ostonov tarjimasini). *Созман- Mit meinem Kopf ist alles in Ordnung* (ko'chma ma'noda miyam joyida iborasi bilan berib o'tgan) *Aber was den Brand betrifft, so*

war der Pferdestall als erstes dran-birinchisi bo'lib, og'ilxonadan o't ketish boshlandi.

Ot sho'rliklarning hammasi nobud bo'lib ketdi-da, xo'jayin! Bedauerlicherweise sind dort alle ihre armen Tiere ums Leben gekommen (Oybek Ostonov tarjimasi).

-Iyya og'ilxonada o't nima qiladi? Wo.....Wie...kommt das Feuer in den Pferdestall? (Oybek Ostonov tarjimasi)

-Mening ham fikrim shu boshqa xizmatkorlaringizni fikri ham, shuki o't ombordan o'tgan bo'lsa kerak

-Meiner Meinung nach und so denken auch die anderen Arbeiter brach das Feuer zuerst in der Lagerstätte aus und griff dann auf den Pferdestall über (Oybek Ostonov tarjimasi)!

Das brach Feuer zuerst in der Lagerstätte aus und griff dann auf den Pferdestall über!" (Oybek Ostonov tarjimasi)

-Axir omborda o't chiqadigan narsa yo'q-ku. Bug'doy bor edi, to'g'ri, guruch bor edi, to'g'ri, yog' bor edi gazmol bor edi, to'g'ri, shulardan o't chiqadimi? Aber es gab doch in der Lagerstätte nichts was den Brand hätte verursachen können? Dort waren ja Weizen, Reis, Öl und Stoffe gelagert. Wie könnte da Feuer ausbrechen? (Oybek Ostonov tarjimasi)

-Berdisini aytguncha shoshmang xo'jayin omborga qo'rg'ondan ketibdi. Og'ilxonaga ombordan ketgan bo'lsa kerak. Warten Sie einen Augenblick mein Herr! Sie haben noch nicht alles gehört (Oybek Ostonov tarjimasi).

Og'ilxonaga ombordan ketgan bo'lsa kerak. Der Brand fing eigentlich im Gehöft an (Oybek Ostonov tarjimasi).

- Iyya hali qo'rg'on ham yondi degin / Habe ich es richtig verstanden dass das ganze Gehöft auch (Oybek Ostonov tarjimasi).

Yuqorida berilgan matn va uning nemis tilidagi tarjimalida berilgan linguokulturologik xos so'zlarning izohlarini berib o'tdik endi esa ularning tarjimasining linguokulturologik tahlilini hm amalga oshiramiz.

Aliy matnda berilgan *jinni-pinni* iborasi nemis tilida to'g'ridan-to'g'ri ekvivalentiga ega emasligi bois, tarjimon *verrückt geworden* deb tarjima qilgan, ushbu leksema *jinni* ma'nosini ifodalasa ham, o'zbek tilida berilgan iboraning kulgili va salbiy xususiyatini to'liq aks ettira olmaydi. Asli matndagi *o't tushdi* iborasiga tarjimon *Feuer ausgebrochen* jumlasini qo'llagan, aytish joizki, ushbu ibora ma'nosi o'ziga xosligi yo'qotilgan. O'zbek tilida bu ibora xalq orasida keng tarqalgan bo'lib, *o't* so'zi asliy matmda *olov* emas, balki baloyi ma'nosini anglatadi. Tarjimada bu xususiyat toliq aks ettirilmagan deyish mumkin.

Asliy matndagi *sho'rliklar* so'zi nemis tiliga *armen Tiere* deb tarjima qilingan. Matnda berilgan *sho'rliklar* so'zi o'zbek tilida hamhonalikni, rahmdillikni ifodalaydi. Tarjimada esa bu hususiyat yo'qotilganday bo'lib qolgan deyish mumkin.

Asliy matndagi *og'ilxona, ot, bug'doy, guruch, gazmol* kabi so'zlar o'zbek madaniyatida muhim o'rin tutadi. Tarjimon bu so'zlarni nemis tiliga o'girishda, ularning nemis madaniyati bilan bog'liq bo'lgan ekvivalentlarini *Pferdestall*,

*Weizen, Reis*", "*Stoffe* tanlagan bo'lsada, ba'zi hollarda madaniy xususiyatlarni to'liq saqlab qolish mumkin bo'lmay qoladi.

O'zbek tilida berilgan matnning linguokulturologik jihatlarini haqida gapiradigan bo'lsak, matn o'zbek xalqining hayot tarzi, oila va mulkga bo'lgan munosabatlarini aks ettiradi. Asliy matndagi *og'ilxona, ot, bug'doy, guruch, gazmol* kabi so'zlar esa o'zbek xalqining madaniyatini ifodalaydi.

O'zbek tili juda emotsional til hisoblanadi, shu bois matnda *jinni-pinni bo'ldingmi?, o't tushdi, sho'rliklar*, kabi so'zlar so'zlovchining kayfiyatini va hissiyotlarini aks ettiradi, bu esa o'zbek xalqining madaniy boyligidan dalolat beradi va o'zbek tilining o'ziga xos xususiyatlarini aks ettiradi.

Matnning nemis tilidagi tarjimasiga kelsak, tarjimada nemis madaniyatiga xos so'zlar *Pferdestall, Lagerstätte, Weizen, Reis, Stoffe* ishlatilgan. Biroq, bu so'zlar o'zbek tilidagi asliy matnning madaniy kontekstini to'liq yetkaza olmaydi. Chunki, nemis tili o'zbek tiliga nisbatan kamroq emotsional til hisoblanadi. Tarjimada o'zbek tilidagi matnning emotsional rangi va hissiyotlari to'liq aks ettirilmaganligini ko'rishimiz mumkin. Masalan, *sho'rliklar* so'zi *armen Tiere* deb tarjima qilingan, biroq bu so'z o'zbek tili matnidagi emotsionalligi yo'qolgan.

O'zbek tilida berilgan matndagi ba'zi frazeologik birliklar nemis tilida to'g'ridan-to'g'ri ekvivalentga ega emas. Masalan, *jinni-pinni bo'ldingmi?* iborasi *verrückt geworden* deb tarjima qilingan, bu iboraning kulgili va salbiy xususiyatini to'liq aks ettirmaydi.

Matn tarjimasida tarjimon asliy matnning asosiy ma'nosini yetkazishga harakat qilgan, lekin asliy matnning madaniy kontekstini va emotsionalligini to'liq yetkazishda muammolarga duch kelgan. Bu holat erkin tarjima turi va ikki til o'rtasidagi madaniy farqlar tufayli yuzaga keladi. Masalan, o'zbek tilidagi *o't tushdi* iborasi nemis tilida *Feuer ausgebrochen* deb tarjima qilingan, biroq ushbu iboraning o'ziga xosligi yo'qotilgan. O'zbek tilida bu ibora xalq orasida keng tarqalgan bo'lib, *o't, olov* so'zlari *balo* ma'nosini anglatadi. Tarjimada bu xususiyat yo'qolgan.

Asliy matnning nemis tiliga tarjimasiga kelsak, *Herr* so'zi nemis tilida *xo'jayin* so'zi ma'nosiga teng kelib, o'zbek tilidagi matnning hurmat ifodasini saqlab qoladi. Matndagi *Pferdestall* va *Lagerstätte* so'zlari esa nemis tilida ko'proq rasmiy va xotirjam muhitni ifodalaydi, o'zbek tilida berilgan asliy matnning oila va mulk bilan bog'liq hissiyotlarini to'liq yetkazolmaydi.

Matnlar tarjimalarida o'zbek madaniyatiga xos elementlarni nemis tiliga mos keladigan ekvivalentlar bilan almashtirishga urinish ko'zga tashlanadi. Masalan, *padar la'nat* iborasini *verfluchter Unheilsbote* (la'natlangan shum xabar) deb tarjima qilish ushbu ibora orqali ifodalanadigan madaniy kontekstni tushunishga harakat qilishni ko'rsatadi.

Uchinchi bo'limning ikkinchi faslida "*O'zbek va nemis milliy madaniy belgilarining mushtarakligi va farqlanishi hamda ularning tarjimada voqelanishi*" masalalari keng yoritib berildi.

Yuqoridagi boblarimizda "Shum bola" asarining nemis tiliga qilingan tarjimasini ko'rib chiqdik. Tadqiqotimiz mobaynida qilingan tarjimadagi ayrim nomutanosibliklar yoki original qilib o'girilgan matnlarni tahlildan o'tkazdik., "Shum bola" asarini biz bemalol milliy koloritga boy asar deb ayta olamiz.

Shunday asl matnga xos soʻzlar borki, hatto tarjimonning oʻzi ham uning tarjimasini berolmay qoladi. Quyidagi misollarni kuzatish tarjimon bunday holatlarda izohlash yoki nemis lingvomadaniyatidan ekvivalent topish yoʻli bilan tarjimani amalga oshirgani koʻrinadi:

*Azon - Gebetszeit* (namoz vaqti, namoz oʻqishni belgilaydigan vaqt), *ajuvahässig* (estetik his-tuygʻularga zarar yetkazadigan yoqimsiz koʻrinish), *andom-Figur* (insonning tashqi qiyofasi, ularning muvozanatli nisbati jihatidan tana shakli va gavda shaklidir), *ayron - sauerer Milch* (fermentatsiya yoʻli bilan qaynatilgan quyuq sut, nordon, qaynatilgan sut), *atala - eine Mehlsuppe* (un mahsulotidan tayyorlangan shoʻrva), *bay-Verkaufen* (birovga maʼlum bir summani toʻlagan holda oʻz mulki sifatida biror narsa berish), *afyun-Opium* (pishmagan koʻknori kapsulalarining quritilgan sutli sharbati ogʻriq qoldiruvchi va narkotik sifatida qoʻllaniladi), *boʻzchi-Fabrikkattune* - (paxtadan toʻqilgan mustahkam mato), *barkash- Ein Tablett* (mahsulotlarini tashish yoki ushlab turish uchun ishlatadigan tekis yogʻoch, metall yoki plastmassaning qirrali moslama, patnis), *baroq mushug-Bucharische Katze* (mushug-qalin, uzun va bir oz jingalak), *bugʻcha - Beutel* (yumshoq materialdan tayyorlangan kichik yoki kattaroq qopga oʻxshash buyum, narsa), *baytal- Stute* (urgʻochi ot), *bahmal- Samtstoffe* (toʻqimachilik sanoati ashyosi, barqut, baxmal), *boyat - Müssen* (biror bir ishni qilishga majbur boʻlish).

## XULOSA

1. Lingvokulturologiya sohasida bajarilayotgan tadqiqotlar bugungi kunda, asosan, turli millatlar tili va madaniyati muvofiqligini sinxron tarzda oʻrganish, tarjimada aks ettishi va tasvirlashga bagʻishlangan. Buning boisi, bir tomondan lingvokulturologiya insondagi madaniy omilga, ikkinchi tomondan, til omiliga yoʻnaltirilganligi bilan belgilanadi.

2. Erkin tarjima qilish asl nusxasining gʻoyaviy mazmuni va badiiy xususiyatlarini oʻzgartiruvchi, uni bir jihatdan boshqa izga solib yuboruvchi tarjima printsiptir. Bundan tarjimalarda muallif uslubi emas, balki tarjimon uslubi ustun turadi. Erkin tarjima shundan koʻrinadiki, bu usulni qoʻllagan tarjimon aksariyat xollarda, asosiy mavzu va gʻoyadan chetga chiqmagan holda, muallifning bayon tarzida sheʼriy maʼnatlardan foydalanish, ifoda va tasvirlarni chetlab oʻtib, ular oʻrnida oʻzi ijod qilgan sanʼatlar va ifodalarni taqdim etadi.

3. Kolorit deganda tasviriy sanʼatda real xayotni haqqoniy aks ettirish uchun ishlatiladigan ranglarning oʻzaro mutanosibliigi tushuniladi.

4. U yoki bu millatning maʼnaviy faoliyati va moddiy xayotidagi oʻziga xosliklardir. Maʼnaviy faoliyat kishilarning xarakteri, tafakkur tarzi, ruhiyati, intilishlari, qiliqlari, yumor xususiyatlari va boshqalarni oʻz ichiga oladi. Maʼlumki, tarixan tashkil topgan, madaniyati, tili, xududi va ruxiy xususiyatlarning umumiyliigi asosida vujudga kelgan kishilar guruhida millat deyiladi.

5. Bir tilli izohli lugʻatlarda berilgan lingvokulturologik soʻzlar maʼnosining lugʻat talqinlarini oʻrganish va ularning matnlarda tarjimada aks ettishida uchraydigan nomutanosibliklarni bartaraf etishda, tahlilga tortilgan adabiyotlarda milliy madaniy soʻzlarini boshqa tilga oʻgirilayotganda, millatning urf-odati, qadriyatlarini hisobga olgan holda qilinishi muhim ekanligi maʼlum boʻldi.

6. Lingvokulturologik matnlarni aks ettiruvchi lingvistik ifoda vositalari, odatda, neytral hisoblanadi. Lugʻat, frazeologiya, paremiologiya, aforistika va badiiy adabiyotlarni ikki tilda tahlil qilish ustunlik qiladi. Milliy-madaniy asarlarning tarjimasida til madaniyati vakillari uchun pragmatizm, ratsionallik va ehtiyotkorlik muhimdir.

7. Oʻzbek tilidan nemis tiliga oʻgirilgan matn tarjimalarida frazeologik birliklar, paremiyalogik birliklar, matnlar va ularning qoʻllanilish foizi statistik tahlil yordamida aniqlandi.

8. Asar tarjimasida lingvokulturologik soʻzlarning hammasini ham tarjimasi toʻgʻri berilmaganligini aniq boʻldi. Oʻgirilgan matn tarjimalari ikki millat madaniyatini, tilini, urf-odatlarini bilganligi uchun asarni oʻqiyotgan nemis kitobxonlariga tushunarli boʻlishi uchun oʻgirganligi koʻrinib turibdi.

9. Lingvokulturologik soʻzlar semantikasiga ega yasama leksemalar har ikki tilda ot, sifat, ravish va feʼl soʻz turkumlariga mansubligi aniqlandi, lekin sifat soʻz turkumiga tegishli yasama leksemalar har ikki tilda dominantlik xususiyatiga ega ekanligi (8%; 6%), undan keyingi oʻrinni ot soʻz turkumiga mansub leksemalar egallayotgani (42%; 38%), ravish va feʼl yasama leksemalar bu borada nisbatan faol emasliklari (1,5%) aniqlangan.

**SCIENTIFIC COUNCIL PhD.03/29.12.2022.Fil.156.01  
ON AWARDING ACADEMIC DEGREES AT THE  
ANDIJAN STATE INSTITUTE OF FOREIGN LANGUAGES**

---

**ANDIJAN STATE INSTITUTE OF FOREIGN LANGUAGES**

**NABIYEVA GULBAKHOR AKBARALIYEVNA**

**LINGUOCULTURAL STUDY OF A TRANSLATED WORK  
(on the basis of the translation into German version by  
G.Gulyams “Shum bola”)**

**10.00.06 – Comparative Literature, Contrastive Linguistics Translation Studies**

**ABSTRACT  
of dissertation of doctor of philosophy (PhD) on PHILOLOGICAL SCIENCES**

**The theme of the dissertation is registered with the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan under number B2023.4.PhD/Fil2631.**

The dissertation has been prepared at Andijan State Institute of Foreign Languages.

The abstract of the dissertation is posted in three (Uzbek, English and Russian (resume)) languages on the official website of Andijan State Institute of Foreign Languages ([www.adchti.uz](http://www.adchti.uz)) and on the website of "ZiyoNet" Information-educational portal ([www.ziynet.uz](http://www.ziynet.uz)).

**Scientific supervisor**

**Nabiyeva Diloru Abdulhamidovna**  
Doctor of Philological Sciences, Professor

**Official opponents:**

**Hoshimova Dildora Madaminovna**  
Doctor of Philological Sciences, Professor

**Sodikov Zohid Yakubovich**  
Doctor of Philological Sciences, Professor

**Leading organization**

**Fergana State University**

The defense of dissertation will take place on " \_\_\_\_\_ " \_\_\_\_\_ 2025 at \_\_\_\_\_ at a meeting of the Scientific Council awarding scientific degrees PhD.03/29.12.2022.Fil.156.01 at Andijan State Institute of Foreign Languages. (Address: 170100, Andijan city, Babur avenue 5, Tel: 0(374) 223-42-76, Fax: 0(374) 223-42-76, e-mail: [asifl@edu.uz](mailto:asifl@edu.uz))

The dissertation is available at the Information Resources of Andijan State Institute of Foreign Languages (registration number \_\_\_\_\_). (Address: 170100, Andijan city, Babur avenue 5, Tel: 0(374) 223-42-76).

The abstract of the dissertation is distributed on " \_\_\_\_\_ " \_\_\_\_\_ 2025.  
(Protocol at the registered № \_\_\_\_\_ on " \_\_\_\_\_ " \_\_\_\_\_ 2025).

**D.A.Rustamov**

Chairman of the Scientific Council for  
awarding scientific degree, Doctor of  
Philological Sciences, Professor

**A.Dj.Atamboev**

Secretary of the Scientific Council for  
awarding scientific degree, Doctor of  
philosophy in philological science (PhD)

**M.I.Umarxodjaev**

Chairman of the Scientific Seminar  
under the Scientific Council for awarding  
scientific degree, Doctor of Philological  
Sciences, Professor

## **INTRODUCTION (annotation of the Doctor of Philosophy (PhD) dissertation)**

**Actuality and necessity of the topic of the dissertation.** The current stage of development of world linguistics is characterized by the development of such fields as pragmalinguistics, linguoculturalism, psycholinguistics, which have emerged on the basis of the human factor. Such a direction in linguistics determined the importance of comparative study of linguistic phenomena between language and culture, language methodology, the laws of conceptualization of its separate elements in the cognitive aspect. After all, observing the communicative-functional, contextual, lexicographic, linguistic and extralinguistic nature of the stylistic tools that occur in the interdependence of the language and culture of different nations makes it possible to understand the theoretical concepts of linguistics, the cultural information of two nations, and to draw the manifestation of human thinking into scientific research.

In world linguistics, comparative research on intercultural relations and their features of linguistic development has been carried out on a large scale. However, works embodying Uzbek national traditions, in particular, the status of Gofur Ghulam's "Shum bola" as a national template, priority tasks such as the comparative study of its main conceptosphere, gender factors of its functionality, the features of presenting the artistic landscape of the world and realizing the communicative process as a product of thinking in cognitive-mental, linguistic-cultural, psycho-ethnolinguistic aspects, and disparities in interlinguistic translation are waiting for their solution.

At the stage when our country has determined its national development strategy, linguocultural studies required the development of the field of philology in the direction of the anthropocentric paradigm in the process of integration into the world community. "The program of measures to translate the best examples of world literature into Uzbek and the best works of Uzbek literature into foreign languages" defined priority strategic tasks, such as increasing the quality and scope of scientific research in the field of comparative linguistics, literary studies, and translation studies, as well as the analysis of universal, general philosophical concepts of the world's internal and external landscape in linguo-cultural studies. After all, "...the time has come to establish a new system of teaching foreign languages in our country, which will serve as a solid foundation for the future. Since we have set ourselves the goal of building a competitive state, from now on, graduates of schools, lyceums, colleges and universities must have perfect knowledge of at least 2 foreign languages<sup>1</sup>.

Her dissertation serves in a certain level to perform the tasks specified in No. PF5847 of the President of the Republic of Uzbekistan dated October 8, 2019 "On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030", No. PQ-3271 dated September 13, 2017 "About the program of comprehensive measures to develop the system of publication and distribution of book products, increase and promote the culture of

---

<sup>1</sup> O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning chet tillarini o'qitish tizimini takomillashtirish chora-tadbirlari yuzasidan o'tkazilgan videoselektor yig'ilishidagi nutqidan. URL: <https://president.uz/oz/lists/view/4327>

book reading and reading, PQ-5117 dated May 19, 2021 "On measures to bring the activity of popularizing the study of foreign languages to a qualitatively new level in the Republic of Uzbekistan and tasks mentioned in other legal documents.

**The relevance of the research to the priority areas of the development of science and technology of the Republic.** The dissertation was carried out in accordance with the priority direction of the development of science and technology of the republic: I. "Spiritual, moral and cultural development of a democratic and legal society, formation of an innovative economy".

**The degree of problem study.** Linguistic approach to translation has always been in the attention of scientists. In particular, such studies have been carried out to a certain extent in the German language.

Based on the traditional perspective based on the anthropocentric paradigm, the language system and its elements are studied in the linguistic and cultural aspect in the works of such linguists as V.von Humboldt, A.A.Potebnya, U.Cheev, V.A.Serebrennikov, L.V.Shchebra, Y.N.Stepanov, I.R.Galperin, Y.V.Dorofeev, Y.N.Karaulov, Y.N.Remchukov, R.I.Pavilenis, N.I.Jinkin, A.A.Leontev, J.Lakoff, Y.S.Kubryakova, M.A.Shelyakin, Y.Rosh, V.P.Belyanin, V.Z.Demyankov, V.A.Maslova, V.M.Alpatov, T.M.Dridze, K.F.Sedov, A.A.Vorozhbitova, S.G.Vorkachev, A. Nurmonov, N. M. Mahmudov, M.I.Umarkhodzhaev, E.A.Begmatov, Sh.Safarov, S.Boymirzaeva, I.Azimova<sup>2</sup>.

**Relation of the topic of the dissertation to the plans of research work of the higher education institution where the dissertation was completed.** The dissertation was completed in accordance with the scientific research plan of the

---

<sup>2</sup> Гумбольдт В. Избранные труды по языкознанию. – М.: Прогресс, 2000. – 400 с.; Потебня А. А. Полное собрание трудов: мысль и язык / А. А. Потебня. – М.: Лабиринт, 1999. – 300. Серебренников Е.С., Кубрякова В.И., Постовалова и др. Роль человеческого фактора в языке: язык и картина мира. Отв. ред. Б.А.Серебренников. – М.: Наука, 1988. – 212 с.; Воркачев С. Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании / С. Г. Воркачев // Филологические науки, 2001. – № 1.; Гамалей, И. Г. Оформление центрального сектора простого предложения в севернобаварском говоре Алтая / И. Г. Гамалей // Вопросы диалектологии и истории немецкого языка. – Омск: Изд-во Омск. гос. пед. ин-та, 1983; Дорофеев Ю. В. Антропоцентризм в лингвистике и предмет когнитивной грамматики / Ю. В. Дорофеев // Актуальные проблемы современной когнитивной лингвистики: мат. XV Междунар. лингвистической конф. "Язык и мир". Таврический национальный ун-т им. В.И.Вернадского, 2008.; Караулов Ю. Н. Русский язык и языковая личность. – М.: Наука, 1987. – 264 с. Ремчукова Е. Н. Креативный потенциал русской грамматики. – М.: Изд-во РУДН, 2005. – 329 с.; Павиленис, Р. И. Проблема смысла: современный логико-философский анализ языка. – М.: Мысль, 1983. – 286 с; Кубрякова Е. С. Человеческий фактор в языке. Язык и порождение речи / Кубрякова Е. С. Шахнарович А. М., Сахарный Л. В. Отв. ред. Кубрякова Е. С. АН СССР, Ин-т языкознания. – М.: Наука, 1991. – 238 с; Шелякин М. А. Язык и человек: к проблеме мотивированности языковой системы: учеб. Пособие. – М.: Флинта, 2005. – 296 с.; Богин Г. И. Филологическая герменевтика / Г. И. Богин. – Калинин: Изд-во КГУ, 1982. – 86 с.; Маслова В. А. Лингвокультурология. – М.: Академия, 2001. – 208 с.; Алпатов В. М. Об антропоцентричном и системоцентричном подходах к языку // Вопр. языкознания. – М., 1993. – № 3.; Дридзе Т.М. Текстовая деятельность в структуре социальной коммуникации. Проблемы семиосоциопсихологии. – М.: Наука, 1984. – 268 с.; Седов К.Ф. Становление дискурсивного мышления языковой личности: психо- и социолингвистический аспекты. – Саратов, 1999. – 180 с.; Ворожбитова А. А. Теория текста: антропоцентрическое направление. – М.: Высш. шк., 2005. – 365 с; Воркачев С. Г. Лингвокультурология, языковая личность, концепт: становление антропоцентрической парадигмы в языкознании / С. Г. Воркачев // Филологические науки, 2001. – № 1.; Нурмонов А.Танланган асарлар. – 321 б.; Махмудов Н. Тилимизнинг тилла сандиги. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2012.; Бегматов Э. А. Лексические пласты современного узбекского литературного языка. – Ташкент: Фан, 1985. – 200 с.; Сафаров Ш. С. Лингвистика дискурса. – Челябинск, 2018. – 315 с; Боймирзаева С. Матн модаллиги. – Тошкент: Фан, 2010; Азимова И.А. Ўзбек тилидаги газета матнлари мазмуний перцепциясининг психолнгвистик тадқиқи: Филол. фан. ном. дисс. ...автореф. – Тошкент, 2008. – 24 б.

Andijan State Institute of Foreign Languages, within the framework of "Comparative literary studies, contrastive linguistics and translation studies".

**The purpose of the research** consists in determining the conceptual-cognitive and national-cultural features of the linguistic-cultural approach to translation in German and Uzbek languages.

**The tasks of the research:**

determining tasks related to text translation based on the principles of linguistics and cognitive linguistics;

review of the work "Shum bola" and its translations from the linguoculturological aspect and determine their isomorphic and allomorphic signs;

studying the translation of the work from the point of view of language and culture and its conceptual foundations by approaching the reality reflected in the work "Shum bola";

determining the gender basis of the work "Shum bola" in Uzbek and German languages;

**The object of the research** consists of the linguoculturological elements represented in the translated works.

**The subject of the research** consists of conceptual-cognitive and national-cultural signs in the translation of the work.

**The methods of the research.** Classification, comparison, functional, artistic-contextual, conceptual, cross-cultural analysis methods were used in the dissertation.

**The scientific novelty of the research** consists of the followings:

based on the translation of the text, it has been proved that the language of the nation, moral norms, beliefs and lifestyles of the nation is a carrier of national-specific, universal, universal symbols and verbalizes similar cultural concepts;

their functional features in providing additional coloring, such as the fact that word groups have a position in expressing the main content of the text translation, filling and defining the thought in various combinations, expressing an emotional-evaluative attitude, and giving a stylistic effect, were revealed.

the importance of symbols such as national-mental, cultural and religious affiliation in the understanding and perception of existence and the concretization of the elements of existence is further evidenced by the analysis of the work "Shum bola" and its translations.

in the linguoculturology of comparable languages, it has been demonstrated that feminine parameters such as aggression, domination, dominance, independence, determination, purposefulness, such as masculinity and emotionality, care, friendship, politeness, conceit, are dialectically linked categories, gender marking acquires.

**The practical results of the research** consist of the followings:

new directions of anthropocentric linguistics are analyzed from the point of view of cognitive linguistics and cultural linguistics and as a result allowed to consider it as a cognitive structure and cultural model;

a complex methodology of analysis of pragmatic, cognitive and linguistic-cultural structural-semantic, stylistic aspects in the translation of the work has been developed;

based on the status of the translation of the work as a cognitive structure and cultural model and the possibility of using this stylistic tool in the practice of teaching the German language in theoretical courses on stylistics, cognitive linguistics and cultural linguistics.

**The reliability of the research results** lies in clear statement of the problem, relying on the theoretical opinions of scientists, that the conclusions drawn in the research based on the achievements of modern stylistics and typology are proved by means of classification, comparison, functional, artistic contextual, conceptual, cross-cultural analysis methods, as well as the implementation of theoretical ideas and results in practice, confirmation of the obtained conclusions by authorized organizations.

**Scientific and practical significance of the research results.** The **scientific significance** of the research results is defined with the fact that the theoretical conclusions drawn form a modern approach to linguo-cultural, cognitive and interpretation in the field of German and Uzbek linguistics and literary studies, the linguo-cultural approach of translation contributes to the development of a new direction of cognitive linguistics and cognitive stylistics, it can also be one of the main sources in the study of national-cultural, conceptual features of stylistic tools.

The **practical significance** of the research results is defined with the fact that it can be used in the special course of cognitive linguistics, cognitive stylistics, linguistic and cultural studies, translation studies, theory of lexicology in the higher education system, as well as textbooks on these subjects, the possibility of using the results and materials of the research in the creation of guidelines and methodological recommendations, as well as writing coursework, graduation-qualification work and master's theses and teaching-methodical manuals in German and Uzbek languages.

**Implementation of the research results.** Based on the results of the linguocultural research of the translation work (in the example of translation of "Shum bola"):

in the linguoculturalology of compared languages, masculine parameters, such as aggressiveness, dominance, independence, value, determination, and feminine parameters, such as emotionality, care, friendship, politeness, cheerfulness, are mutually dialectically related categories, in terms of acquiring gender identity in philological faculties were used in the preparation of educational literature and educational and methodological complexes in such subjects as "Lexicology", "Stylistics". (Fundamental project number OT-FI-030, reference number 01-01/4001. As a result, the content of educational literature and teaching-methodological complexes for students in subjects such as "Lexicology" and "Stylistics" was enriched within the framework of the project.

Implemented at the Tashkent State University of Uzbek Language and Literature named after Alisher Navoiy in 2017-2021 analysis of the concept of "linguoculturalology", Linguistic lexemes of the original Uzbek texts of Shum bola translated into German and their reflection in the translation, a comparative analysis of the elimination of shortcomings in the translated translation and scientific and theoretical conclusions regarding its similar and different features were used in the practical project on the topic "Evaluation of the competence of graduates of

general educational institutions in the subject of the native language (Uzbek language) and the project of developing a test system for 14 subjects" (reference number 01109-1359, intended for 2021-2022). As a result, the contents of the programs and training manuals created for students in Uzbek and German languages were enriched within the project;

proposals and scientific conclusions on the linguistic and cultural research of translated works (in the example of translation of "Shum bola") were used in writing scripts for programs of the National Television and Radio Company of Uzbekistan "Uzbekistan" television and radio channel, broadcasting programs in two languages (Reference No. 04-36-551 of the National Broadcasting Company of Uzbekistan dated March 8, 2023). As a result, it was possible to effectively carry out news and promotion and propaganda work in the Uzbek and German languages.

**Approbation of the research results.** The results of the research were discussed at 5 scientific-practical conferences, including 2 international and 3 national ones.

**The publication of the research results.** A total of 12 scientific works on the topic of research, including 7 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan, 3 of them were published in national and 4 in foreign journals.

**The structure and scope of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, the list of used literature and appendices, and the total volume is 163 pages.

## THE MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance and necessity of the research is based, the aim and tasks, the object and the subject are described, its compatibility with the priority direction of the republic's science and technology development is shown, its scientific novelty and practical results are described, the scientific and practical significance of the obtained results is revealed, information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the study is called "Linguo-cultural aspect of translated works" and it discloses information on the study of translation studies and linguo-cultural studies and the expression of linguo-cultural mechanisms in translated works.

According to N.Telia<sup>4</sup>, linguoculturology primarily studies live communicative processes and the compatibility of the expressions used in them with the national mentality of a synchronous character. Linguistics is a science that studies language as a cultural phenomenon, and its subject is language and culture in mutual relationship. Therefore, V.N. Telia writes about this: "Linguoculturalology is a science that studies the human, or rather, the cultural

---

<sup>4</sup> Телия В.Н. Русская фразеология: семантический, прагматический и лингвокультурологический аспекты. – М.: Школа "Языки русской культуры", 1996. – С. 222.

factor in a person. This means that the center of linguo-cultural studies is a complex of achievements specific to the anthropological paradigm of man as a cultural phenomenon”.

The second part of the chapter is called "*Expression of Linguistic-Cultural Mechanisms in Translation Works*". In our republic, along with all other sciences, the interest in the art of translation is increasing day by day. Direct conversion from foreign languages is gradually moving into the development period. The process of translation conquers a new sphere of knowledge of a person, and it allows our scientists not only to engage in literary translation, but one of the directions that is becoming a tradition in modern linguistics is the linguocultural study of works, that is, comparing two languages that are not similar to each other. It is no secret that learning and learning the language and customs of the country being studied is done through translation. After the Second World War, the articles and reviews published by N.Alimammedov<sup>5</sup> on the translation skills of A.Qakhkhor, M.Islami and A.Mukhtar became of great importance in the formation of translation theory.

One of the main tasks of our research is to analyze the work of the Uzbek writer Gofur Ghulam "Shum bola" and read about the culture and traditions of the Uzbek people, their traditions that have been preserved even now, and also those that have disappeared. It consists of studying the German translation of the work, i.e., the work "Der Schelm" translated by Oibek Ostonov in Germany in 2014, and conducting a linguistic and cultural research on a bilingual level through translation.

From the 40s and 50s of the 20th century, literary translators such as Nabi Alimammedov, Asqad Mukhtar, and Mirzakalon Ismaili put forward very detailed scientific and theoretical ideas about the principles of translation. During these years, researches such as "Some issues of artistic translation from Russian to Uzbek" by N. Vladimirova, "Some problems of poetic translation from Russian to Uzbek" by J. Sharipov, "Works of V. Mayakovsky in Uzbek language" by Masud Rasuli were published. Also, in the studies of Anvar Hojiahmedov, Yusup Polatov, A. Abdugafurov, Sabikha Salomova, E. Aznaurova, and others, much space was devoted to the history of translation and translation criticism. Since the 60s of the 20th century, translation studies reached a new level. During this period, J. Sharipov's work "From the history of translation in Uzbekistan"<sup>6</sup> (1965), rich in factual materials, was published (1965). The same author's book "Artistic Translations and Skilled Translators" (1972) was another step in elucidating the history of translation and the secrets of artistic skill. Especially in these years, the creation of G. Salomov's books "Language and translation" (1966), "Basics of translation theory" (1983) had a special significance in the development of translation studies. During these years, works of great writers such as M. Gorky, M. Sholokhov, L. Tolstoy translated into Uzbek and translations of examples of Uzbek literature into Russian were carefully and scientifically convincingly analyzed in the scientific research of talented researchers as Gulnara Gafurova,

---

<sup>5</sup> Алимухаммедов А. Абдулла Қаҳҳор ҳикояларида психологик тасвир // Ўзбек адабий танкиди. – Тошкент: Турон Iqbol, 2011. – Б. 51-64.

<sup>6</sup> Абдурахмонова Н. Бадиий таржима программаси // “Филология масалалари”, 2000.

Lola Abdullaeva, Gudrat Musaev, S.Salomova, Zuhra Umarbekova, M.Tursunkhojaeva, D.Gulomova, H.Avlonova<sup>7</sup>.

The second chapter of the research is called “*Gafur Ghulam's work "Shum bola" reflects the cognitive-semantic and linguo-cultural features of translated texts in Uzbek and German languages*”, and in this chapter, issues such as “Conceptual analysis of translations of Shum bola” and “Reasons and measures to eliminate differences in translations of the work” are widely covered.

In linguistics, the term “concept” is both an old and a new concept. Until recently, it was considered equivalent to the term “notion”. In recent years, there has been a significant shift in the vague secondary background of these terms.

A.P. Babushkin offers a slightly different interpretation of concepts. He considers the concept within the framework of cognitive semantics and linguistic orientation. A.P. Babushkin's approach has a linguistic character, and his interpretation corresponds to the content of the language symbols given concepts. It is in the meanings of words that there is a result of perception of reality, and therefore, using the procedure of structural analysis, it is possible to study the conceptual parameters of a certain word, that is, in the meaning of the word, it is possible to determine its logical and objective content, an image that reflects the situation in reality<sup>8</sup>.

“Shum bola” is a story written by the Uzbek writer and poet Gafur. The author wrote the work in 1936. The short story has been published several times. The story describes the artist's childhood and life in Tashkent at the beginning of the 20th century. The short story is a sharp humorous work, based on real events and the fate of people. Although the work is based on many facts from the writer's life, it is not autobiographical. It has a strong artistic texture and fantasy compared to real historical facts. The story was translated by F.Shayhutdinova<sup>9</sup> (1968) and A. Naumov (1970) into Russian, V.Grimich<sup>10</sup> (1991) translated it into Ukrainian.

Achieving adequate translation in translation studies requires not only extensive experience in translation practice, but also thorough mastery of the theory of translation. Linguistic and linguocultural features of translating national fictions reflecting people's culture, lifestyle, traditions, equivalence of national-cultural lexical units and their translation using various transformations have not been sufficiently researched. Based on this, we would like to pay attention to the translations of Gafur Ghulam's work “Shum bola” into German called “Der Schelm”.

*In Uzbek: Qaymoq bozorining burilishida, Mahkamani boshida Ilxom samovarchining kattakon choyxonasi bo‘lib, unda grammafون chalindi.*

*Translation into German: In Ilhoms grossem Teehaus das genau auf der Kreuzung zwischen den Ständen mit Milchproduktion und der Gemeindeverwaltung stand spielte Grammophon (Oybek Ostonov tarjiması).*

<sup>7</sup> Валиқулов Ю. Таржима ижод кўприги // Маърифат газетаси. 14.01.2004.

<sup>8</sup> Бабушкин А.П. Типы концептов в лексико-фразеологической семантике языка. – Воронеж: Изд-во ВГУ, 1996. – С. 30-31.

<sup>9</sup> „Озорник“ . Российская Государственная Библиотека. 24-сентябрь 2016

<sup>10</sup> O‘sha manbadan. – B. 4.

As everyone knows, the Arabic language has become both a "mahkama tili" and a literary language in Central Asia, including the territory of present-day Uzbekistan. Local scientists, poets and writers wrote their works in this language. Many words of the Arabic language entered the vocabulary of the Uzbek language through these books, official correspondence, direct contacts with the Arab people, and translated works. Such words include the word "mahkama".

The above-highlighted word *Mahkama* is translated into German as *Gemeindevverwaltung*. The quoted translation really corresponds to the word "mahkama", the translator was able to use the word correctly in all respects, exactly equal, in the original copy, in accordance with the content and form of the adequate translation, but the translation of the word *samovarchi* is not given in German translation, it is omitted; here, the translator used the method of free translation, because the translator used a method that changes the ideological content and artistic features of the original, but does not affect the translated text, the translation is understandable even without the word "samovarchi", but when we searched the online annotated dictionary of the German language during our research, we came across the word *Samowar*<sup>11</sup>, we saw that it was defined in the 19th century as being derived from the Russian word "samovar", which means "self boiling", but there was no translation of the word *samovarchi*, we think the translation would be more attractive if the translator had used the word *Teekoche* for the word *choy qaynatuvchi/tea maker*. The word *Choyxona* is translated word for word with *Teehaus*, it does not correspond to the historical-national color, it should be noted that the translator has moved away from the concept of national identity here, because national identity means the material conditions of the people's life, spiritual lifestyle, history and religion described in the literary work and similar terms are included, in our opinion, the translator was content to turn it in such a way that it would be understandable to the reader.

The word *Milchproduktion* corresponds to the translation of dairy products, but the word "qaymoq" also has the original meaning in German and is translated as *Sahne*.

*In Uzbek: Uzun rasta Juhud rasta attorlik va boshqa rastalarning boyvachchalari savdodan bo'sh vaqtlarida bu choyxonaga yig'ilib mexmonxonalaridek o'rtada katta barkashlardan qand-qurs, pista-badom, murabbo va nisholada, obi-non, shirmoy-nonlar bilan shamaloq bezatilgan dasturxon atrofida chaqchaqlashib o'tirishardi. Bazi boyvachchalarning dasturxonida qorniga qaldirgoch surati solingan ustiga poxoldan tur to'kilgan konyaklar hamma xam ko'rinar edi.*

*Translation into German: Die reichen Ladenbesitzer der langen Marktreihen, die Inhaber der jüdischen Geschäfte, der Galanterieläden und anderer Betriebe versammelten sich dort in ihrer Freizeit um einen Dastarkhan. Der war wie in den Gästehäusern gedeckt; Die grossen Tablettts waren üppgt mit verschiedenenen Süssigkeiten beladen; Mandeln, Pistazien, Marmeladen, Nischollo und*

---

<sup>11</sup> Немис тилининг изоҳли онлайн луғати. <https://en.langescheidet.com>

*unterschiedlichen Sorten von Fladenbrot, und manchmal konnte man dazwischen im Strohnnetz verhüllte Weinbrandflaschen mit einem Schwalbenzeichen darauf sehen* (Oybek Ostonov tarjimasi).

It is important to note that the original text in Uzbek is written in clear and easily understandable language. In it, we can see that the lexemes "rasta, attorlik, boyvachcha, chaqchaqlash, shamaloq, qaldirgoch, poxoldan tur" characteristic of the Uzbek people's culture are vividly depicted. It can be said that the importance of teahouses in the life of that time and their unique atmosphere are very well reflected from the above images.

As for the German translation of the text, we can see that the important concepts of the original text have been preserved, but some subtleties of the Uzbek text have not been fully conveyed.

The lexeme "rasta" given in the original text is translated in German by the lexeme Marktreihen. The lexeme Marktreihen means shopping rows, but the concept of "rasta" has a much broader meaning in the Uzbek folk culture, which often refers to different shops or places of sale located close to each other. The lexeme "Attorlik" is translated into the German language by the lexeme Galanterieläden, but the lexeme Galanterieläden means clothing stores, usually the concept of "attorlik" is used in the culture of the Uzbek people to refer to shops selling medicinal plants and aromatic substances.

Again, the lexeme of squinting given in the original text is translated in German as versammelten sich (gathered). It is important to say that since the lexeme "chachaklash" in the culture of the Uzbek people means talking, chatting, discussing interesting situations, it can be said that the lexeme "gathering" could not fully convey the meaning of the original text. As for the lexeme "shamaloq" in the original text, it is translated by the German Strohnnetz (straw net). "Shamaloq" in the culture of the Uzbek people means fine, woven fabric, we can understand from the meaning of the text that the Sorten lexeme translated into German could not convey the full meaning of "shamaloq" given in the Uzbek language.

Based on the above analysis, we think that some changes can be made in the German translation in order to fully convey the nuances of the text given in Uzbek.

The second part of the chapter found a solution to the causes and measures to eliminate the differences in the translations of "Shum Bola". Literary translation can be said to be almost on the same level as artistic creation in terms of its complexity and level of difficulty. The reason is that the work, which is the fruit of the author's talent and skill, needs to be recreated in accordance with the original with other language tools.

The second part of the chapter found a solution to the causes and measures to eliminate the differences in the translations of "Shum Bola". Literary translation can be said to be almost on the same level as artistic creation in terms of its complexity and level of difficulty. The reason is that the work, which is the fruit of the author's talent and skill, needs to be recreated in accordance with the original with other language tools.

Now let's pay attention to the following text:

Text translated into German: *Manchmal hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren, oder wir baten den andern, für uns etwas zu singen oder zu tanzen, dritten kriegten wir unsere schlage ab.*

Original text given in Uzbek: Ba'zi kunlar bir jinniga tosh otib, ikkinchi jinni o'yinga solib, uchinchi jinnidan kaltak yeb, kech kirib qolganini ham sezmas edi.

In the translation of texts from Uzbek to German, the translator mainly used the word-for-word translation method. Because in this method, each word in the original text is replaced by the closest German word in meaning. However, this method can usually be done without taking into account the linguistic features, grammatical structure and cultural context of the text. As a result, the translation may turn out to be unnatural and unreadable.

In the example given in the original text, the phrase "jinniga tosh otib" is translated into German as warfen der Steine in Richtung des eines Irren. The text was translated literally, and it can be said that it could not convey the specific meaning of the word "jinni" in Uzbek culture. Also, the expression "o'yinga solib" is translated as baten den andern, für uns etwas zu singen oder zu tanzen. This was also done through a literal translation, and it can be said that it could not fully reflect the meaning of the phrase "o'yinga solib" in Uzbek. In general, it can be said that cultural context, language features and grammatical structure are not taken into account in the given translation.

In the translation text, the sentence *Hämfall hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren...* "jinni bilan o'yin o'ynashni va tosh otish" is correctly translated by the translator.

In the second part of the sentence...*oder wir baten den andern, für uns etwas zu singen oder zu tanzen...* we can say "jinni bilan o'yin o'ynashni" was translated correctly.

In the German translation...*dritten kriegten wir unsere schlage ab* the punishment by the third madman is correctly translated by the translator.

We can see that the sentence..."kech kirib qolganini ham sezmas edi" mentioned in the original text is not reflected in the translation.

So, the sentence *Kech kirib qolganini ham sezmas edi* is not given in the text, however, this sentence was an important sentence to fully understand the meaning of the text. For this reason, we can see that the style of the text has changed in the translation. Although the original text is written in a unique style, the translation uses a more formal style.

Based on the above analysis, we think that the sentence "kech kirib qolganini ham sezmas edi" should be added to convey the meaning of the original text given in Uzbek.

For example: *"Manchmal hänselten wir sie erbarmungslos und warfen der Steine in Richtung des eines Irren, oder wir baten den andern, für uns etwas zu singen oder zu tanzen, dritten kriegten wir unsere schlage ab, und wir bemerkten nicht, dass die Zeit schon spät war"* (Oybek Ostonov tarjiması).

In the translation that we are offering, the phrase "kech kirib qolganini ham sezmas edi" was added, and the style of the text is closer to the original text.

In the original Uzbek text, the concept of "jinn" is emphasized. In Uzbek folk tales and legends, demons are often depicted as disturbing, funny or dangerous creatures. Poetry and imagery are observed in the choice of words in the original text.

We do not think it is correct to translate the word Jinn in the original text as Irren, because the word Irren means a fool or a madman in German, but the meaning of the Uzbek word jinn is more a creature from folk tales.

We can say that the sentence *O'yinga solib va kaltak yeb* given in the original text was not translated into German correctly, it means *jinn bilan o'ynab, uni bezovta qilishni*. It can be seen that some concepts are different in Uzbek and German cultures. For example, the concept of "jinn" has a different meaning in Uzbek culture than in German culture. Let's show them the measures to eliminate the differences in translation between the two languages: the translator must know the concepts of both cultures well. The translator can make comments to explain the cultural context of the original text.

In order to correctly translate the original text given in Uzbek into German, the translator must take into account cultural characteristics, language characteristics, word meanings and differences in cultural concepts. In the translation, we believe it is important to translate the word "jinn" correctly, add the phrase "kech kirib qolganini ham sezmas edi" and preserve the poetic style of the original text.

In the above-mentioned German translation, "hänselten" is used in the translation of the original Uzbek text in the sense of mocking if we pay attention, we will see that such a sentence is not used in the original text. In our opinion, the translator used this sentence to make the work more understandable to the reader, and we think that it made the translation more attractive.

The third chapter of our research is called "*Milliy-madaniy ko'rsatkichlarning tarjima asarlarida voqelanishi*", b In that chapter, special importance is given to issues such as "Reflection of national traditions in translation", "Commonalities and differences of German and Uzbek national cultural symbols and their realization in translation".

There is a part of the play that most readers like to read, which is the "innakeyin" scene of Sariboy. It is certainly interesting for us to study whether the "innakeyin" scene is presented in translations.

"*Innankein*" is slang for "after that or after this". So, before translating, the researcher needs to understand the Uzbek language well. Nowadays, the direct type of translation has also developed a lot. The novel "Shum bola" can be cited as proof of this. The 130 translations of "Shum Bola" means that Uzbek literature has secured its place in world literature with another jewel. As Uzbek readers enjoyed reading Shum Bola, German-speaking readers enjoyed the same feeling when reading the book, which means that the translator has achieved his goal.

Now let's pay attention to the text of the work: *Erta bilan bir otga minib boyning oldiga qarab yo'l soldim. Yo'l-yo'lakay ming xil xayollarga botib o'ylayman. Qanday qilib "innakeyin"ga javob topish kerak?*

*Yetib borib otdan tushdim. Boy shiyponda kalla go'shti bilan nonushta qilib o'tirgan ekan. Salom berib, sekingina poygaktan cho'kka tushib o'tirdim.*

- Xo 'sh?!

-shunday o'zim sizni sog'inib, bir ko'rib kelay, deb kelgan edim.

-Yaxshi, yaxshi, barakalla! Juda ham quruq kelmagandirsan, biror ishing bordir. Xo'sh, nimaga kelding.

Shu paytda boyga xizmatkor yurishda qo'ygan shartim esimga tushib qoldi.

'Shart qilgan yolg'onni endi gapirmasang, qachon gapirasan?', dedim-da gap boshladim.

*In diesem Augenblick fiel mir meine damalige Bemerkung über das Lügen ein, die mir vielleicht aus der Patsche helfen könnte. Da mich vor seiner bösen Frage nur die Lüge retten konnte, griff ich zu einer List und begann zu reden* (Oybek Ostonov tarjiması).

O'sha lahzada meni boyning qamchisidan qutqarib qolishi mumkin bo'lgan, eski yolg'onlarim esimga tushdi. Uning g'azabkor savollaridan faqat yolg'on qutqara olishligi uchun qo'limga ro'yxat olib gapirishni boshladim (avtor tarjiması).

-Anavi, haligi, dandon sopli pichog'ingiz sinib qolib edi, shuning xabarini kelgani berdim.

'Also ...Ihr Messer mit dem Elfenbegriff ist abgebrochen (Oybek Ostonov tarjiması) - is translated by the translator as *Shunday qilib, fil suyagidan qilingan pichog'ingiz sinib qoldi.*

The original text given above and its translation into German were made by the method of "word for word translation" or literary translation. This type of translation focuses on the literal meaning of the original text and tries to preserve the order of the original words as much as possible.

The lexeme *Innakeyin* in the original text is widespread in the Uzbek language, and it usually refers to the meaning of why or what for, and it is emphasized that this word has its own meaning and emotion in the work. Usually, the word "*Innakeyin*" is often used to refer to a person who is accused or condemned, but the fact that there is no equivalent word in the German language may be because this lexeme is part of the national-cultural lexemes.

The lexeme "*boy*" given in the original text represents wealth, that is, power in the Uzbek national culture. Although there are words like "*reich*" or "*wohlhabend*" in the German language, they cannot fully express the cultural connotation of the Uzbek word "*boy*". Also, the lexeme "*sherik*" in the original text also has its own cultural connotation, and usually this word often expresses partnership, friendship, and joint action. Although the lexeme "*Partner*" translated into German expresses this meaning, we believe that it could not fully express the cultural connotation of the word "*sherik*" in the Uzbek language.

The sentence translated into German *In diesem Augenblick fiel mir meine damalige Bemerkung über das Lügen ein, die mir vielleicht aus der Patsche helfen könnte. Da mich vor seiner bösen Frage nur die Lüge retten konnte, griff ich zu einer List und begann zu reden* contains the word *Augenblick* which, we can say, does not absolutely correspond to the Uzbek word *lahzada*. Shu sababli ham matndagi *Augenblick* leksemasining o'rniga *in diesem Moment* yoki *sofort* so'zlarini ishlatish to'g'riroq bo'lardi deb o'ylaymiz.

Based on the analysis, it should be said that word-for-word translation is often not successful, especially when translating languages that are culturally rich and have special linguistic features. In the linguistic-cultural analysis of such texts, it is important to compare the translation with the original text and identify the differences between them, which indicate cultural differences, linguistic features, and errors in translation.

*Ana shu so 'zdan keyin, menga innaykeyin savoli yog 'ila boshladi.*

*Prompt begann er mich mit seiner üblichen Frage zu attackieren* (Oybek Ostonov tarjimasasi);

*Üblichen Frage*<sup>12</sup> -gewöhnlich oder häufig auftretende Fragen (avtor tarjimasasi).

*"Na, was passiert danach? – Xo 'sh, innakeyin, nima bo 'ldi?*

*Wie ist es kaputtgegangen? Hat man Haushalt den kein anderes Messer mehr außer jenem* (Oybek Ostonov tarjimasasi).

*-Toza itingizning terisini shilayotgan edik, suyakka tegib sinib qoldi.*

*"Während wir mit der Klinge die Haut ihres Windhundes abgezogen, stieß sie dermaßen hart auf die Knochen das sie abbrach"* (Oybek Ostonov tarjimasasi)

*Haut abziehen- terini shilmoqqa* tarjimon shu birikmani berib o'tgan, bizningcha, *abziehen-* organizmlarga nisbatan *tortib, ozor berish* ma'nosidagi frazemani qo'llab qo'yganligini guvohi bo'lamiz, biroq aynan shu fe'l o'rniga *enthäuten ëku schinden* fe'llari qo'llansa, yaxshi bo'lardi, chunki bu fe'llar somatizmlarga nisbatan shilib olish, sug'urib olish ma'nosini bildiradi.

*-Iyya? !-dedi boy -Tozining terisini mening dandon sopli pichog'imda shilasanlarmi, o'zing ayt-chi, nimaga shildilaring?*

*"Was?!" Saribay schrie beinahe. "Warum zum Teufel habt ihr die Haut des Hundes mit meinem Messer aus Elfenbein .....Warum habt ihr sein Fell abgezogen"* (Oybek Ostonov tarjimasasi)

*Itning terisi- die Haut des Hundes to 'g'ri berilgan. Messer aus Elfenbein-dondon sopli pichoq izohini qoldirib o'tdik.*

*-Shoshilib qoldik-da, o'lib qolgandan keyin, bekor ketmasin deb terisini shilib oldik.*

*"Alles geschah so schnell, und wir waren in großer Eile. Der Hund war gestorben, und wir beschlossen das Fell schnell abziehen, damit es nicht verdirbt..."* (Oybek Ostonov tarjimasasi) *damit es nicht verdirbt- terisini shilmoq, bekor ketmasin- nicht verdirbt (aynib qolmoq) fe'lidan foydalangan, biroq bizningcha, verschwenden isrof bo'lmoq fe'lini qo'llaganda, tarjima yanayam mukammalroq bo'lardi deb o'ylaymiz.*

*-Nima qilib o'ldi?– Wie ist er gestorben* (Oybek Ostonov tarjimasasi).

*Harom o'lgan o'tning go'shtidan ko'p yeb qo'ygan ekan, bo'kib o'ldi.*

*"Er überfraß sich an dem unkoscheren Fleisch eines Pferdekadavers* (Oybek Ostonov tarjimasasi) - *tarjima to 'g'ri berilan, bu ham tarjimonni ustamon ekanligini ko'rsatib turibdi.*

---

<sup>12</sup> Duden | beten | Rechtschreibung, Bedeutung, Definition, Herkunft. URL: <https://www.duden.de/suchen/dudenonline/Frage>

- *Harom o'lgan ot go'shti qayoqda ekan?*

“*Wo lag bei mir zu Hause ein Totes Pferd verdammt noch mal!*” (Oybek Ostonov tarjimasi)

In the above-mentioned original text and their translations into German, the translator mainly used the literary translation method. This method of translation is used in translating works of art from one language to another, and through this type of translation, an attempt is made to preserve the stylistic features of the original text, to transfer the work from the cultural context of one language to the cultural context of another language without changing the artistic value of the work. Now let's make a linguistic and cultural analysis of the translation of these texts:

As a rule, the lexeme *Innaykeyin* denotes interrogation in Uzbek, which particularly replaces the questions *nima bo'ldi* \what happened?, *qanday* \how did it happen? The mentioned questions *nima bo'ldi?*, *qanday?* Were translated with *Wie ist es kaputtgegangen?* it can be said that the type of interrogative sentences is translated in a different way. The word "tozi" in the original text is used in German to mean Greyhound or Whippet, but the word pure is replaced by Windhund in German, it can be said that these two languages have different terms for different animals and show a cultural connection.

The phrase *Shoshilib qoldik-da* in the original text in the Uzbek language expresses the urgency of the action. Translated as *Alles geschah so schnell*, it means that the German language has been translated to express the speed of time and urgency.

Instead of information, it is worth mentioning that the texts in Uzbek language show the attitude of Uzbek culture towards animals. Elements such as peeling the skin of the tazini and eating a lot of tazini reflect the unique characteristics of Uzbek culture. In the translation, these elements are preserved in the German language, but in some cases modified by specific elements of German culture. For example, although the phrase "dandon sopli pichoq" is translated into German as "Messer aus Elfenbein", it indicates that ivory is considered a valuable material in German culture.

Linguistic analysis of the original text in Uzbek and their translation in German reveals very interesting and important aspects of the translation of national traditions of these texts. For example, the lexeme "tozi" and its German translation Windhund. In Uzbek, the word "tozi" is used only for dogs of the Greyhound or Whippet breed. The special affection and respect for these different breeds shows the attitude towards animals in Uzbek culture. Although the German translation of the Windhund has managed to retain this characteristic, the views of the breed may be slightly different in German folk culture.

The sentence *Harom o'lgan otning go'shtidan ko'p yeb qo'ygan ekan, bo'kib o'ldi* in the original text means that in the culture of the Uzbek people, it is accepted as a rule not to eat unclean meat. This expression shows the views of the Uzbek culture towards unclean meat and the beliefs about what can happen when this rule is violated.

It should also be mentioned that the analyzed texts serve as a very good example to show the differences between the Uzbek and German languages and cultures, because the translation only covers the words. It means not only to convey the right message, but also to convey the cultural context correctly. In general, the analyzed bilingual texts serve as a good example for a better understanding of how national traditions are reflected in translation. We believe that it is important to take into account national customs in the translation to make the translation correct and accurate.

- *Ha o'zimizning to'riq qashqaning go'shtini eb o'ldi-da, begona ot emas.*

“*Das war kein fremdes Pferd. Es war ihr Brauner mit dem weißen Fleck auf der Stirn...*” (Oybek Ostonov tarjimasi)

The translator used the interpretation method here to make it easier for the reader.

*Boy alanglab qoldi -Aufgeregt fuhr er fort;*

- *Hay-hay, bola og'zingga qarab gapir, to'riq qashqa o'ldi dedingmi?*

*Xo'sh to'riq qashqa nima qilib o'ldi?*

*Junge ist du noch bei Sinnen?* (Oybek Ostonov tarjimasi)

*Verstehst du überhaupt wovon du da redest? Was sagtest du? Mein Brauner mit der schönen weißen Blesse auf der Stirn ist tot? Woran ist er gestorben?* (Oybek Ostonov tarjimasi)

In the two given texts, the word "kashqa" used two different equivalents on the translator's side, which shows the translator's eloquence.

-*Xomlik qilib o'ldi -*, “*Es hat sich herausgestellt, dass er untauglich war*” (Oybek Ostonov tarjimasi)

*Untauglich*- an inexperienced, useless; the translator was able to use words on the spot.

-*Nimaga xomlik qiladi? – Warum untauglich?* (Oybek Ostonov tarjimasi)

-*Hech aravaga qo'shilmagan ekan, biz uni aravaga qo'shib, suv tashigan edik, zo'riqib o'ldi.*

“*Wir haben ihn vor den Wagen gespannt, um Wasser zu transportieren Aber er war anscheinend zu schwach und dazu absolut nicht geeignet. Er hatte sich wahrscheinlich überanstrengt und brach tot auf dem Boden.*

(*Birinchi gap uch gapdan iborat, birinchi gapda biz uni suv tashish uchun aravaga qo'shdik, lekin u taxminimizcha kuchsiz bo'lsa kerak va umuman u bu ishga qodir emas ekan. Ikkinchi gapda esa u, ehtimol, zo'riqqandir va shu sababli brach tot auf dem Boden-erda jonsiz yotardi*)

- *Nima deyapsan, haromi, boshqa shuncha aravakash otlar turib, kelib-kelib, mening biridan –bir boqib qo'ygan uloqchi otim bilan suv tashiysanlarmi, padar la'natilar.*

“*Was faselst du da, du Bastard!*”. *Brüllte der Reiche aus vollem Halse und sprang schäumend vor Wut auf*” (Oybek Ostonov tarjimasi)

*Bastard*- bastard, faseln-burble, *padar la'nati* - the translator did not give a translation for this combination, we think that it would be appropriate if the verb *verfluchter* was given.

*“Es gibt auf in meinem Besitzt jede Menge Lastpferde. Ich habe ihn doch seit langem so gründlich gepflegt, um ihn auf Ulak vorzubereiten. Warum habt ihr denn mit meinem Braunen Wassauer geholt. Ich frage dich, verflucht nochmal!* (Oybek Ostonov tarjimasi)

*-Ha o't tushganidan keyin uning uloqchiligiga qarab o'tiradimi, duch kelganini qo'shib, ishqilib, bir chelak bo'lsa ham tashiy beradi-da!*

The translation was successful, but the word "Uloq" is left as it is, we have seen in the previous chapters that the translator used the method of interpretation in the above translations, but here the translator did not leave an explanation. *“Wenn ein Feuer ausbricht, wem fällt es in so einem Chaos denn ein welches Pferd wozu geeignet ist! Wir benutzen einige Tiere aus dem Stall spontan und ohne lange Überlegung, um Wasser zu transportieren. Das Feuer musste ja –egal wie – gelöscht werden* (Oybek Ostonov tarjimasi).

In this part of the German sentence *Wir haben ihn vor den Wagen gespannt, um Wasser zu transportieren Aber er war anscheinend zu schwach und dazu absolut nicht geeignet. Er hatte sich warscheinlich überanstrengt und brach tot auf dem Boden* in this part of the story, it is said that the horse was not joined to the cart, was forced to carry water, and therefore died of exhaustion. This part of the translated German text explains the weakness and unusability of the horse.

The sentence in the Uzbek original text *Nima deyapsan, haromi, boshqa shuncha aravakash otlar turib, kelib-kelib, mening biridan –bir boqib qo'rgan uloqchi otim bilan suv tashiysanlarmi, padar la'natilar matni* is translated into German as *“Was faselst du da, du Bastard!”*. *Brüllte der Reiche aus vollem Halse und sprang schäumend vor Wut auf* by the translator.

The sentence in the Uzbek original text *Boyning g'azabi chegarasini yo'qotganligi, o'zini tutolmay qolganligi aks ettirilgan* is translated into German as *“Was faselst du da, du Bastard!”* Translated as (“What are you talking about, you bastard”), this shows the rich man's anger and insult.

It should be said that the original text given in Uzbek and its translation into German were used in the free translation method. Because some phrases and tones in the Uzbek language have not been fully translated, but have been equated in terms of meaning. For example, the phrase *to'riq qashqa* is translated as *Brauner mit der schönen weißen Blesse auf der Stirn*, this text describes the specific characteristics of the horse through the description of color and sign. But in the phrase *"toriq qashqa"* it is not the breed and color of the horse, but its characteristic that is important for the owner, i.e. it is a horse which participates in competitions. And also the phrase *xomlik qilib o'ldi* is translated into German as *Es hat sich herausgestellt, dass er untauglich war* that means its unfitness was determined, here we can see that the horse is unfit for work.

In the text, the concept of scapegoating, typical of Uzbek culture, is found. This concept is not fully translated into German, but is shown as "Ulak". Here, the translator may have changed the cultural understanding and chosen the word *ulak* that corresponds to the general meaning of the Uzbek language.

It should be said that the analyzed texts contain a number of aspects that reflect Uzbek national traditions and culture. In particular, the concept of "uloqchilik" is closely related to Uzbek traditions.

In the translated text, the translator expressed the concept of *uloqchilik* with the word *Ulak*, this word is not a direct translation of the Uzbek word into German. But this word is also known in German and is a good choice to express the concept of "uloqchilik" in Uzbek culture.

*Keyingi matnlarni ham berib o'tsak: -O'zing jinni-pinni bo'ldingmi? – Du ...bist verrückt geworden...! (Oybek Ostonov tarjimasi) Matn to'g'ri o'girilgan.*

*O't tushdi, deganing nima deganing, qayerga o't tushadi, nega tushadi.*

*Was heißt hier, Feuer ausgebrochen? Wo hat es gebrannt?*

*Warum brannte es? (Oybek Ostonov tarjimasi) Tarjima to'g'ri berilgan.*

*-Sog'man xo'jayin o't, avvalo, og'ilxonaga tushdi. – Mit meinem Kopf ist alles in Ordnung (Oybek Ostonov tarjimasi).*

*Aber was den Brand betrifft, so war der Pferdestall als erstes dran (Oybek Ostonov tarjimasi). Соэман- Mit meinem Kopf ist alles in Ordnung (ko'chma ma'noda miyam joyida iborasi bilan berib o'tgan) Aber was den Brand betrifft, so war der Pferdestall als erstes dran-birinchisi bo'lib, og'ilxonadan o't ketish boshlandi.*

*Ot sho'rliklarning hammasi nobud bo'lib ketdi-da, xo'jayin! Bedauerlicherweise sind dort alle ihre armen Tiere ums Leben gekommen (Oybek Ostonov tarjimasi).*

*-Iyya og'ilxonada o't nima qiladi? Wo.....Wie...kommt das Feuer in den Pferdestall? (Oybek Ostonov tarjimasi)*

*-Mening ham fikrim shu boshqa xizmatkorlaringizni fikri ham, shuki o't ombordan o'tgan bo'lsa kerak.*

*-Meiner Meinung nach und so denken auch die anderen Arbeiter brach das Feuer zuerst in der Lagerstätte aus und griff dann auf den Pferdestall über (Oybek Ostonov tarjimasi)!*

*Das brach Feuer zuerst in der Lagerstätte aus und griff dann auf den Pferdestall über! (Oybek Ostonov tarjimasi)*

*-Axir omborda o't chiqadigan narsa yo'q-ku. Bug'doy bor edi, to'g'ri, guruch bor edi, to'g'ri, yog' bor edi gazmol bor edi, to'g'ri,shulardan o't chiqadimi? Aber es gab doch in der Lagerstätte nichts was den Brand hätte verursachen können? Dort waren ja Weizen, Reis, Öl und Stoffe gelagert. Wie könnte da Feuer ausbrechen? (Oybek Ostonov tarjimasi)*

*-Berdisini aytguncha shoshmang xo'jayin omborga qo'rg'ondan ketibdi. Og'ilxonaga ombordan ketgan bo'lsa kerak. Warten Sie einen Augenblick mein Herr! Sie haben noch nicht alles gehört (Oybek Ostonov tarjimasi).*

*Og'ilxonaga ombordan ketgan bo'lsa kerak. Der Brand fing eigentlich im Gehöft an (Oybek Ostonov tarjimasi).*

*- Iyya hali qo'rg'on ham yondi degin / Habe ich es richtig verstanden dass das ganze Gehöft auch (Oybek Ostonov tarjimasi).*

We have explained the linguistic and cultural specific words of the above text and its German translation, and now we will carry out a linguistic and cultural analysis of their translation.

Since the expression "jinni-pinni" given in the above text does not have a direct equivalent in German, the translator translated it as "verrückt geworden",

although this lexeme expresses the meaning of crazy, it cannot fully reflect the funny and negative character of the given expression in Uzbek. The original sentence *o't tushdi* is translated by the translator as *Feuer ausgebrochen*, it should be said that the meaning of this phrase has lost its uniqueness. In the Uzbek language, this phrase is common among the people, and the word "o't" in its original meaning does not mean fire, but the meaning of calamity. It can be said that this feature is not fully reflected in the translation.

The word *sho'rliklar* in the original text is translated into German as *armen Tiere*. The word "sho'rliklar" given in the text means kindness and compassion in the Uzbek language. It can be said that this characteristic has been lost in the translation.

The words such as *og'ilxona*, *ot*, *bug'doy*, *guruch*, *gazmol* hold an important place in the Uzbek culture. When translating these words into German, the translator chooses their equivalents related to German culture: "Pferdestall, Weizen, Reis", "Stoffe", but in some cases cultural characteristics can be completely preserved will not happen.

If we talk about the linguistic and cultural aspects of the text given in Uzbek, the text reflects the way of life, family and property of the Uzbek people. In the original text, words such as "og'ilxona, ot, bug'doy, guruch, gazmol" represent the culture of the Uzbek people.

The Uzbek language is a very emotional language, so the words in the text such as *jinni-pinni bo'ldingmi?*, *o't tushdi*, *sho'rliklar*, reflect the mood and feelings of the speaker, which indicates the cultural wealth of the Uzbek people and reflects the unique characteristics of the Uzbek language.

As for the German translation of the text, the translation uses words specific to German culture: *Pferdestall*, *Lagerstätte*, *Weizen*, *Reis*, *Stoffe*. However, these words cannot fully convey the cultural context of the original Uzbek text. Because the German language is less emotional than the Uzbek language. We can see that the emotional color and feelings of the Uzbek text are not fully reflected in the translation. For example, the word *sho'rliklar* is translated as *armen Tiere*, but this word has lost its emotional meaning in the Uzbek text.

Some phraseological units in the text given in Uzbek do not have a direct equivalent in German. For example, the phrase *jinni-pinni bo'ldingmi?* Is translated as *verrückt geworden*, this does not fully reflect the funny and negative nature of this phrase.

In the translation of the text, the translator tried to convey the main meaning of the original text, but faced problems in fully conveying the cultural context and emotionality of the original text. This situation is caused by the type of free translation and the cultural differences between the two languages. For example, the phrase "o't tushdi" in Uzbek is translated as "Feuer ausgebrochen" in German, but the originality of this phrase has been lost. In the Uzbek language, this expression is common among the people, and the words "o't, olov" mean "calamity". This feature is lost in translation.

As for the translation of the original text into German, the word "Herr" corresponds to the meaning of the word "xo'jayin" in German and preserves the

respectful expression of the Uzbek text. The words "Pferdestall" and "Lagerstätte" in the text express a more formal and relaxed atmosphere in German, and do not fully convey the feelings of the family and property of the original text in Uzbek.

In the translations of the texts, an attempt to replace elements characteristic of Uzbek culture with equivalents corresponding to the German language is noticeable. For example, translating the phrase "padar la'nat" as verfluchter Unheilsbote (cursed news) shows an attempt to understand the cultural context expressed by the phrase.

In the second part of the third chapter, the issues of "Commonalities and differences of Uzbek and German national cultural symbols and their translation" were widely covered.

In the above chapters, we considered the German translation of "Shum Bola". During our research, we analyzed some inconsistencies in the translation or the original texts. We can easily say that "Shum bola" is a work full of national color.

There are words that are so specific to the original text that even the translator himself cannot translate them. Observing the following examples, it is clear that the translator has translated in such cases by interpreting or finding an equivalent from German linguistic culture:

*Azon - Gebetszeit* (prayer time, the time that defines the prayer), *ajuvahässig* (an unpleasant appearance that harms aesthetic feelings), *andom- Figur* (the appearance of a person is the shape of the body and the shape of the body in terms of their balanced proportions), *ayron- sauerer Milch* (condensed milk boiled by fermentation, sour, boiled milk), *atala - eine Mehlsuppe* (soup made from flour products), *bay-Verkaufen* (to give something as one's property to someone in return for a certain sum), *afyun-Opium* (the dried milky juice of unripe poppy capsules is used as a painkiller and narcotic), *bo'zchi-Fabrikattune* - (strong fabric woven from cotton), *barkash- Ein Tablett* (flat wooden, metal or plastic edged device, tray used for transporting or holding products), *baroq mushug- Bucharische Katze* (mushug-qalin, uzun va bir oz jingalak), *bug'cha- Beutel* (a small or large bag-like object made of soft material), *baytal- Stute* (female horse), *bahmal- Samtstoffe* (textile industry material, velvet), *boyat -Müssen* (to be forced to do something).

## CONCLUSION

1. Today, the researches carried out in the field of linguoculturology are mainly devoted to the simultaneous study of the compatibility of the language and culture of different nations, its reflection and description in translation. This is because, on the one hand, linguoculturalism is determined by the fact that it focuses on the cultural factor in a person, and on the other hand, on the language factor.

2. Free translation is the principle of translation that changes the ideological content and artistic features of the original copy, leaving it in one way or another. It is not the author's style, but the translator's style that prevails in translations. Free translation can be seen from the fact that the translator who uses this method in most cases, without deviating from the main theme and idea, bypasses the use of

poetic meanings, expressions and images in the author's narrative style, and instead presents the arts and expressions created by him.

3. Color is defined as the ratio of colors used in fine art to accurately reflect real life.

4. These are the peculiarities of the spiritual activity and material life of this or that nation. Spiritual activity includes people's character, way of thinking, mentality, aspirations, actions, humor, etc. It is known that a group of people formed historically, based on the commonality of culture, language, territory and spiritual characteristics, is called a nation.

5. In the study of dictionary interpretations of the meaning of linguistic and cultural words given in monolingual explanatory dictionaries and eliminating inconsistencies in their translation in texts, when translating national cultural words into another language in the analyzed literature, it became known that it is important to take into account the traditions and values of the nation.

6. Linguistic means of expression representing linguistic and cultural texts are usually neutral. Bilingual analysis of vocabulary, phraseology, paremiology, aphorisms and fiction prevails. Pragmatism, rationality and prudence are important for representatives of language culture in the translation of national and cultural works.

7. Phraseological units, paremiological units, texts and the percentage of their use in the translations of texts from Uzbek to German were determined using statistical analysis.

8. In the translation of the work, it became clear that not all the linguistic and cultural words were translated correctly. It can be seen that the translations of the translated text were translated in order to be understandable to the German readers, who are reading the work because they know the culture, language, and customs of the two nations.

9. It was found that the derivative lexemes with the semantics of linguocultural words belong to the parts of speech as the noun, adjective, adverb and verb in both languages, but the derivative lexemes belonging to the adjective have a dominant feature in both languages (8%; 6%), the next place it was found that lexemes belonging to the noun occupy (42%; 38%), adverbial and verb-forming lexemes are relatively inactive in this research.

**НАУЧНЫЙ СОВЕТ PhD.03/29.12.2022.Fil.156.01 ПО  
ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ ПРИ АНДИЖАНСКОМ  
ГОСУДАРСТВЕННОМ ИНСТИТУТЕ ИНОСТРАННЫХ ЯЗЫКОВ**

---

**АНДИЖАНСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ  
ИНОСТРАННЫХ ЯЗЫКОВ**

**НАБИЕВА ГУЛБАХОР АКБАРАЛИЕВНА**

**ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИЗУЧЕНИЕ  
ПЕРЕВОДНЫХ ПРОИЗВЕДЕНИЙ  
(на примере немецкого перевода произведения Г. Гулама «Озорник»)**

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

**АВТОРЕФЕРАТ  
диссертации доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ**

**Тема докторской диссертации зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан под номером B2023.4.PhD/Fil2631.**

Диссертация выполнена в Андижанском государственном институте иностранных языков.

Автореферат диссертации доступен на трех языках (узбекский, английский, русский (резюме)) на сайте Андижанского государственного института иностранных языков ([www.adchti.uz](http://www.adchti.uz)) и на информационно-образовательном портале «ZiyoNet» ([www.ziyo.net](http://www.ziyo.net)).

**Научный руководитель**

**Набиева Дилоро Абдулхамидовна**  
доктор филологических наук, профессор

**Официальные оппоненты:**

**Хошимова Дилдора Мадаминовна**  
доктор филологических наук, профессор

**Содиков Зоҳид Яқубжанович**  
доктор филологических наук, профессор

**Ведущая организация:**

**Ферганский государственный университет**

Защита диссертации состоится « \_\_\_\_ » \_\_\_\_\_ 2025 года в \_\_\_\_ часов на заседании Научного совета по присуждению ученых степеней PhD.03/29.12.2022.Fil.156.01 при Андижанском государственном институте иностранных языков (Адрес: город Андижан, проспект Бабура, дом 5. Тел.: (74) 223-42-76, Факс: (74) 223-42-76, e-mail: [asifl@edu.uz](mailto:asifl@edu.uz)).

С диссертацией можно ознакомиться на Информационно-ресурсном центре Андижанского государственного института иностранных языков (регистрационный номер \_\_\_\_). (Адрес: 170100, город Андижан, проспект Бабура 5, Тел.: (74) 223-42-76).

Автореферат диссертации разослан « \_\_\_\_ » \_\_\_\_\_ 2025 года.  
(Протокол реестра рассылки за № \_\_\_\_ от « \_\_\_\_ » \_\_\_\_\_ 2025 года.)

**Д.А.Рустамов**  
Председатель Научного совета по  
присуждению ученой степени,  
доктор филологических наук,  
профессор

**А.Дж.Атабоев**  
Секретарь ученого совета по  
присуждению ученой степени, доктор  
философии по  
филологическим наукам (PhD)

**М.И.Умарходжаев**  
Председатель Научного семинара при  
Научном совете по присуждению  
ученой степени, доктор  
филологических наук, профессор

## **ВВЕДЕНИЕ (Аннотация диссертации доктора философии (PhD))**

**Цель исследования** состоит в определении концептуально-когнитивных и национально-культурных особенностей лингвокультурологического подхода к переводу на немецкий и узбекский языки.

**Объектом исследования** являются лингвокультуремы, представленные в переводных произведениях.

**Научная новизна исследования состоит в следующем:**

на основе перевода текста доказано, что язык нации, моральные нормы, верования и образ жизни нации являются носителями национально-специфических, универсальных, общечеловеческих символов и вербализуют сходные культурные понятия;

их функциональные особенности в обеспечении дополнительной окраски, такие как то, что группы слов имеют позицию выражения основного содержания текста перевода, наполнения и определения мысли в различных сочетаниях, выражения эмоционально-оценочного отношения, придания стилистического эффекта, были раскрыты;

о важности таких символов, как национально-ментальная, культурная и религиозная принадлежность, в понимании и восприятии бытия и конкретизации элементов бытия свидетельствует далее анализ произведения «Озорник» и его переводов.

в лингвокультурологии сопоставительных языков доказано, что мужские параметры, такие как агрессивность, доминантность, доминирование, независимость, решительность, целеустремленность, и женские параметры, такие как эмоциональность, забота, дружелюбие, вежливость, жизнерадостность, являются взаимодействием связанными категориями, приобретающими гендерную детерминацию.

**Внедрение результатов исследования.** По результатам лингвокультурологического исследования переводческого произведения (на примере перевода «Озорник»): анализ понятия «лингвокультурология»,

в лингвокультурологии сравниваемых языков маскулинные параметры, такие как агрессивность, доминантность, доминантность, независимость, ценность, целеустремленность, и феминные параметры, такие как эмоциональность, забота, дружба, вежливость, жизнерадостность, являются взаимодействием связанными категориями, в плане обретения гендерной идентичности в филологические факультеты использовались при подготовке учебной литературы и учебно-методических комплексов по таким предметам, как «Лексикология», «Стилистика». (Справка № 01-01/4001 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои) В результате в рамках проекта было обогащено содержание программ и учебной литературы и учебно-методических комплексов для студентов по таким предметам, как «Лексикология» и «Стилистика»;

в практическом проекте на тему «Оценка компетентности выпускников общеобразовательных учреждений по предмету родной язык (узбекский язык) и проект разработки тестовой системы по 14 предметам»

Справка № 01109-1359 Национального научно-исследовательского института повышения квалификации и переподготовки педагогических кадров им. А.Авлони). В результате в рамках проекта было обогащено содержание программ и учебных пособий, созданных для студентов на узбекском и немецком языках;

предложения и научные выводы по лингвострановедческому исследованию переводных произведений (на примере перевода «Озорник») были использованы при написании сценариев программ Национальной телерадиокомпании Узбекистана, телерадиоканала «Узбекистан», радиовещания программы на двух языках (справка Национальной телерадиокомпании Узбекистана от 8 марта 2023 года № 04-36-551). В результате появилась возможность эффективно осуществлять новостную и отраслевую рекламно-пропагандистскую работу на узбекском и немецком языках.

**Структура и объем диссертации.** Диссертация состоит из введения, трех глав, заключения, списка использованной литературы и приложений, общий объем составляет 163 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**LIST OF PUBLISHED WORKS**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**

**I bo'lim (part I; часть I)**

1. Nabiyeva G.A. "Shum bola" asari tarjimalarida lingvokulturologik muammolar tadqiqi // O'zMU Ilmiy xabarlar. –Toshkent, 2022, 1/3. –B.255-258. (10.00.00; №15).
2. Nabiyeva G.A. "Shum bola" asari tarjimasidagi tafovutlar xususida// O'zMU Ilmiy xabarlar. – Toshkent, 2024, 1/2. –B.334-335. (10.00.00; №15).
3. Nabiyeva G.A. "About Some Differences between Uzbek and German Translations of the Work,, Rascal"//Journal of Advanced Linguistic Studies/ Vol. 10.NO.1.Jan-jun 2023// ISSN2231-4078// –P.381-392. (10.00.00. №13)
4. Набиева Г.А. Языковые различия при переводе художественного произведения (на примере произведения Г.Гуляма (Озорник) // Conference on Linguistics, Literature And Translation. – London, 2024/1. – В. 23-26. Retrieved from <https://topconferences.us/index.php/ICLLT/atride/view/47>.
5. Nabiyeva G.A. "Шум бола" асари таржимасида таржимон маҳорати // European Journal of science archives conferences series – Aachener, Germany, 2022. – S. 95-98.
6. Nabiyeva G.A. Badiiy asar tarjimasidagi tilga oid tafovutlar // Ilm-fan muammolari tadqiqotchilar talqinida. Respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2023. – №20. – B.109-117.
7. Nabiyeva G.A. Tarjimada milliy urf odatlarning aks etishi // "Ilm-fan va ta'lim" mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2023. – №12. – B. 133-136.

**II bo'lim (part II; часть II)**

8. Nabiyeva. G.A. The Skills of Translator or translating "Rascal" Linguistic // European Journal of Literature and Linguistics. – Vienna, 2023. – P. 51-55.
9. Nabiyeva G.A. Study of Linguculturological Problems in the Translations of the work "Mischievous Boy" in German and Uzbek // Herald pedagogiki Nauka I Praktyka. – Warshawa, 2021, Volume 2, No.3. – P.83-85.
10. Nabiyeva G.A. Linguculturological Research of the Work "Mischievous Boy" // International Journal of World Languages. – Indoneziya, 2022. Volume 2, No.3, – B.24-27.
11. Nabiyeva G.A. Tarjima asarlarining o'ziga xos xususiyatlari // Talqin va tadqiqotlar ilmiy uslubiy jurnal. – B. 109-117.
12. Nabiyeva G.A. "Shum bola" asari tarjimasida tarjimon mahorati // "O'zbekistonda ilmiy tadqiqotlar" mavzusidagi respublika ilmiy-amaliy anjuman materiallari. – Toshkent, 2022. – B. 43-46.



Avtoreferatning o‘zbek, rus va ingliz tillaridagi nusxalari  
Andijon davlat universitetining “Ilmiy xabarnoma” jurnali  
tahririyatida tahrirdan o‘tkazildi  
“\_\_\_” \_\_\_\_\_ 2025-yil