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HUZURIDAGI DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.01.10 RAQAMLI ILMIY KENGASH

O‘ZBEKISTON MILLIY UNIVERSITETI

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**CHO‘LPONNING “KECHA VA KUNDUZ” ROMANINING INGLIZ
TILIGA TARJIMASIDA LEKSIK STILISTIK VOSITALARNING
IFODALANISHI (KRISTOFER FORT TARJIMASI ASOSIDA)**

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi

AVTOREFERATI

Toshkent – 2025

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

**Contents of dissertation abstract of philosophy (PhD) on philological
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AVTOREFERATI**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Globallashuv jadal sur'atlarda kechayotgan bugungi kunimizda dunyo xalqlari o'rtasida turli sohalarda o'zaro aloqa-almashinuv jarayoni amalga oshmoqda. Davlatlar o'rtasidagi o'zaro hamkorlik aloqalarining rivoji xalqlar, millatlarning madaniyati o'rtasida yo'lga qo'yilgan munosabatlar bilan uzviy bog'liqdir. Jahon xalqlari hamjamiyati bilan mustahkam do'stlik, hamkorlik o'rnatish uchun har qanday xalq o'zga millatlarning tili, madaniyati, san'ati, milliy adabiyotini o'rganishga harakat qiladi.

Dunyo bo'ylab deyarli barcha mamlakatlarda ularning milliy tillariga tarjima qilinayotgan turli matnlar, ilmiy adabiyotlar qatorida badiiy asarlarning ham borligi quvonarli holat bo'lib, bu jahon xalqlari o'rtasida bir-birining tiliga, ma'naviy boyligi va madaniyatini o'rganishga bo'lgan qiziqish qay darajada kuchli ekanligiga dalildir. Bugungi kunga qadar o'zbek adabiyotining bir qator yirik namunalari dunyoning ko'plab tillarida nashr qilingan va qilinmoqda. Xususan, Abdulhamid Cho'lpon qalamiga mansub "Kecha va Kunduz" romani ham ko'plab xorijiy tillarga tarjima qilingan bo'lib, chet ellik kitobxonlarning e'tirofiga sazovor bo'lmoqda. Asar ingliz tiliga amerikalik olim Kristofer Fort tomonidan o'girilgan bo'lib, 2019-yil yanvar oyida Amerikada nashrdan chiqdi. Asar tarjimasining nashrga topshirilganligi munosabati bilan 2018-yil avgust oyida Toshkent shahrida yirik ilmiy konferensiya o'tkazilib, bu haqida Amerika nashrlarida ham so'z yuritildi¹. Londonda joylashgan O'zbekiston elchixonasida Britaniya-O'zbekiston do'stlik jamiyati tomonidan 2020-yil 17-yanvarda o'tkazilgan anjumanda Cho'lponning ushbu asari taqdimoti bo'lib o'tdi². Tadbirda Britaniyaning mashhur yozuvchi-shoirlari, ilm-fan va madaniyat vakillari ishtirok etganidan ham bilib olish mumkinki, Cho'lpon ijodi, xususan, o'zbek adabiyotining durdonalaridan bo'lgan "Kecha va Kunduz" asari chet ellik ilmiy qatlam vakillarini ham befarq qoldirmaydi.

O'zbek xalqining yaqin o'tmishini haqqoniy ochib bergan, milliy an'analar va qadriyatlarimizni o'zida badiiy tarzda chiroyli aks ettirgan, elimizning millat, xalq sifatidagi ajoyib fazilatlarini ardoqlab yozilgan "Kecha va Kunduz" romani o'zbek adabiyotining durdona asarlaridan bo'lib, ulug' ijodkor Abdulhamid Cho'lponning xalqimizga qilgan buyuk ma'naviy tuhfasidir, desak xato bo'lmaydi.

Yurtimiz mustaqillikka erishgach, amalga oshirilgan turli islohotlar qatorida xorijiy tillarni o'rganish sohasiga ham alohida e'tibor qaratilib, "Mamlakatimizda bir necha xorijiy tillarni biluvchi zamonaviy kadrlar tayyorlash, xorijiy tillar bo'yicha ilmiy ishlar olib borish, til o'rgatish metodologiyasini takomillashtirish"³ ustuvor vazifalardan biri sifatida belgilanishi hamda mamlakatimiz xalqaro maydonda tobora faolroq o'rin egallayotgani, xorijiy mamlakatlar bilan barcha sohalardagi hamkorlik aloqalarini kengaytirayotgani chet tillarini o'rganishga

¹ <https://lsa.umich.edu/slavic/news-events/all-news/search-news/phd-candidate-christopher-fort-in-uzbekistan.html>

² <http://m.xabar.uz/madaniyat/amazona-faol-sotilayotgan-kecha>

³ O'zbekiston Respublikasi Prezidenti Sh.Mirziyoyevning 2018-yil 5-martdagi Namangan viloyati To'raqo'rg'on tumani Isoqxon Ibrat nomidagi maktab-internatiga tashrifidagi nutqi. Elektron resurs: <http://www.uza.uz/oz/...prezidentimiz-is-okhon-t-ra-ibrat-mazhm>

bo‘lgan ehtiyoj, adekvat tarjimalarni amalga oshirish hamda buning uchun tarjimashunoslik sohasiga doir ilmiy tadqiqot ishlarini kengaytirish va shu orqali yetuk tarjimonlarni tayyorlash vazifasini yanada dolzarblashtirmoqda.

Ushbu dissertatsiya tadqiqoti O‘zbekiston Respublikasi Prezidentining 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yanada rivojlantirish chora-tadbirlari to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Prezidentining 2018-yil 5-iyundagi PQ-3775-son “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo‘yicha qo‘shimcha chora-tadbirlar to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi Oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasi to‘g‘risida”gi Farmoni, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 18-maydagi 292-son “O‘zbekiston Respublikasi Fanlar akademiyasining yangidan tashkil etilgan ilmiy-tadqiqot muassasalari faoliyatini tashkil etish chora-tadbirlari to‘g‘risida”gi Qarori, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-avgustdagi 610-son “Ta’lim muassasalarida chet tillarni o‘qitishning sifatini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarori, 2018-yil 10-oktyabrdagi 816-son O‘zbekiston Respublikasi Vazirlar Mahkamasining “Oliy ta’lim muassasalarini o‘quv adabiyotlari bilan ta’minlash to‘g‘risida”gi Qarori hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining: I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy hamda ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishi doirasida bajarilgan.

Muammoning o‘rganilganlik darajasi. Tarjima turlari orasida eng murakkab tur sifatida e’tirof etiluvchi badiiy tarjima hamda unda uchraydigan lingvistik va ekstralingvistik masalalarni tadqiq etishga katta e’tibor qaratilgan bo‘lib, jahon tarjimashunoslik maktablarida bu muammolarga doir ko‘plab ilmiy ishlar olib borilgan.

Xususan, xorijlik olimlardan P.Skave, A.Barselona, Z.Koveses, G.Radden, L.Venuti, M.Anani, P.Nyumark, K.Liu, J.Vinay⁴ va boshqalar badiiy tarjima jarayonida kuzatiladigan muammolar, uning konnotativ ma’nolarini tushunish va

⁴ Newmark P. A Textbook of Translation. – London: Prentice Hall, 1988. – 311 p.; Anani M. Literary Translation (in Arabic). Libraire du Liban. – Lebanon, 1997.; Venuti L. The Translation Studies Reader. – London and New York: Routledge, 2000/2004.; Kovecs G. Metaphors of Anger, Pride and Love. – Amsterdam: Benjamins, 1986.; Radden G. & Kovecses Z. Towards a theory of metonymy // In K.Panther & G.Radden (Ed), Metonymy in Language and Thought. – Amsterdam / Philadelphia: John Benjamins Publishing Company, 1999.; Barcelona A. The Case for a Metonymic Basis of Pragmatic Inferencing: evidence from Jokes and Funny anecdotes // In Panther K.U and L.L.Thornburg, (Eds), Metonymy and Pragmatic Inferencing. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2003.; Vinay J.P., & Darbelnet J. Comparative Stylistics of French and English A Methodology for Translation. – Amsterdam, Philadelphia, 1995.

chet tilidagi matnlarda aks ettirish yo‘llarini izlash ustida ilmiy faoliyat yuritgan bo‘lib, ular erishgan natijalar tarjima sohasi rivojida muhim rol o‘ynagan.

Badiiy matnlarda qo‘llangan uslubiy-tasviriy vositalar, ko‘chma ma’noli birliklar hamda matnning lingvokulturologik jihatlarini tarjimada to‘g‘ri aks ettirishga doir bir qancha ishlar yurtimiz olimlari tomonidan ham bajarilgan. Bu o‘rinda badiiy tarjima jarayonini tadqiq etgan olimlardan G‘.Salomov, Z.Bazarov, shuningdek, J.Sharipov, N.Komilov, I.G‘ofurov, M.Xolbekov, D.Xoshimova, U.Yo‘ldoshevlarning erishgan natijalarini alohida ta’kidlab o‘tish lozim⁵.

Nomi yuqorida keltirib o‘tilgan tarjimashunos olimlar, asosan, badiiy matnlar tarjimasi jarayonini tadqiq etib, bu jarayonda duch kelinadigan muammolarni yoritishga harakat qilganlar. Jumladan, Z.Bazarov A.Qodiriyning “O‘tkan kunlar” romanining inglizcha tarjimalari misolida o‘z dissertatsiya ishida badiiy tarjimada leksik-stilistik bo‘yoqdorlikni saqlash muammolarining aks etishiga doir masalalarni tadqiq etgan bo‘lsa, filolog olim, tarjimon Ulug‘bek Yo‘ldoshev o‘zining ilmiy maqolalari, asarlari orqali o‘zbek xalq latifalarida qo‘llangan uslubiy vositalarni ingliz tiliga tarjima matnida aks ettirish masalalari va latifalarning tarjimadagi lingvokulturologik aspektini tadqiq etgan⁶. Biroq badiiy matnlarda qo‘llaniluvchi metafora, metonimiya, sinekdoxa va mubolag‘a kabi leksik stilistik birliklarining boshqa tillarga tarjima matnida aks etishi masalalari, ularni tarjima qilish jarayonida qo‘llanuvchi uslub va strategiyalarni belgilash doirasida yaxlit monografik tadqiqotlar deyarli olib borilmagan.

Dissertatsiya mavzusining dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya O‘zbekiston milliy universitetining “Turli tizimli tillarning tipologik va chog‘ishtirma xususiyatlar” mavzusidagi ilmiy tadqiqot rejasi doirasida bajarilgan.

Tadqiqotning maqsadi Abdulhamid Cho‘lponning “Kecha va Kunduz” romanida qo‘llanilgan leksik stilistik vositalarning ingliz tiliga tarjimasi masalalarini tadqiq etishdan iborat.

Tadqiqotning vazifalari quyidagilarni o‘z ichiga oladi:

badiiy tarjima konsepsiyasini o‘rganishda yozuvchi va tarjimon usul hamda uslublarining uyg‘unligi omillarini aniqlash;

badiiy tarjimada metafora, metonimiya, sinekdoxa va mubolag‘a kabi leksik stilistik vositalarning milliy-madaniy va pragmatik muammolarini tahlil qilish;

⁵ Salomov G‘. Tarjima nazariyasiga kirish. – Toshkent: O‘qituvchi, 1978. – 93 b.; Bazarov Z.M. Badiiy tarjimada leksik-stilistik bo‘yoqdorlikni saqlash muammolari (A.Qodiriyning “O‘tkan kunlar” romanining inglizcha tarjimalari misolida): Filol. fan. dok. ... diss. avtoref. – Toshkent, 2020. – 22 b.; Xolbekov M.N. Tarjimashunoslik va tarjima tanqidi. – Toshkent: Navro‘z, 2015. – 112 b.; Xoshimova D. “Boburnoma” matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi: Filol. fan. d-ri ... diss. avtoref. – Toshkent, 2018. – 74 b.; Sharipova A. Stilistik sinonimlar tarjimasining lingvokulturologik xususiyatlari: Filol. fan. dok. ... diss. avtoref. – Toshkent, 2017. – 22 b.; Shirinova R. Olam milliy manzarasining badiiy tarjimada qayta yaratilishi: Filol. fan. d-ri ... diss. avtoref. – Toshkent, 2017. – 26 b.; Teshaboyeva Z. “Boburnoma”ning inglizcha tarjimalaridagi frazeologik birliklar va ularning milliy-madaniy xususiyatlari: Filol. fan. nom. ... dis. avtoref. – Toshkent, 2017. – 20 b.; Yo‘ldoshev U. Hajviy matnlar tarjimasining lingvostilistik va lingvokulturologik xususiyatlari (ingliz tiliga tarjima qilingan o‘zbek xalq latifalari misolida): Filol. fan. nomz. ... diss. avtoref. – Toshkent, 2017. – 17 b.

⁶ Yo‘ldoshev U. Hajviy matnlar tarjimasining lingvostilistik va lingvokulturologik xususiyatlari (ingliz tiliga tarjima qilingan o‘zbek xalq latifalari misolida): Filol. fan. nomz. ... diss. avtoref. – Toshkent, 2017. – 17 b.

o'zbek tilidan ingliz tiliga tarjima qilish jarayonida badiiy matnda qo'llanilgan stilistik vositalarning lingvistik jihatlarini qayta yaratishning o'ziga xos xususiyatlarini ochib berish;

o'zbek mentalitetiga xos badiiy matnlardagi stilistik vositalarni jahon tillariga adekvat tarjima qilish bo'yicha tavsiyalar ishlab chiqish.

Tadqiqotning obyekti qilib Abdulhamid Cho'lponning "Kecha va Kunduz" romani va uning Kristofer Fort tomonidan ingliz tiliga o'girilgan tarjimasidagi hamda aslyatdagi leksik-stilistik vositalar tanlangan.

Tadqiqotni predmetini esa Abdulhamid Cho'lpon qalamiga mansub "Kecha va Kunduz" romanining aslyat hamda tarjima matnlarida qo'llanilgan metafora, metonimiya, sinekdoxa, mubolag'a kabi leksik-stilistik vositalarda milliy-madaniy xususiyatlarining tarjimada berilish usullari tashkil etadi.

Tadqiqotning usullari sifatida qiyosiy-chog'ishtirma tahlil metodi, shuningdek, deskriptiv, kontekstual, kross-madaniy va komponent tahlil metodlaridan ushbu dissertatsiya ishi mavzusini yoritishda foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

badiiy tarjima konsepsiyasida yozuvchi va tarjimon usul hamda uslublarining uyg'unligini ta'minlash omillari tarjimonning asar mazmuni, janri va muallif uslubiga moslashgan holda matndagi milliy-madaniy bo'yoqdorlikni saqlash uchun so'zma-so'z tarjima, adekvat tarjima, erkin tarjima, stilistik moslashtirish, ekvivalent almashtirish, obrazlilik kabi tarjima usullarini muayyan vaziyatlarda qollay bilish kompetensiyasiga egaligi orqali aniqlangan;

badiiy tarjimada metafora, metonimiya, sinekdoxa va mubolag'a kabi uslubiy vositalarning pragmatik muammolari muallifning kommunikativ maqsadi, chet tili sohibining madaniy moslashuvi, tildagi stilistik qatlamlarini mos pragmatik ma'no orqali ifodalash, hissiy-emotsional bo'yoqdorlikni va madaniy kodni yetkazish vazifalari asosida dalillangan;

o'zbek tilidan ingliz tiliga tarjima qilish jarayonida badiiy matnda qo'llanilgan stilistik vositalarning lingvistik jihatlarini o'girishning o'ziga xos xususiyatlari o'zbek tilida stilistik vositalar xalqning dunyoqarashi hamda kundalik turmush tarzi natijasida hosil bo'lgan obrazlarga suyanadi, ingliz tilida esa mentalitet ongidagi obraz universal va psixologik-mavhum tushunchalar tarzida qayta yaratilishiga ko'ra asoslangan;

o'zbek mentalitetiga xos badiiy matnlarning stilistik vositalarini jahon tillariga adekvat tarjima qilish boyicha kompleks yondashuvdan iborat tavsiyalar muallif tilini muqobil tarzda qayta tiklash, tanlangan so'zning nafaqat lug'at ekvivalenti, balki uning paydo bo'lishiga sabab bo'lgan nutq holatining o'ziga xos xususiyatlarini hisobga olish, so'zma-so'z tarjimadan qochish, adekvat tarjimaning imkoni bo'lmaganda so'zning transliteratsiyasi, izoh berishdan unumli foydalanish kabi tarjima usullari ishlab chiqilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

badiiy asarning aslyat matnida qo'llangan uslubiy vositalarning konnotativ ma'nosi, uslubiy bo'yog'ini tarjimada aks ettirish uchun manba matnida qo'llanmagan leksik birliklarning qo'shimcha ma'nolaridan foydalanish usullari taklif etilgan;

asardagi metafora, metonimiya, sinekdoxa, mubolag‘a kabi stilistik vositalarning tarjimada ifodalanish usullarining chog‘ishtirma tahlili tizimlashtirilgan;

o‘zbek tilidagi asarning inglizcha tarjimasida ekvivalent tarjima, ma‘nosiga ko‘ra, funksional almashtirish va etnomadaniy izoh kabi usullarning afzalliklari hamda kamchiliklari ochib berilgan;

leksik-stilistik vositalarning tarjima jarayonida tushirib qoldiririlishi, badiiy estetik didning yetishmasligi kabi holatlar ikki xalq mentalitetidagi madaniy tafovutlar va tarjimon strategiyasining natijasi ekanligi aniqlangan;

metafora, metonimiya, sinekdoxa va mubolag‘a kabi stilistik vositalarni tarjima matnida ifodalashga doir mavjud uslub hamda usullar umumlashtirilgan va oliy o‘quv yurtlarida tarjimonlarni o‘qitishda foydalanish boyicha amaliy tavsiyalar ishlab chiqilgan.

Tadqiqot natijalarining ishonchliligi dissertatsiya ishida ishonchli manbalardan olingan ilmiy materiallardan foydalanilgani, olingan natijalarning vakolatli organlar tasdig‘idan o‘tgani, o‘rganilishi kerak bo‘lgan masalaning aniq qo‘yilgani, uni hal qilishga doir taklif va tavsiyalarning amaliy ish faoliyatiga olib kirilgani, ilmiy ish jarayonida qat‘iy xulosalar yasalgani bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati leksik stilistik vositalarning badiiy tarjimada milliy koloritini qayta yaratish, hozirgi o‘zbek nasriy asarlari tarjimasini tamoyillari va uning xususiyatlari bilan bog‘liq muammolarni hal etishda keyingi tadqiqotlar uchun nazariy manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati tarjimon va filolog tayyorlaydigan oliy ta‘lim muassasalarida mutaxassislik fanlarini, jumladan, “Badiiy matn tarjimasini”, “Yozma tarjima”, “Stilistika va matn tahlili” kabilarni o‘qitishda, darslik, o‘quv qo‘llanmalar yaratishda, shuningdek, tarjimaning lingvostilistik aspektlari bo‘yicha izlanish olib boradigan tadqiqotchilar uchun muhimligi bilan belgilanadi. Shuningdek, tarjimashunoslik, leksikologiya sohalarida yaratiladigan turli xil lug‘atlarni tuzishda manba vazifasini o‘tashida namoyon bo‘ladi.

Tadqiqot natijalarining joriy qilinishi. Cho‘lponning “Kecha va Kunduz” romanining ingliz tiliga tarjimasida leksik stilistik vositalarning ifodalanishi tadqiqi bo‘yicha olingan ilmiy natijalar asosida:

o‘zbek mentalitetiga xos badiiy matnlarning stilistik vositalarini jahon tillariga adekvat tarjima qilish boyicha kompleks yondashuvdan iborat tavsiyalar muallif tilini adekvat qayta tiklash, tanlangan so‘zning nafaqat lug‘at ekvivalenti, balki uning paydo bo‘lishiga sabab bo‘lgan nutq holatining o‘ziga xos xususiyatlarini hisobga olish, so‘zma-so‘z tarjimadan qochish, adekvat tarjimaning imkoni bo‘lmaganda so‘zning transliteratsiyasi, izoh berishdan unumli foydalanish kabi tarjima usullari ishlab chiqilganga oid ma‘lumotlardan O‘zbekiston musulmonlari idorasi tasarrufidagi oliy va o‘rta maxsus islom ta‘lim muassasalari talabalari uchun mo‘ljallangan “English grammar in tables”, “Learn easily (course 1, 2, 3)” nomli o‘quv qo‘llanmalarining yaratilishida hamda Akademiya huzuridagi Malaka oshirish markazida diniy ta‘lim muassasalari professor-o‘qituvchilari uchun tashkil etilgan “Yangi O‘zbekiston taraqqiyot strategiyasini amalga

oshirishda diniy-ma'rifiy soha xodimlari oldida turgan dolzarb vazifalar" mavzusidagi malaka oshirish kurslari o'quv dasturlari, ma'ruza matnlari va tezislarini ishlab chiqishda foydalanilgan (O'zbekiston Respublikasi Din ishlari bo'yicha qo'mitasining 2024-yil 18-martdagi 02-02/844-sonli ma'lumotnomasi). Natijada tarjima va tarjimon uslubi hamda strategiyalari bo'yicha ma'lumotlar o'quv qo'llanmalarining yaratilishiga, ma'ruza matnlarni tayyorlashga xizmat qilgan;

badiiy tarjimada metafora, metonimiya, sinekdoxa va mubolag'a kabi uslubiy vositalarning pragmatik muammolari muallifining kommunikativ maqsadi, chet tili sohibining madaniy moslashuvi, tildagi stilistik qatlamlarini mos pragmatik vosita orqali ifodalash, hissiy-emotsional bo'yoqdorlikni va madaniy kodni yetkazish vazifalariga doir xulosalardan diniy-ma'rifiy sohada faoliyat yuritayotgan ilmiy tadqiqot markazlari uchun O'zbekiston allomalarining jahon ilm-fani rivojiga qo'shgan hissasini keng yoritishga qaratilgan materiallar, kitob va risolalarni tayyorlashda hamda boyitishda foydalanilgan (O'zbekiston Respublikasi Din ishlari bo'yicha qo'mitasi, Imom Termiziy xalqaro ilmiy tadqiqot markazining 2024-yil 28-avgustdagi 01-07/103-sonli ma'lumotnomasi). Natijada badiiy matnlarda uslubiy vositalarning pragmatik vazifalarini ishlab chiqishga erishilgan;

o'zbek tilidan ingliz tiliga tarjima qilish jarayonida badiiy matnda qo'llanilgan stilistik vositalar va frazeologik birliklarning lingvistik jihatlarini o'girishning o'ziga xos xususiyatlari o'zbek tilida stilistik vositalar xalqning dunyoqarashi hamda kundalik turmush tarzi natijasida hosil bo'lgan obrazlarga suyanadi, ingliz tilida esa mentalitet ongidagi obraz universal va psixologik-mavhum tushunchalar tarzida qayta yaratilishiga doir xulosa hamda ilmiy natijalaridan "Oydin hayot" ko'rsatuvining ssenariysini yozishda foydalanilgan (O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali davlat muassasasining 2024-yil 12-dekabrda 06-28-865-sonli ma'lumotnomasi). Natijada teleko'rsatuv ssenariysi stilistik vositalar va frazeologik birliklarning lingvistik jihatlarini ikki til misolida tarjima qilish bo'yicha ilmiy-nazariy materiallar bilan boyitilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 22 ta ilmiy-amaliy anjumanda, jumladan, 18 ta xalqaro va 4 ta respublika ilmiy-amaliy anjumanida ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 22 ta ilmiy ish chop etilgan, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarida 9 ta maqola, jumladan, 9 tasi respublika va 4 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib 156 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi asoslangan, tadqiqotning maqsad va vazifalari, obykti va predmeti tavsiflangan, respublika fan

va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, natijalarni amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma‘lumotlar keltirilgan.

Dissertasiyaning **“Badiiy tarjimaning ilmiy-nazariy asoslari”** deb nomlangan **birinchi bobida** o‘zbek tilidan ingliz tiliga amalga oshirilgan tarjimalar, badiiy tarjima konsepsiyasi va uning o‘ziga xos xususiyatlari hamda badiiy tarjimada pragmatik masalalarning aks etishi muammosini nazariy jihatdan tadqiq etilgan. Tarjima amaliyotini tadqiq etish borasida jahon tilshunos-tarjimashunos olimlari tomonidan ko‘plab izlanishlar olib borilgan. Bir qancha olimlarning fikrlarini keltirib o‘tamiz: ispan tarjimashunos olimasi Anna Mariya Rojoning fikricha, tarjima – bir tildagi og‘zaki matnni ikkinchi tildagi og‘zaki matnga, bir tildagi yozma matnni boshqa tildagi yozma matnga aylantirishdan iborat bo‘lgan faoliyat turidir. A.Rojoning bu fikrlari tarjima faoliyatiga nisbatan keltirilishi mumkin bo‘lgan eng qisqa, lo‘nda va umumiy ta‘rifdir”. P.Nyumark tarjimini muallifga tegishli bo‘lgan matnni u nazarda tutgan usulda chet tilga o‘girish jarayoni sifatida ko‘radi. O‘ylaymizki, P.Nyumarkning ushbu fikrlari badiiy asarlarni tarjima qilishga nisbatan ishlatilsa, juda to‘g‘ri bo‘ladi. Buning sababini esa badiiy adabiyot namunalari emotsional-ekspressiv bo‘yoqdorlik, badiiy unsurlar, kitobxonga ta‘sir kuchi, muallif uslubi va konnotativ tagma‘nolarning mavjudligi orqali izohlash mumkin.

Tarjimashunoslardan Yu.Nayda hamda S.Taber aytadiki, badiiy tarjima jarayoni, avvalo, mazmun, undan so‘ng uslubiy jihatlarni e‘tiborga olib, tarjima matnida ularning ekvivalentini ifodalashdan iborat amaliyotdir⁷. Darhaqiqat, badiiy asarlar tarjimasida mutaxassis asliyat matnida aks etgan ma‘noning ekvivalentini tarjima matniga ko‘chirish bilangina cheklanmay, undagi badiiy bo‘yoq, estetik ta‘sir xossasini ham olib o‘tishga intilishi kerak. Tarjima nazariyasini tadqiq etgan olimlardan L.Venuti aytadiki, badiiy asarni so‘zma-so‘z tarjima qilish uni asliyat matniga yaqinlashtirib qo‘ymaydi. Chunki badiiy matnning asosi faqat leksik birliklardangina iborat emas, undagi konnotativ ma‘nolar matn mazmunini ochishda muhim o‘rin egallaydi. Shu tufayli badiiy matnlarni turli talqinlarda tarjima qilishga urinish lozim. Asliyat matnining tarjimadagi ekvivalentini muvaffaqiyatli tarzda ifodalash uchun matnga erkin yondashish, undagi stilistik vositalarni har tomonlama o‘rganish kerak. Bu kabi qarashlarning paydo bo‘lishi badiiy tarjima jarayonining alohida e‘tibor bilan o‘rganishni talab etuvchi soha ekaniga dalildir⁸. R.Bell o‘zining “Tarjima amaliyoti va tarjima jarayoni” asarida biror badiiy matnni barcha xususiyatlari bilan birgalikda boshqa tilga ko‘chirib o‘tkaza olish yaxshi tarjimonning belgilaridan biri ekanligini yozadi⁹. Ularning fikrini ma‘qullagan holda aytamizki, adabiyot tarjimoni – nafaqat tillarni yaxshi o‘zlashtirgan olim, balki badiiy ijodkor ham bo‘lishi lozim.

Dissertatsiyaning **“1.1. O‘zbek tilidan ingliz tiliga amalga oshirilgan tarjimalar hususida”** deb nomlangan faslida o‘zbek tarjimashunoslik nazariyasi

⁷ Nida E. and Taber C. The Theory and Practice of Translation. – United Bible Society, 1969. – P. 23.

⁸ Venuti L. The Translation Studies Reader. – London and New York: Routledge, 2000. – P. 36.

⁹ Bell R. Translation and Translating. – London and New York: Longman, 1991. – P. 86.

va tarjima amaliyotining rivojlanishi G‘aybulla Salomov nomi bilan bevosita bog‘liq bo‘lib, u tarjima faoliyatini shunday ta’riflaydi: “tarjimaning asosiy xususiyati – ma’noni saqlab qolgan holda uni boshqa til vositalari yordamida qayta yaratishdan iborat bo‘lgan so‘z san’ati, ijodiy faoliyat ekanligida”¹⁰. Chindan ham, tarjima amaliyotining ahamiyati beqiyos ekanligini u duyodagi barcha sohalari qamrab olishiga ko‘ra belgilasak bo‘ladi. Masalan, bir xalqning badiiy adabiyotiga tegishli bo‘lgan asarlar tarjima orqali boshqa xalqlarga ham tushunarli bo‘ladi. Nafaqat badiiy ijod namunalari, balki dunyo olimlari tomonidan ilm-fan, texnologiya sohasida erishilgan yutuqlarni o‘rganish borasida ham tarjimashunoslikning ahamiyati buyukdir. Albatta, bu holatda to‘g‘ri va sifatli tarjimaning o‘rnini ham unutmazlik lozim. G‘.Salomovning so‘zlariga ko‘ra, bu jarayonda tarjimon – ijodkor ham hisoblanadi. G‘.Salomov o‘zining “Tarjima tashvishlari” asarida shunday deydi: “Tarjima faoliyati natijasida jamiyatda yangi munosabatlar o‘rnatiladi, yangicha qarashlar paydo bo‘ladi”¹¹. Darhaqiqat, badiiy adabiyot tarixidan ham ma’lumki, jahon adabiyoti namunalari boshqa tillarga tarjima qilinishi sababli adabiyotda yangi janrlar, yangicha oqimlar, g‘oyaviy yo‘nalishlar yuzaga kelgan.

Taniqli tarjimashunos olim Qudrat Musayevning so‘zlariga ko‘ra, tarjima – bir tildagi matnning mazmuniy va shakliy xossalarini o‘zgartirmagan holda, uni boshqa tilning ifoda vositalari orqali qayta yaratish jarayoni hisoblanadi¹². Haqiqatan, “yaratish jarayoni” mahsuli bo‘lgan tarjima endi asarning muallifiga emas, uni boshqa tilga o‘g‘irgan tarjimonga tegishli ijodiy ish sanaladi. Tarjimon bir tildagi asarni boshqa tilga olib o‘tishda o‘z ijodiy qobiliyatlarini ishga soladi, xuddi asar muallifi singari u ham tarjimaga o‘z yondashuvi, ifoda tili, uslubini singdiradi Qudrat Musayev o‘z so‘zining davomida ushbu fikrlarni keltirib o‘tadi: “Turli xalqlar adabiyoti namunalari bir-biriga ta’sir o‘tkazishi, o‘zaro aloqaga kirishishi, albatta, tarjima jarayoni orqali sodir bo‘ladi. Tarjima tufayli o‘quvchilar o‘zlari bilmagan tillarda yozilgan nodir asarlarni ham o‘qib, ularning badiiy ta’sir kuchidan bahramand bo‘lish imkoniga ega bo‘ladilar. Tarjima asarlarni o‘qigan kitobxonlar estetik zavqni his etadilar, shuningdek, ularning badiiy didlari yuksalib, dunyoqarashlari kengayadi”¹³. Agar biron ijod namunasi, u badiiy jihatdan qanchalar yuksak bo‘lmasin, boshqa tillarga tarjima qilinib, dunyo kitobxonlariga yetkazib berilmasa, u bir xalq adabiyoti ichida cheklanib qoladi, o‘ziga munosib o‘rinni egallay olmay qoladi. “Muallif tomonidan yaratilgan ilmiy yoki badiiy asar, biror nutq parchasi, turli hujjatlar, ish qog‘ozlari, ma’lumotlarni bir tildan ikkinchi tilga ko‘chirib o‘tkazish, ularning boshqa tilda tushunarli bo‘lishini ta’minlash tarjima jarayonining asosini tashkil qiladi”, – deydi tarjimashunos olim I.G‘afurov¹⁴. Q.Musayev hamda I.G‘afurovning fikriga umumiy xulosa sifatida shuni aytishimiz mumkin-ki, tarjima – bir tildagi og‘zaki

¹⁰ Salomov F. Tarjima nazariyasiga kirish. – Toshkent: O‘qituvchi, 1978. – B. 93.

¹¹ Salomov G‘. Tarjima tashvishlari. – Toshkent: Adabiyot va san’at, 1983. – B. 20.

¹² Musayev Q. Tarjima nazariyasi asoslari. – Toshkent: Fan, 2005. – B. 8.

¹³ O‘sha asar. – B. 15.

¹⁴ G‘afurov I. Tarjimon mutaxassisligiga kirish. – Toshkent: Mehridaryo, 2008. – B. 5.

yoki yozma matnni ikkinchi bir tilga o'g'irish jarayoni bo'lib, bunda matnning leksik, semantik, lingvokulturologik, stilistik xususiyatlari hisobga olinadi.

O'zbek mumtoz adabiyotining yirik namunalarini xorijiy tillarga, xususan, ingliz tiliga o'g'irish jarayoni oson kechmagani aniq. Jumladan, Abdulla Qodiriyning "O'tkan kunlar" romani ingliz tiliga tarjima qilishda I.To'xtasinov boshchiligidagi bir guruh tarjimonlar uzoq muddat davomida mehnat qildi. Tarjimani nashrga tayyorlash ishlarida xorijlik tarjimonlar, muharrirlar bilan hamkorlik qilindi. Romanning tarjima nusxasi matniga muharrirlik qilish uchun chet ellik mutaxassislardan amerikalik olim Kristin Smart taklif etildi. I.To'xtasinov boshchiligidagi tarjimonlar guruhi 2012-yildan 2014-yilgacha bo'lgan qisqagina muddat ichida o'zbek adabiyoti durdonalaridan bo'lmish 18 ta asarni ingliz tiliga bevosita usulda tarjima qildilar. Ularning orasida Abdulla Qodiriyning yana bir mashhur romani "Mehrobdan chayon" ("Scorpion from Altar"), Pirimqul Qodirovning "Yulduzli tunlar" ("Starry Nights"), O'tkir Hoshimovning "Dunyoning ishlari" ("Affairs of Life"), Odil Yoqubovning "Ulug'bek xazinasi" ("The Treasure of Ulugbek), Tohir Malikning "Shaytanat" ("Devildom"), Cho'lponning "Kecha va Kunduz" ("Night and Day"), G'afur G'ulomning "Shum bola" ("A Naughty Boy") qissasi kabi mashhur asarlar bor edi. Bu ishlarni o'zbek hamda ingliz tillaridagi badiiy asarlarni bevosita tarjima qilish ishlariga debocha bo'ldi, desak xato bo'lmaydi.

"Kecha va Kunduz" asarining ingliz tiliga to'g'ridan to'g'ri tarjima qilinishi amerikalik olim Kristofer Fort nomi bilan bog'liq. K.Fort haqida qisqacha ma'lumot berib o'tadigan bo'lsak, yosh olim hozirda AQShning Detroyt shahrida istiqomat qiladi. U 1988-yilda AQShning Minnesota shtatida tug'ilgan bo'lib, 2010-yilda Michigan universitetining rus tili va siyosatshunoslik yo'nalishini bitirgan. Yosh bo'lishiga qaramasdan, bir qator ilmiy ishlarni amalga oshirishga ulgurgan olim O'zbekistonga ham ko'p bora kelgan, bir muddat bu yerda yashab, o'zbek tilini o'rgangan. K.Fort 2015-yilda Cho'lponning "Kecha va Kunduz" romanini ingliz tiliga tarjima qilishga kirishdi hamda sezilarli darajada qisqa muddat ichida asar tarjimasini tugatdi.

Dissertatsiyaning "**1.2. Badiiy tarjima konsepsiyasi va uning o'ziga xos xususiyatlari**" deb nomlangan faslida badiiy matn tarjimasini jarayonida inobatga olinishi shart bo'lgan jihatlarga matnning ifodaliligi, undagi tagma'nolar, shakl va mazmun munosabati, ramzlar tili, til me'yorlaridan chetlashilgan holatlar, kommunikativlik kabilar kiradi. Badiiy matnning yozilish uslubi, yozuvchining maqsadi, asarning g'oyaviy mazmunidan kelib chiqqan holda va boshqa bir qator omillarga asoslanib, badiiy tarjima usullaridan muqobilini tanlab olish tarjimon oldidagi muhim vazifalardan sanaladi.

Dissertatsiyaning "**1.3. Badiiy tarjimada pragmatik masalalar aks etishi**" deb nomlangan faslida badiiy tarjimada pragmatik masalalar asar mazmuni, muallif niyati va o'quvchiga ta'sir kuchini to'liq yetkazishda hal qiluvchi ahamiyatga ega. Tarjimon nafaqat matnning leksik va grammatik tuzilishini, balki undagi madaniy konnotatsiyalar, obrazlar tizimi, ijtimoiy va emotsional fonni ham hisobga olishi zarur. Pragmatik yondashuv badiiy asar o'ziga xosligini saqlash, o'quvchi ongida muallif yaratmoqchi bo'lgan ta'sirni hosil qilish, til va madaniyat

o'rtasidagi farqlarni bartaraf etishda muhim vosita bo'lib xizmat qiladi. Shu sababli, badiiy tarjimada pragmatik muvofiqlikni ta'minlash tarjimonning ijodiy yondashuvi, madaniy bilimlari va kontekstni chuqur anglash kompetensiyasiga ega bo'lishni taqozo etadi.

Dissertatsiyaning **“1.4.Badiiy tarjima jarayonida uslub va usullarning qo'llanilishi”** deb nomlangan faslida badiiy tarjima jarayonida uslub va usullar tanlovi asar mazmuni, janri va muallif uslubiga mos holda amalga oshirilishi lozim. Tarjimon matndagi obrazlilik, emotsional ohang va estetik ahamiyatini saqlash uchun adekvat tarjima, erkin tarjima, stilistik moslashtirish, ekvivalent almashtirish kabi usullardan kompleks foydalanadi. Har bir uslubiy yechim muallifning badiiy maqsadini o'quvchiga yetkazishga xizmat qilishi bilan birga, til va madaniy farqlarini yumshatib, asarning o'ziga xos ruhini saqlashga yordam beradi. Shu bois, tarjima usullarining samarali qo'llanilishi badiiy asarning estetik va mazmuniy mukammalligini ta'minlovchi asosiy omillardan biridir.

Dissertatsiyaning **“Cho'lponning “Kecha va Kunduz” romanida leksik stilistik ifoda vositalarining qo'llanilishi”** deb nomlangan **ikkinchi bobida** Abdulhamid Cho'lponning “Kecha va Kunduz” romanining ingliz tiliga qilingan tarjimalarida qo'llangan metonimiya, metafora, sinekdoxa va mubolag'a kabi stilistik vositalarni tahlil qilish orqali asarning badiiy bo'yoqdorlik darajasi, undagi milliy-madaniy birliklarning ifodalanishi qanchalik saqlab qolingani aniqlangan.

Dissertatsiyaning **2.1. “Kecha va Kunduz” romanida qo'llanilgan metaforalarning asar badiiyligini oshirishdagi o'rni”** deb nomlangan faslida Dastavval metaforaning tabiiy, birlamchi, asosiy ma'nosi, keyin esa uning ko'chma – majoziy ma'nosi tarkib topadi. Dunyo tillarining barchasida metafora hodisasi mavjud ekanligini inobatga olgan holda biz metaforani inson tabiatiga xos bo'lgan hodisa deya olamiz. Shu bilan bir qatorda, har bir xalqning tarixi, o'zigagina xos turmush tarzi, madaniyati kabi unsurlarning metaforalar shakllanishiga bo'lgan bevosita ta'sirini hisobga olgan holda aytish mumkinki, bir tildagi metaforik birikmani boshqa bir tilda ifodalash uchun tarjimondan alohida mahorat, ijodkorlik va yuqori bilim talab etiladi.

Shu o'rinda e'tiboringizni Cho'lponning “Kecha va Kunduz” romanidan olingan ayrim misollarga qaratmoqchimiz:

Tollarning ko'm-ko'k sochpopuklari qizlarning mayda o'rilgan kokillaridek selkillab tushmoqqa boshlaydi (– B. 3).

Xalqimizning milliylik jihatlarini tasvirlovchi ushbu roman parchasida metaforaning *ko'm-ko'k sochpopuklari* kabi birligida ko'rishimiz mumkin. Bu misolda *tollarning novda va yaproqlari* shakl, tuzilish jihatdan go'yoki yosh qizlarning o'rilgan sochlariga qiyoslanmoqda. Shuningdek, jumla davomida o'xshayotgan narsa (tol novdalari)dan tashqari u o'xshatilayotgan narsa ham ochiq tarzda ifodalanmoqda: *qizlarning mayda o'rilgan kokillaridek*.

Zebining choy damlab kelishini kutib, uyda – dasturxon boshida o'tirgan Salti ikkala qanoti ochiq turgan eshik orqali bu holni ko'rganidan keyin o'rnidan turib, o'rtog'ining yoniga chiqdi (– B. 7).

Ushbu parcha orqali Cho'lpon romanning bosh qahramoni Zebining holati haqida ta'rif bermogda. *Dasturxon boshida* degan vositani qo'llash bilan yozuvchi

asar qahramonlaridan biri Saltanatning oldiga mehmon sifatida dasturxon tuzalganini va uning yonida Saltanat o'tirgan holatni ang'lata olgan. Eshikning ikki tavaqasini esa xuddi ikki qanotga o'xshatish ham yozuvchining badiiy mahoratidan darak beradi. Bu namunada o'zbek tilining badiiy go'zalligi muvaffaqiyatli tarzda ochib berilgan.

Bir-ikki bayt o'tgandan keyin Zebining tiniq, g'uborsiz, jonon piyoladek jaranglab chiqadigan chiroyli va o'tkir ovozi qo'shildi (– B. 23).

Lekin Zebi shunday bir otaning qizikim, uning qo'lida har qanday kuchli mayllarini ham yuganlab tutmoqqa, ko'ngilning har bir havas va tilagini ko'ringan joyida bo'g'ib tashlamoqqa to'g'ri keladi ham (– B. 21).

Ushbu misollarning birinchisida Zebining ovozining chiroyli, jarangli ekaniga ta'rif berilar ekan, u jonon piyolaning ovoziga o'xshatilmoqda. *G'uborsiz, tiniq* belgi bildiruvchi so'zlari esa, asosan, narsa, predmet nomlari bilan ishlatilishi barchamizga ma'lum: *tiniq suv, g'uborsiz kiyim*. Ushbu sifatlarni ovozga nisbatan qo'llash badiiy tasvirni kuchaytirish vazifasini bajarib keladi. Ikkinchi parchada esa romanning birmuncha salbiy qahramoni hisoblangan Razzoq so'fini ta'riflash jarayonida yozuvchi metafora badiiy vositasiga yana bir bor murojaat etmoqda. Bu yerda *yuganlab tutmoq* va *bo'g'ib tashlamoq* so'z birikmalarida metafora leksik-stilistik vositasi yuzaga kelishi uchun harakat o'xshashligi asos bo'lgan. Ularni o'z ma'nosida qo'llash quyidagicha bo'lishi mumkin: *Otni yuganlamoq* (asarda: *kuchli mayllarini*), *o'ljasini bo'g'ib tashlamoq* (asarda: *har bir havas va tilagini*). Ushbu birikmalar ko'chma ma'no anglatib, insonning his-tuyg'ularga nisbatan qo'llanmoqda.

Dissertatsiyaning **“2.2. “Kecha va Kunduz” romanida metonimik vositalarining berilishi”** deb nomlangan faslida “Kecha va Kunduz” romanida qo'llangan metonimiyaga oid misollarga qaratmoqchimiz. Badiiy matnlarda ma'noni kengaytirishda eng keng qo'llanuvchi vosita bu metonimiya hisoblanadi. Biz metonimiyani inson ongi va borliqdagi bilimlar o'rtasidagi ko'prik vazifasini bajaruvchi umumkognitiv jarayon deyishimiz mumkin. Metonimiyada ikki tushuncha o'rtasida almashayotgan ma'noni tushunish uchun insonda umuminsoniy va madaniy, maxsus ensiklopedik bilimlar mavjud bo'lishini talab etadi. Bunday universal va umuminsoniy bilimlarning metonimiya bilan bog'liqligini o'rganish ustida bugunga qadar ko'plab lingvistik tadqiqotlar amalga oshirilgan. Shu tufayli mazkur tadqiqot ishida aynan o'zbek madaniyatiga xos bo'lgan tushunchalarni ifodalovchi metonimiyalar o'rganilgan.

Bu yoqda otiga serzarda qamchi bergan O'lmasjonning horg'in vujudi bu qaltis uchrashuvning guldirama olovida yonarkan, o'zidan begona bo'lib ketayotgan Zebining ko'zlarida yirik-yirik marvarid donalari yiltirardi... (– B. 21).

Ushbu keltirilgan parchada muallif *marvarid donalari* birikmasini qo'llash orqali metonimik ma'no ko'chimini hosil qilgan. Keltirilayotgan parchada haqiqiy marvarid donalari emas, balki yirik marvaridlarga o'xshatilayotgan Zebining ko'z yoshlari nazarda tutilmoqda. Biroq bu ma'noni tashuvchi bir nechta so'zlar tushirib qoldirilishi va ularning ma'nosi gapdagi mavjud so'zlarga ko'chishi metonimiyaga asos bo'lgan. Ya'ni xuddi yirik marvarid donalariga o'xshaydigan ko'z yoshlari yiltirar edi, deyish o'rniga ushbu ma'no marvarid donalari yiltirardi, shaklida

ixcham tarzda ochib berilgan. Metonimiyaning hosil bo'lishiga berilgan ilmiy ta'riflarda uni "so'z qizg'anish san'ati", deb atash ham ushbu holatga yetarli izoh bo'ladi.

– *Jonidan to'ygan bo'lsa yaxshi! – dedi u. – Jonidan to'yganlar yaxshi so'qishadi. Oq podsho "vayna"da qiynalib qolsa, qishloqning hammasini yig'ib jo'nataman! Ish yirik, mirza (– B. 184).*

Mazkur matnda qishloqni yig'moq birikmasida qishloq deganda unda yashovchi insonlar ifodalanmoqda. Ya'ni ma'lum insonlar guruhini tasvirlash uchun ular yashagan hudud nomi qo'llanmoqda, bu orqali metonimiyaning joy nomi bilan bog'liq turi hosil qilinmoqda.

Dissertatsiyaning "2.3. **"Kecha va Kunduz" romanida sinekdoxa stilistik vositasi**" deb nomlangan faslida mazkur asarda qo'llanilgan sinekdoxa o'ld misollarga qaratsak. Bizga ma'lumki, sinekdoxa stilistik vositasi ham metonimiyaning tarkibiy qismi hisoblanadi, biroq sinekdoxada nutqimizda ishtirok etayotgan aloqador qism, asosan, biz ifodalamoqchi bo'lgan narsaning bir bo'lagi bo'ladi.

– *Nima qilay? – dedi so'fi, ovozi juda past edi. – Qo'limdan nima keladi? (– B. 14).*

Mazkur parchada *qo'limdan nima keladi* jumlasida *qo'l* so'zi orqali sinekdoxik ma'no ifodalangan. "*Qo'lidan biron narsa kelmoq*" birikmasi sinekdoxik ma'no ko'chishi asosida shakllangan frazeologik birlik – ibora hisoblanib, o'zbek tilida keng qo'llaniladi. Uning ma'nosi "O'zbek tilining frazeologik lug'ati"da quyidagicha keltiriladi: "*bajarishga, qilishga qodir bo'lmoq, bajara olmoq, qila olmoq*". Ko'rinib turibdiki, bu iborada *qo'l* so'zi aynan biron narsani *qo'l* bilan ushlab turish ma'nosini ifodalash bilan cheklanmagan. Sinekdoxa asosida ma'no ko'chishi tufayli *qo'l* so'zi o'z ma'nosidan tashqari, "butun-qism" munosabatiga kirishib, insonga ishora qilmoqda. Ya'ni "qo'lidan biron ish kelmoq" deganda faqat *qo'l* orqali bajarish mumkin bo'lgan ishlar emas, balki inson tomonidan bajarilishi mumkin bo'lgan barcha ish-harakatlar nazarda tutilmoqda.

Tez-tez bo'lib turadigan bu xil gaplar uning yuzini kuldirib, ko'nglini ko'taradi, tinmasdan ishlash uchun bilagiga darmon va quvvat beradi (– B. 28).

Mazkur jumlada *yuzini kuldirib, bilagiga darmon va quvvat beradi* birikmalarida sinekdoxa asosidagi ma'no ko'chishi kuzatiladi. Har ikkala misolda ham "mikrokozmi" – sinekdoxaning "*qism orqali butun*"ni anglatuvchi turi qatnashgan bo'lib, tananing turli a'zolari "*qism*" sifatida insonga ishora qilgan. Birinchi misolda *yuzini kuldirib* deganda *yuz* so'zi insonning kulishini ifodalagan. Asar qahramoni Xolmatning kulishi, xursand bo'lish holati uning o'zi orqali emas, "yuzi kulishi" orqali ifodalanishi matnga tasviriylik, badiiylik bag'ishlagan. Ikkinchi namunada *bilagiga darmon va quvvat beradi* deyish orqali qahramon (Xolmat)ga aytilayotgan so'zlarning yoqimli, kuch bag'ishlovchi ekanligi ifoda etilgan. Bu so'zlar qahramonni xursand qilib, uni yanada qattiqroq ishlashga undaydi va aslida uning faqatgina bilagiga emas, butun tanasiga kuch-quvvat beradi. "*Bilagiga darmon bermoq*" birikmasida "*bilak*" so'zi orqali qahramonning faqat bir tana a'zosi emas, butun tanasining kuchga to'lishi nazarda tutilgan.

Shu bilangina olti jondan birikkan katta bir oilani naridan beri tebratib keladi. Onasi qarib, bukchayib qolgan, bir qizi bilan bir o'g'li hali yosh go'dak, ro'zg'orning butun ishi xotini bilan singlisining bo'ynida (– B. 28).

Yuqoridagi matnda *olti jondan birikkan katta bir oila* birikmasida sinekdoxik ma'no ko'chimi mavjud. “Jon” so'zi qism hisoblanib, butunga ishora sifatida insonni anglatib kelgan va sinekdoxaning paydo bo'lishiga asos bo'lgan. *Olti jondan birikkan* deyish orqali oilada oltita inson mavjud ekanligi chiroyli tarzda ochib berilgan.

Dissertatsiyaning **“2.4. Mubolag'a badiiy vositasining “Kecha va Kunduz” romanida qo'llanishi”** deb nomlangan faslida ifodalanayotgan fikrning o'z ma'nosida emas, balki ko'chma ma'noda tushunilishini talab etuvchi, fikrning aslidan oshirib, bo'rttirib ifodalanishi tilshunoslikda mubolag'a deb yuritiladi.

– *Enam gapga usta. Eshondan tushganini ko'ring. “Eshon”, desangiz, otam o'lganini ham bilmaydi... Xudo muni eshonlar uchun yaratgan* (– B. 18).

Ushbu parchada o'lganini ham bilmaydi deyish orqali muallif asar qahramoni So'fining boshqa bir qahramon (Eshon)ga nisbatan sadoqatini, har narsaga tayyor ekanligini ko'rsatib bergan. Bu so'zlarning asardagi yosh qahramon Zebining tilidan aytilayotgani shuni bildiradiki, bu kabi mubolag'a vositalari har qanday yosh vakillari uchun kundalik nutqning bir bo'lagi sanaladi.

Sovchining ko'pligidan ostonasi yeyilib ketgan, deydilar... Bilmadik, qaysi tolei balandga nasib bo'lar ekan! (– B. 18).

Yuqoridagi misolda sovchilarning sonini oshirib, bo'rttirib ko'rsatish maqsadida yozuvchi *ostonasi yeyilib ketgan* mubolag'asini qo'llaydi. Odamlarning (bu o'rinda sovchilar nazarda tutilgan) tinimsiz kirib-chiqishi natijasida qadamlarning zarbasidan uy ostonasining yemirilib, yeyilib ketishi, albatta, haqiqatga unchalik yaqin hodisa emas. So'zlarning ko'chma ma'noda qo'llanishi va albatta, o'rinli qo'llanishi tufayli ushbu tasvir ifodasi matndan ajralib qolmasdan, uning umumiy mazmunini ochib berishga xissa qo'shgan.

Dissertatsiyaning **“Cho'lponning “Kecha va Kunduz” romanining inglizcha tarjimasida leksik-stilistik vositalarning qo'llanilishi”** deb nomlangan **uchinchi bobida** badiiy tarjima jarayonida uslub va usullarning ishlatilishi, “Kecha va Kunduz” romanidagi metafora, metonimiya, mubolag'a leksik stilistik vositalarining asliyat va tarjimada berilishi hamda mazkur uslubiy vositalarni tarjima matnida aks ettirish usullari, shuningdek, “Kecha va Kunduz” romani tarjimasida sinekdoxa uslubiy vositasining ifodalanishi hamda ularning stilistik xususiyatlarini tarjimada aks ettirish usullari haqida so'z yuritilgan. Sanab o'tilgan uslubiy birliklarning har biriga alohida to'xtalib, ular haqidagi ilmiy-nazariy ma'lumotlar, tilshunos olimlar fikrlari keltirib o'tilgach, K.Fort tomonidan ushbu ifodalarning tarjima qilinishi bilan bog'liq bir qancha misollar ko'rib chiqilgan. K.Fort stilistik vositalarning tarjimasida jarayonida qo'llagan usullar tahlil qilinib, turli o'rinlarda tarjimani yaxshilash maqsadida muqobil usullar taklif etilgan.

“3.1. Metafora, metonimiya, mubolag'a leksik-stilistik vositalarining asliyat va tarjimada berilishi” deb nomlangan faslida e'tiboringizga “Kecha va Kunduz” asarining Kristofer Fort tomonidan tayyorlangan inglizcha tarjimasida qo'llangan badiiy unsurlar, uslubiy vositalarni asarning asli bilan solishtirib,

o‘zbek milliy an‘analari, madaniyatining nozik jihatlarini o‘zida mujassam etgan, badiiy unsurlar, rang-barang stilistik vositalarga nihoyatda boy bo‘lgan ushbu asarni ingliz tiliga tarjima qilishda uning milliylik bo‘yog‘ini, badiiy ifodalarning qiymatini saqlab qolish masalalarini tadqiq etishimiz natijasida olgan xulosalarimizdan ayrimlarini havola etamiz:

Asliyat matni: *Har yil bir keladigan bahor sevinchi yana ko‘ngillarni qitiqlay boshladi. Yana tabiatning dildiragan tanlariga iliq qon yugurdi ... (– B. 4).*

Kristofer Fort tarjimasi: *Every year the coming of spring joy tickles hearts. Warm blood rushes to nature’s trembling bodies once again (– P. 45).*

Yuqoridagi matnda *ko‘ngillarni qitiqlay boshladi, dildiragan tanlariga iliq qon yugurdi* birikmalarida metaforik ma‘no mavjud bo‘lib, ular asarning ilk qismlaridanoq, tabiat tasvirini yaratishda qo‘llanilmoqda. *Ko‘ngillarni qitiqlamoq* birikmasi *hayajonga solmoq* ma‘nosida ishlatilayotgan bo‘lsa, *tabiatning dildiragan tanlariga iliq qon yugurdi* deyish orqali muallif bahor kelganini bildirishda obrazli tasvirdan foydalanmoqda.

Kristofer Fort tarjimasida esa *coming of spring joy tickles hearts, warm blood rushes to nature’s trembling bodies* birikmalari o‘zbek tilidan aynan o‘g‘irilgan, deb aytishimiz mumkin. Tarjimon bu yerda so‘zma-so‘z tarjima usulidan foydalangan bo‘lib, bizningcha, bu usulning tanlanishi to‘g‘ri bo‘lgan, chunki bu yerda matnning to‘liq ma‘nosini ochib berilgan.

Asliyat matni: *Tollarning ko‘m-ko‘k sochpopuklari qizlarning mayda o‘rilgan kokillariday selkillab tushmoqqa boshladi (– B. 4).*

Kristofer Fort tarjimasi: *The ever-so-green sochpopuks of the willows begin to quiver like a young woman’s intricate braids (– P. 45).*

Ushbu misolda *tollarning sochpopuklari* birikmasida metaforik ma‘no mavjud bo‘lib, tol daraxtining novda va barglari qizlar sochiga qiyos qilinmoqda.

Kristofer Fort tarjimasiga qaraydigan bo‘lsak, bu birikmaning to‘g‘ridan to‘g‘ri ingliz tiliga olib o‘tilganligini ko‘ramiz. Metaforani to‘g‘ridan to‘g‘ri tarjima qilish deganda, odatda, uning tarkibidagi har bir so‘zning tarjimasini topib yozish tushuniladi. Bu yerda kuzatilayotgan holatda esa metaforik birikmaning ikkinchi so‘zi – “sochpopuk” atamasi ingliz tiliga o‘girilmagan. Natijada, *ever-so-green sochpopuks of the willows* shaklidagi ifoda paydo bo‘lgan. Bu gapni tarjima asarda o‘qigan ingliz kitobxonlari uning ma‘nosiga tushunmasliklari tabiiy. Bu muammoning yuzaga kelishiga sabab esa, ingliz hamda o‘zbek xalqining hayot tarziga, urf-odatlariga bog‘liq farqli jihatlar hisoblanadi. “Sochpopuk” tushunchasi o‘zbek xalqi hayotida keng qo‘llanuvchi, barchaga birdek tushunarli bo‘lgan narsa bo‘lsa ham ingliz tilida bu so‘z ham, u bilan bog‘liq biron urf-odat ham mavjud emas.

Dissertatsiyaning “3.2. “Kecha va Kunduz” romanidagi metafora, metonimiya, mubolag‘a uslubiy vositalarini tarjima matnida aks ettirish usullari” deb nomlangan faslida o‘zbek milliy an‘analari, madaniyatining nozik jihatlarini o‘zida mujassam etgan, badiiy unsurlar, rang-barang stilistik vositalarga nihoyatda boy bo‘lgan ushbu asarni ingliz tiliga tarjima qilishda uning milliylik bo‘yog‘ini, badiiy ifodalarning qiymatini saqlab qolish masalalari ko‘rib chiqiladi.

Asliyat matni: *Muz tagida loyqalanib oqqan suvlarning g'amli yuzlari kuldi, o'zlari horg'in-horg'in oqsalarda, bo'shalgan qul singari erkinlik nash'asini kemira-kemira ilgari bosadilar. Birinchi ko'ringan ko'klam qushi birinchi yorilgan bodroq nash'asini beradi* (– B. 4).

Kristofer Fort tarjimasi: *Under the ice the somber cheeks of the murky running waters begin to smile; the water, though tired and limping, like a freed slave, begins to gnaw its way forward towards the satisfaction of liberty. The first bird of spring brings the pleasure of the season's first well-fried corn* (– P. 45).

Yuqoridagi parchada asar boshidagi bahor tasviri davom etib, *suvlarning g'amli yuzlari kuldi, bo'shalgan qul singari, horg'in-horg'in oqsalarda, erkinlik nash'asini kemira-kemira* birikmalarining barchasi ko'chma ma'noda qo'llangan. Narsa-buyum nomini bildiruvchi *suv* so'zining kulishi, horg'inlik his qilishi, umuman, biron tuyg'uga ega bo'lishi mantiqan to'g'ri bo'lmaydi. Biroq bu yerda ushbu so'zlar o'z ma'nosida qo'llanmasdan, qo'shimcha konnotativ ma'nolarni aks ettirmoqda. *Erkinlikning nash'asini kemira-kemira* birikmasida yana bir metaforik ko'chim mavjud: matndagi *kemirmoq* so'zi his-tuyg'ularga ishora qilib, *erkinlikning nash'asini (quvonchini) his qilmoq* ma'nosida ishlatilgan.

Kristofer Fort tarjimasida ham bahor tasviriga oid ushbu metaforik iboralarning barchasi to'liq aks ettirilgani diqqatga sazovordir. Tarjimon barcha metafora ifodalarini so'zma-so'z tarjima metodidan foydalanib inglizchaga o'g'irgan. Masalan, *cheeks of the murky running waters begin to smile, tired and limping, like a freed slave, begins to gnaw its way forward towards the satisfaction of liberty* kabi ifodalarda o'zbek tilidagi metafora ingliz tilida ham xuddi shu ma'noni anglatishi tarjimada qo'l kelgan. *Suvlarning g'amli yuzlari kuldi* gapi ingliz tilidagi matnda *cheeks of the murky running waters begin to smile* tarzida keltirilgan. Bunda so'zma-so'z tarjimani qo'llash orqali tarjimon ingliz tiliga bir martalik yangi metaforik birikmani olib kirgan. *Suv* predmetiga nisbatan *horg'in-horg'in oqsalarda, erkinlik nash'asini kemirib* kabi ish-harakat bildiruvchi so'zlarning ishlatilishi metaforik ma'no ko'chishini yuzaga keltirgan. Shuningdek, jonsiz predmet bo'lgan *suv* tushunchasini insonga – bo'shalgan qulga qiyoslash orqali yana bir obrazli tasvir holati yuzaga kelgan. Bu holat inglizcha tarjimada ham kuzatilib, *suv* so'ziga oid metafora so'zma-so'z tarzda tarjima tiliga olib o'tilgan: *tired and limping, like a freed slave, begins to gnaw its way forward towards the satisfaction of liberty*. Bunday stilistik birliklar asar davomida juda ko'p uchraydi, hatto yuqoridagi parchada bitta gapning o'zida bir nechta tasviriy ifodalar ketma-ket joylashtirilganligini ham ko'rishimiz mumkin. Asliyat tilidagi badiiy-stilistik vositalarning tarjima tilida ham aynan ekvivalentiga ega bo'lishi bizga shuni ko'rsatadiki, metafora – insonning borliqqa munosabatini aks ettiruvchi kognitiv jarayon va uning mohiyati barcha tillar uchun umumiydir. Ikkinchi gapga e'tibor beramiz: *The first bird of spring brings the pleasure of the season's first well-fried corn*. Bu yerda ham so'zma-so'z tarjima usuli qo'llangan, biroq bu usul biroz g'alizlikka sabab bo'lgan. Asliyat kitobda *birinchi yorilgan bodroq* deganda erta bahorda daraxtlarning gullashi nazarda tutilib, gapda shu gullarga ishora qilinmoqda. Daraxtlarning yangi ochilgan gulini bodroqqa

o'xshatish, gulning ochilish jarayonini esa bodroqning pishib, yorilishiga qiyoslash o'zbek tilida odatiy holat bo'lib, xalqimiz orasida juda keng qo'llanadi.

Asliyat matni: *Yo'q, so'fi! qo'ldan oldirdi, lekin o'rtog'i supura boshlagandan so'ng:*

– *Voy, bu nimasi! Qo'ying, o'zim supuraman! – deb yana supurgiga yopishdi* (– B. 9).

Kristofer Fort tarjimasi: *Zebi released the broom, but quickly said, “Voy, what are you doing! Put it down, I'll do it myself!” and seized the broom* (– P. 49).

Yuqoridagi parchada *voy* undov so'zi his-hayajonning kuchliligini anglatib, ma'noning bo'rttirib ko'rsatilishini ta'minlagan. E'tiborlisi shundaki, tarjima matnida ham ushbu til birligi o'zgarishsiz qoldirilgan. Ma'lumki, har bir tilning o'z madaniyatiga xos jihatlari, urf-odatlari, dunyoqarashidan kelib chiqib shakllanuvchi atamalari bor bo'lganidek, yuqoridagi kabi undov so'zlar, taqlid so'zlar kabi til birliklari ham dunyo tillarida turlicha shakllanadi. Bu yerda ham *voy* so'zi, asosan, o'zbek tiliga xos birlik bo'lib, “O'zbek tilining izohli lug'ati”da unga quyidagicha ta'rif beriladi:

1. Qattiq og'riq, alam tuyg'usini ifodalaydi.

2. Hayajon, qo'rquv va, aksincha, sevinch, hayrat, taajjub kabi his-tuyg'ularni ifodalaydi.

Asardan olingan parchada *voy* so'zi ifodalayotgan ma'no izohli lug'atda so'zning ikkinchi ma'nosi sifatida qayd etilgan. Ingliz tilida ham turli vaziyatlarda insonning his-tuyg'usini ifodalaydigan bu kabi so'zlar juda ko'p bo'lib, ularning turli xil ma'no nozikliklari mavjud. Asarda qo'llanilgan *voy* so'ziga eng yaqin alternativ sifatida esa biz *oh* so'zini tanladik. OALDS (Oxford Academic Learners Dictionaries) lug'atida esa bu so'zning uning ma'nosi lug'atda quyidagicha izohlanadi:

1. Used when you are reacting to something that has been said, especially if you did not know it before (Avval sizga noma'lum bo'lgan biror ma'lumotni eshitganda o'z munosabatingizni ifodalashda qo'llaniladi).

2. Used to express different emotions, such as surprise, disappointment, and pleasure, often as a reaction to something someone has said (Biron gapga nisbatan hayratlanish, xafalik, sevinch kabi turli his-tuyg'ularni ifodalashda ishlatiladi).

Ko'rinib turibdiki, o'zbek tilidagi *voy* taqlid so'ziga ekvivalent sifatida ingliz tilida *oh* til birligini keltirishimiz mumkin, shuningdek, tarjima jarayonlarida ham bu birliklarni shunday tarzda o'girishimiz mumkin. “Kecha va Kunduz” asari tarjimasidan keltiriladigan parchada *voy* undov so'zining qanday ifodalanganiga yana bir bor nazar solamiz: *Zebi released the broom, but quickly said, “Voy, what are you doing! Put it down, I'll do it myself!” and seized the broom.*

Mazkur gapda asliyat matnidagi leksik birliklar tarkibi ham, grammatik qurilish uslubi ham, stilistik vositalar ham ingliz tiliga to'g'ridan to'g'ri olib o'tilgan. Shuning uchun, bu so'zni tarjima tiliga aynan ko'chirib o'tkazmasdan, unga mos bo'lgan boshqa til birligini tarjima tilidan qidirib topish maqsadga muvofiq bo'ladi. *Supurgini qo'ldan oldirdi* jumlasini ingliz tilidagi matnda *released the broom* deb ifodalangan, biroq *release* so'zi ingliz tilida *ozod qilmoq* ma'nosini anglatadi. Ya'ni bu o'rinda tarjima matnida ma'noning buzilishi kuzatilib,

supurgini ozod qildi tarzidagi g'aliz jumla kelib chiqadi. Ushbu gapni ingliz kitobxonlariga to'g'ri shaklda yetkazib berish uchun quyidagi tarjima variantini taklif etamiz:

"Saltanat suddenly took the broom from Zebi, but Zebi quickly said..."

Parchadagi keyingi stilistik vosita *supurgiga yopishdi* jumlasida mavjud bo'lib, bu yerda metafora asosidagi ma'no ko'chishi kuzatilmoqda. *Yopishmoq* so'zining "O'zbek tilining izohli lug'ati"da berilgan ta'riflarini ko'rib chiqamiz:

1. Birikib, tutashib ketmoq; jiplashmoq; qapishmoq.
2. Ilashmoq.
3. Astoydil berilmoq, jon-jahd bilan kirishmoq.

Ushbu izohlarga qaraydigan bo'lsak, **yopishmoq** so'zining semantik tarkibida *ushlamoq* ma'nosini uchramasligini ko'ramiz, Demak, bu so'z ko'chma ma'noda qo'llangan va *supurgini qattiq ushlab olmoq, tutgan narsasini qo'yib yubormaslik* kabi ma'nolarni ifodalagan. K.Fort tarjimasida esa bu birikma demetaforizasiya qilingan va *seized the broom* tarzida aks ettirilgan. *To seize* so'zining OALDS (Oxford Academic Learners Dictionaries) lug'atidagi izohini ko'rib chiqamiz:

1. To take somebody/something in your hand suddenly and using force (Biron shaxs yoki narsani kuch ishlatgan holda to'satdan ushlamoq).

Bu so'zning ma'nosida *kuch bilan ushlamoq* semasi mavjud bo'lgani uchun kontekst ma'nosining asliyat matnidan biroz farqlanishiga sabab bo'lgan. Asarda *supurgiga yopishdi* deyish orqali uni qattiq ushlab olganlik ma'nosi nazarda tutilib, kuch ishlatish haqida gap ketmagan. Shu tufayli ingliz tili matnida ham ushbu ma'noni aynan yetkazib berish uchun *qattiq ushlab olmoq* ma'nosidagi boshqa leksik birlikni qo'llash to'g'riroq bo'ladi. Ushbu gapning quyidagi tarjima variantini taklif etamiz: *"Put it down, I'll do it myself!" and grabbed the broom.* Jumlada *seized* so'zi *grabbed* so'zi bilan almashtirilgan. Chunki *to grab* fe'lining semantik qatlamida *kuch ishlatmoq* ma'nosi kuzatilmaydi, shuning uchun asarda nazarda tutilgan ma'no bilan to'liq mos tushadi.

Asliyat matni: *So 'fi xo 'rsinganidan ovozi qaltirab, dedi:*

– *Eski gaplarni qo'zg'ab nima qilasiz? Bo'lar ish bo'lib o'tdi... Yeri ham qursin, merosi ham...*

– *Yo'q, so'fi! Unday demang! (– B. 16).*

Kristofer Fort tarjimasini: *Razzoq-sufi's voice wavered as he sighed:*

"Why do you bring up what's already been decided? The past is the past. ... Let the land dry up and the inheritance too."

"No, Razzoq! Don't speak that way!" (– P. 59).

Yuqoridagi matnda eski gaplarni qo'zib birikmasi stilistik bo'yoqqa ega bo'lib, bu yerda qo'zg'amoq fe'li ko'chma ma'noda qaytadan gapirish, o'tib ketgan voqeani eslash kabi ma'nolarni ifodalangan. Matnning inglizcha tarjimasida esa bu birikma *why do you bring up what's already been decided* tarzida keltirilgan. *Bring up* ham ingliz tilida frazeologik birlik hisoblanib, "biron masalani, gapni o'rta tashlamoq", "gap boshlamoq" ma'nolarini anglatadi. Ingliz tilidagi matnda asliyatdagi metaforik birikma qo'llanmagan bo'lsa-da, kontekstning umumiy ma'nosi, badiiy xususiyati kitobxonga muvaffaqiyatli

yetkazib berilgan. Keyingi *bo'lar ish bo'lib o'tdi* jumlasida esa tarjima matnida *the past is the past* tarzida o'z aksini topgan. Bu yerda tarjimon gaplarni so'zma-so'z tarjima qilmasdan, ularning ma'noviy jihatlari urg'u bergan va ingliz tilida iste'molda mavjud bo'lgan stilistik vositalarni tarjimaga olib kirishga harakat qilgan. *Yeri ham qursin, merosi ham...* gapida esa qursin so'zi majoziy ma'noda qo'llangan. Shuni e'tiborga olish kerakki, bu yerda *biror ho'l narsaning qurishi, namlik holatidan quruqlikka o'tish* ma'nosi umuman mavjud emas. Tarjima matniga qarab, yuqoridagi gapning tarjimasini ko'rib chiqamiz: *Let the land dry up and the inheritance too*. Ushbu parchada *yeri ham qursin* degan gap *let the land dry up* shaklida berilgan. Bu esa muallif ifodalamoqchi bo'lgan ma'noning noto'g'ri tushunilishiga sabab bo'ladi. Chunki ingliz tilidagi *dry up* birikmasida o'zbek tilidagi kabi uslubiy ma'no mavjud emas.

Dissertatsiyaning “**3.3. “Kecha va Kunduz” romani tarjimasida sinekdoxa uslubiy vositasining ifodalanishi**” deb nomlangan faslida biz sinekdoxa leksik-stilistik vositasi hamda sinekdoxik ma'no ko'chimi asosida yuzaga kelgan frazeologik birliklarning Abdulhamid Cho'lpon qalamiga mansub “Kecha va Kunduz” romanining asl badiiy matnida ko'llanishini ko'rib chiqish, ularning ma'no xususiyatlarini tahlil qilgan holda tarjima matnida aks ettirish yo'llari ustida bir qancha izlanishlar olib borishga harakat qildik. Tarjima matni sifatida “Kecha va Kunduz” romanining Kristofer Fort tomonidan tayyorlangan inglizcha tarjimasini olinib, lisoniy birliklarning asliyat va tarjima matnidagi shakllarini qiyosiy aspektida o'rganishga harakat qildik.

Asliyat matni: *Shu bilangina olti jondan birikkan katta bir oilani naridan beri tebratib keladi. Onasi qarib, bukchayib qolgan, bir qizi bilan bir o'g'li hali yosh go'dak, ro'zg'orning butun ishi xotini bilan singlisining bo'ynida* (– B. 34).

Kristofer Fort tarjimasini: *He was barely able to support his six-person family. His mother had aged and started to stoop; his son and daughter were still babies, so the housework fell to his wife and sister* (– P. 66).

Asliyat matnida keltirilgan *olti jondan birikkan katta bir oila* birikmasida *jon* so'zida sinekdoxik ma'no ko'chimi mavjud. *Jon* deganda “qism orqali butunni ifodalash” munosabati mavjud bo'lib, insonning bir qismi sifatida *jon* so'zi oilaning a'zolarini – insonlarni ifodalab kelgan. Tarjima matniga e'tibor berilsa, ushbu sinekdoxik ma'no ingliz tiliga olib o'tilmagani ko'rinadi. *Olti jondan birikkan oila* ma'nosida K.Fort *six-person family* birikmasini qo'llaydi. Bu o'rinda ma'noviy tarjima asosiy o'ringa chiqib, stilistik vositalarning tarjimada aks etishiga e'tibor qaratilmagan. Sinekdoxa uslubiy vositasi tushirib qoldirilgan bo'lsa-da, uning asliyat matnida ifodalagan ma'nosi tarjimada to'liq ochib berilgan. Keltirilgan parchadagi keyingi sinekdoxa matn oxiridagi *bo'yin* so'zida ifodalangan. *Ro'zg'orning butun ishi xotini bilan singlisining bo'ynida* jumlasida ishlarning yoki boshqa narsaning insonning bo'ynida turishini o'z ma'nosida tushunish mumkin emas. Bu yerda *bo'yin* so'zi orqali sinekdoxa munosabati yuzaga chiqqan, ya'ni bu so'z qism sifatida “butun”ga – insonga ishora qilgan. Tarjima matnida esa ushbu sinekdoxik munosabat yo'qolib ketgan: *the housework fell to his wife and sister*. Sinekdoxaning matndan olib tashlanishi hisobiga uning ma'nosini ifodalash uchun ma'lum bir leksik birlik ishlatilmagan. Biz tarjima

matnida sinekdoxa tasviriy ifoda vositasini saqlab qolish uchun jumlaning quyidagi shaklda tarjima qilingan variantini taklif etamiz:

“All of the housework was put on his wife’s and sister’s shoulders”.

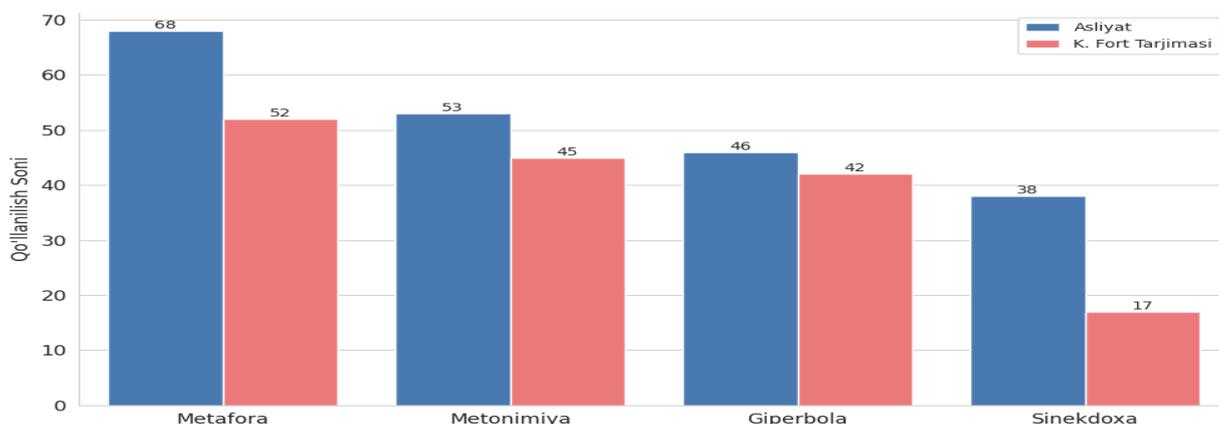
Asliyat matni: *Mehmonlardan Qumrixon birdaniga tutning tagiga borib qolib, u yerda ikki erkakning o‘ziga qarab kulib turganini ko‘rgach, “voy, o‘la qolay!” deb, uyalib orqaga qaytdi (– B. 43).*

Kristofer Fort tarjimasi: *One of the guests, Qumri, stepped away from the party for a moment, heading in the **direction of the mulberry tree**. Upon seeing the two men there, looking at one another and laughing quietly, she turned white and let out a muffled, “Voy, the shame!” (– P. 49).*

Asliyat matnida qo‘llangan *tutning tagiga* birikmasi sinekdoxa orqali ifodalangan bo‘lib, “tut” so‘zi orqali daraxt ma‘nosi ifodalangan. “Qism orqali butun”ni aks ettirishda meva hamda daraxt nomlaridagi ushbu holat o‘zbek tilida keng uchraydigan odatiy holat hisoblanadi. Biroq bu holat o‘zbek tiliga xos xususiyat bo‘lgani uchun uning sinekdoxa holatida ingliz tiliga tarjima qilinishi ma‘noni to‘liq ochib berolmaydi. Ushbu sinekdoxik ko‘chim namunasi ham ingliz tiliga tarjimasi fikrimizni asoslaydi: *heading in the direction of the mulberry tree*. Matnda *mulberry (tut)* so‘zining yonida “daraxt” deb tarjima qilinuvchi *tree* so‘zi qo‘shilgan va shu tufayli u o‘zining sinekdoxik ma‘no xususiyatini yo‘qotgan. Umuman, ingliz tilida daraxt nomlari, xususan, mevali daraxtlarning oldidan “daraxt”(“*tree*”) so‘zi qo‘shib aytiladi. Bu narsa ingliz tiliga tarjima jarayonida sinekdoxa stilistik vositasining tushib qolishiga sabab bo‘ladi.

Qisqacha aytganda, sinekdoxa stilistik vositasi nutqning boshqa ko‘chma ma‘noli birliklariga nisbatan kamroq uchrashi va nisbatan murakkab sanalishiga qaramay, yozuvchi Abdulhamid Cho‘lpon “Kecha va Kunduz” romanida ulardan erkin hamda o‘rinli tarzda foydalangan. Tarjimon K.Fort romandagi sinekdoxa birliklarini tarjima tiliga olib o‘tishda so‘zma-so‘z tarjima, almashtirish kabi turli usullardan foydalanib, asarning badiiy qiymatini saqlab qolishga erishgan deb aytish xato bo‘lmaydi.

Shunday qilib, tahlilga tortilgan asliyat matnlarda: metafora 68ta, metonimiya 53ta, mubolag‘a 46ta hamda senikdoxa 38ta qo‘llangan bo‘lsa, tarjimon K.Fort tarjimasida: **metafora** 52ta, **metonimiya** 45ta, **mubolag‘a** 42ta hamda **senikdoxa** 17 ta aks etganligining guvohi bo‘ldik (1-rasm).



1-rasm. Asliyat va tarjima matnlarda stilistik vositalar soni

Xulosa qilib aytganda, har bir til xalqning madaniy hayoti bilan chambarchas bog‘liq bo‘lgani sababli, ingliz va o‘zbek xalqlarining madaniyat hamda turmush tarzidagi farqlar “Kecha va Kunduz” romanining tarjimasida ham yaqqol namoyon bo‘ladi. Asliytdagi ayrim leksik-stilistik vositalar o‘zbek xalqiga xos ma’nolarni ifodalagani uchun ularni ingliz tiliga to‘liq ekvivalent shaklda o‘g‘irish qiyin kechgan. Shu bois tarjimonda madaniy kontekstni saqlagan holda, ularni inglizxon kitobxon uchun tushunarliroq vositalar bilan almashtirish zarurati tug‘ilgan. Natijada, bu jarayon Cho‘lponning o‘ziga xos badiiy uslubini qisman o‘zgartirgan bo‘lsa-da, asarning mazmuni va ruhini yetkazishga xizmat qilganligi yaqqol ko‘zga tashlanadi.

XULOSA

1. Mustaqillikdan keyingi davrda o‘zbek tarjimashunosligida bevosita tarjimalarning ko‘payishi ijobiy jarayon bo‘lishiga qaramay, bu holat nazariy masalalarni yanada chuqur o‘rganish zaruratini yuzaga keltirdi. A.Cho‘lponning “Kecha va Kunduz” romanining ingliz tiliga bevosita tarjimasida badiiy-stilistik vositalarning aks ettirilish usullari hamda strategiyalari tahlili bunday tarjimalarning afzalliklari bilan bir qatorda tarjimon zimmasiga tushadigan mas’uliyat va tanlovdagi murakkabliklarni ham namoyon etdi. Shu bois, nazariy tarjimashunoslikda bevosita tarjimalarning o‘rni va yondashuvlarini chuqur tahlil etishga muhim ilmiy ehtiyoj sifatida qaraladi.

2. Tarjima jarayonida til omillari bilan bir qatorda madaniy va stilistik jihatlar ham muhim ahamiyat kasb etadi. A.Cho‘lponning “Kecha va Kunduz” romanining ingliz tiliga tarjimasida tahlili shuni ko‘rsatadiki, tarjimon K.Fort asarning badiiy ruhini saqlashga intilar ekan, metafora, metonimiya, sinekdoxa va mubolag‘a kabi stilistik vositalarni maqsadga muvofiq tarzda ifodalagan. Tahlil natijasida o‘zbek tilidagi metaforalar ko‘proq xalqona, tabiat va kundalik hayot manzaralariga tayanishi, ingliz tilida esa ular umumiy, psixologik yoki abstrakt shaklda qayta yaratilishi aniqlanib, bu hol tarjimada madaniy-estetik moslashuvning muhimligini namoyon etdi.

3. Badiiy asar tarjimasining muvaffaqiyati uning estetik ta’siri, o‘quvchini jalb etish kuchi va badiiy unsurlarni saqlash darajasi bilan belgilanadi. Kristofer Fort “Kecha va Kunduz” romanini ingliz tiliga tarjima qilishda leksik-stilistik vositalar orqali asliyatning badiiy-estetik ruhini to‘laqonli yetkazishga erishganligi tarjimonning yuksak potentsiali bilan izohlanadi.

4. Sinekdoxa bilan bog‘liq hali yechimini topmagan masalalarga badiiy adabiyotda sinekdoxani tarjima qilishda obraz va estetik ta’sirni saqlash muhimligi, tarjima nazariyasida sinekdoxani qayta yaratish uchun ekvivalent, perifraza, funksional almashtirish va etnomadaniy izoh kabi tarjima usullarni tavsiya etish mumkinligi ta’kidlanadi.

5. “Kecha va Kunduz” romanida turli leksik-stilistik vositalar, badiiy tasvirlar va frazeologik birliklar keng qo‘llanilgan. K.Fortning tarjimasini tahlil qilish shuni ko‘rsatadiki, ko‘plab frazeologizmlar boshqa tilda to‘liq ekvivalentga ega emasligi tillar o‘rtasidagi milliy-madaniy farqlar bilan izohlanadi.

6. Tadqiqot davomida metafora, metonimiya, sinekdoxa va mubolag‘a kabi ma‘no ko‘chishiga asoslangan stilistik vositalarning tarjimada o‘ziga xos yondashuvlarni talab qilishi aniqlandi, shuningdek, ushbu uslubiy birliklarni ingliz tiliga tarjima qilishda keng qo‘llaniladigan so‘z o‘zlashtirish, so‘z almashtirish, kalkalash, ekvivalent tanlash, transpozitsiya, adaptatsiya va boshqa usullar ustuvor ekanligi o‘z tasdig‘ini topdi.

7. Romanni ingliz tiliga o‘girish jarayonida asliyat va tarjima tillarining o‘ziga xos xususiyatlari muhim rol o‘ynagan. Bu, ayniqsa, leksik-stilistik birliklar tarjimasida aniqroq ko‘zga tashlanadi. Ingliz va o‘zbek tillarining turli til guruhlariga mansubligi, ular o‘rtasidagi umumiy hamda farqli jihatlar mavjudligini hisobga olgan holda metafora, metonimiya va shu kabi uslubiy vositalar ba‘zan to‘g‘ridan to‘g‘ri, ba‘zan almashtirish va boshqa usullar orqali tarjima matniga olib kirilganligi stilistik vositalar tarjimasi jarayoniga yangicha qarash imkonini beradi.

8. K.Fortning “Kecha va Kunduz” tarjimasi tahlili jarayonida ayrim joylarda tarjima sifatini oshirish maqsadida muqobil yondashuvlar va kichik tuzatishlar taklif etildi. Bu orqali asarning mazmuni ingliz tilidagi matnda to‘liqroq ifodalanishi hamda Abdulhamid Cho‘lponning o‘ziga xos uslubini inglizzabon kitobxonlarga yanada aniqroq yetkazish ko‘zda tutilgan.

9. Badiiy asardagi milliy-madaniy birliklarni tarjima qilish xalqning turmush tarzi va mentalitetini to‘g‘ri aks ettirish bilan chambarchas bog‘liq. Tahlillar shuni ko‘rsatadiki, “Kecha va Kunduz” romanining inglizcha tarjimasida ayrim milliy-madaniy birliklar tushirib qoldirilgan yoki inglizcha ekvivalentlar bilan almashtirilgan. Bu holat, asosan, tarjimonning etnomadaniy kontekstni yetarlicha anglamasligi yoki yozuvchi hamda tarjimon dunyoqarashlaridagi tafovutlar bilan izohlanadi. Shuning uchun madaniy ma‘no yuklovchi bunday birliklarni tarjimada o‘xshatish, izohlash yoki stilistik ekvivalentlar orqali ifodalash eng maqbul yondashuv hisoblanadi.

10. Badiiy asarlarni chet tillariga o‘girishda yordam beruvchi asosiy tarjima usullari ro‘yxatiga chet tilidan so‘z o‘zlashtirish, so‘z almashtirish, kalkalash(qisqartirish), so‘zlarning gapdagi tartibini o‘zgartirish, ekvivalentlik, transpozitsiya, adaptatsiya va boshqalarni kiritish mumkin. Bunday usullardan “Kecha va kunduz” romanining ingliz tiliga tarjimasi jarayonida ham keng foydalanilganini tahlillardan bilib olish mumkin.

**SCIENTIFIC COUNCIL ON AWARDING SCIENTIFIC DEGREES
DSc.03/30.12.2019.Fil.01.10 AT NATIONAL UNIVERSITY
OF UZBEKISTAN NAMED AFTER MIRZO ULUGBEK**

NATIONAL UNIVERSITY OF UZBEKISTAN

ARIPOVA KAMOLA YUSUPOVNA

**EXPRESSION OF LEXICAL STYLISTIC DEVICES IN THE ENGLISH
TRANSLATION OF CHOLPON'S NOVEL «NIGHT AND DAY» (BASED
ON CHRISTOPHER FORT'S TRANSLATION)**

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

ABSTRACT
of dissertation of the doctor of philosophy (PhD) in philological sciences

Tashkent – 2025

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The dissertation can be reviewed at the Information Resource Center of National University of Uzbekistan named after Mirzo Ulugbek. (registered under the number 135). Address: 100174, Tashkent city, University street, 4. Phone: (99871) 246-02-24.

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INTRODUCTION (Abstract of PhD Dissertation)

Relevance and necessity of the dissertation topic. In today's rapidly globalizing world, a process of mutual exchange is taking place between the peoples of the world in various fields. The development of cooperative relations between states is inextricably linked to the relationships established between the cultures of different peoples and nations. To build strong friendships and cooperation with the global community, every nation strives to learn the language, culture, art, and national literature of other nations. Establishing friendship in the cultural sphere on the international stage can lead to great success in all other aspects of social life, including political and economic relations.

The fact that literary works, in addition to various texts and scientific literature, are being translated into national languages in almost all countries around the world is a welcome development. This is proof of the strong interest among the world's peoples in learning each other's languages, spiritual wealth, and culture. A number of major examples of Uzbek literature have been and are being published in many languages worldwide so far. In particular, Abdulkhamid Cholpon's novel "Night and Day" has been translated into many foreign languages and has been highly acclaimed by foreign readers. The book was translated into English by the American scholar Christopher Fort and was published in the United States in January 2019. To mark the submission of the translation for publication, a major scientific conference was held in Tashkent in August 2018, which was also covered in American publications. A presentation of this work by Cholpon was held on January 17, 2020, at a conference organized by the British-Uzbek Society at the Embassy of Uzbekistan in London¹⁵. The participation of famous British writers, poets, and representatives of science and culture at this event shows that the work of Cholpon, particularly "Night and Day", a masterpiece of Uzbek literature, does not leave foreign academics indifferent.

The novel "Night and Day", which truthfully reveals the recent past of the Uzbek people, beautifully reflects our national traditions and values, and lovingly describes the wonderful qualities of our nation, can rightfully be called a masterpiece of Uzbek literature and a great spiritual gift from the great novelist Abdulkhamid Cholpon to our people. Any reader, whether Uzbek or of another nationality, who reads the novel will be captivated from the very first pages. Through the novel, they will delve into the national identity and spiritual world of the Uzbek people and become familiar with their values and traditions.

After our country gained independence, special attention was paid to the field of foreign language learning as part of various reforms. The task of "training modern personnel who know several foreign languages, conducting scientific work on foreign languages, and improving the methodology of language teaching" was designated as one of the priority tasks. Our country's increasingly active role in the

¹⁵ O'zbekiston Respublikasi Prezidenti Sh.Mirziyoevning 2018 yil 5 martdagi Namangan viloyati To'raqo'rg'ontumani Isoqxon Ibrat nomidagi maktab-internatiga tashrifidagi nutqi. Elektron resurs:<http://www.uza.uz/oz/...prezidentimiz-is-okhon-t-ra-ibrat-mazhm>

international arena and its expansion of cooperation with foreign countries in all areas make the need for learning foreign languages even more urgent. This, in turn, makes the task of carrying out adequate translations and expanding scientific research in the field of translation studies to train highly qualified translators even more relevant.

This dissertation research contributes to the implementation of the tasks outlined in a number of normative and legal documents, including: the Decree of the President of the Republic of Uzbekistan No. PQ-2909 “On measures for the further development of the higher education system” dated April 20, 2017 the Decree of the President of the Republic of Uzbekistan No. PQ-3775 “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms carried out in the country” dated June 5, 2018, the Decree of the President of the Republic of Uzbekistan No. PF-5847 “On the concept of development of the higher education system of the Republic of Uzbekistan until 2030” dated October 8, 2019, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 292 “On measures for the organization of the activities of newly established research institutions of the Academy of Sciences of the Republic of Uzbekistan” dated May 18, 2017, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 610 “On measures to further improve the quality of foreign language teaching in educational institutions” dated August 11, 2017, and the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 816 “On providing higher education institutions with educational literature” dated October 10, 2018.

Compliance of the research with the priority areas of science and technology development in the Republic. The dissertation was carried out within the framework of the priority area of science and technology development in the Republic: I. “The formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, and spiritual-educational development of an information society and a democratic state”.

Level of studying the problem. Great attention has been paid to the study of literary translation, which is recognized as the most complex type of translation, and the linguistic and extra linguistic issues that arise in it. Many scientific works have been conducted on these problems in global schools of translation studies.

In particular, foreign scholars such as P. Scave, A. Barcelona, Z. Koveses, G. Radden, L. Venuti, M. Anani, P. Newmark, K. Liu, and J. Vinay¹⁶ have conducted scientific work on the problems observed in the process of literary translation, understanding its connotative meanings, and finding ways to reflect

¹⁶ Newmark P. A Textbook of Translation. – London: Prentice Hall, 1988. – 311 p.; Anani M. Literary Translation (in Arabic). Libraire du Liban. – Lebanon, 1997.; Venuti L. The Translation Studies Reader. – London and New York: Routledge, 2000/2004.; Kovecs, G. Metaphors of Anger, Pride and Love. – Amsterdam: Benjamins, 1986.; Radden G. & Kovecses Z. Towards a theory of metonymy // In K.Panther& G.Radden (Ed), Metonymy in Language and Thought. – Amsterdam / Philadelphia: John Benjamins Publishing Company.1999.; Barcelona A. The Case for a Metonymic Basis of Pragmatic Inferencing: evidence from Jokes and Funny anecdotes // In Panther K.U. and L. L. Thornburg, (Eds), Metonymy and Pragmatic Inferencing. – Amsterdam/Philadelphia: John Benjamins Publishing Company, 2003.; Vinay, J. P., & Darbelnet, J. Comparative Stylistics of French and English A Methodology for Translation. – Amsterdam, Philadelphia, 1995.

them in foreign language texts. The results they have achieved have played an important role in the development of the field of translation.

Our scholars have also carried out several works on the correct reflection of stylistic and figurative means, units with a figurative meaning, and the linguo cultural aspects of the text in literary translations. In this regard, it is necessary to highlight the achievements of scholars who have studied the process of literary translation, such as G. Salomov, Z. Bazarov, as well as J. Sharipov, N. Komilov, I. Gafurov, M. Kholbekov, D. Khoshimova, and U. Yuldashev.

The aforementioned scholars of translation studies have mainly studied the process of translating literary texts and have tried to shed light on the problems encountered in this process. For example, in his dissertation, Z. Bazarov studied the problems of preserving lexical stylistic richness in literary translation on the example of English translations of A. Qodiriy's novel "The days gone by"¹⁷. The philologist and translator Ulugbek Yuldashev, through his scientific articles and works, studied the issues of reflecting the stylistic devices used in Uzbek folk anecdotes in the English translation and the linguo cultural aspects of anecdotes in translation.¹⁸ However, comprehensive monographic studies have rarely been conducted on the issues of how lexical stylistic units such as metaphor, metonymy, synecdoche, and hyperbole, which are used in literary texts, are reflected in a translated text into other languages, and on determining the methods and strategies used during their translation.

Relevance of the dissertation topic to the research plans of the higher education institution where the dissertation was carried out. The dissertation was carried out within the framework of the research plan of the National University of Uzbekistan on the topic "Typological and comparative characteristics of languages with different systems".

The goal of the research is to study the issues of the translation of lexical stylistic devices used in Abdulhamid Cholpon's novel "Night and Day" into English.

The tasks of the research include the following:

to identify the factors of harmony between the author's and the translator's methods and styles in the study of the concept of literary translation.

¹⁷Salomov G'. Tarjima nazariyasiga kirish. – Toshkent: O'qituvchi, 1978. – 93 b.; Bazarov Z.M. Badiiy tarjimada leksik-stilistik bo'yoqdorlikni saqlash muammolari (A.Qodiriyning "O'tkan kunlar" romanining inglizcha tarjimalari misolida): Filol.fan....dok.(PhD) dis.avtoref. – Toshkent, 2020. – 22 b.; Xolbekov M.N. Tarjimashunoslik va tarjima tanqidi. – Toshkent: Navro'z, 2015. – 112 b.; Xoshimova D. «Boburnoma» matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi: Filol.fan...dok.(DSc) dis.avtoref. – Toshkent, 2018. – 74 b.; Sharipova A. Stilistik sinonimlar tarjimasining lingvokulturologik xususiyatlari: Filol.fan....dok. (PhD) dis.avtoref. – Toshkent, 2017. – 22 b.; Shirinova R. Olam milliy manzarasining badiiy tarjimada qayta yaratilishi: Filol. fan. dok. ... dis. avtoref. – Toshkent, 2017. – 26 b.; Teshaboeva Z. «Boburnoma»ning inglizcha tarjimalaridagi frazeologik birliklar va ularning milliy-madaniy xususiyatlari: Filol. fan. nom. ... dis. avtoref. – Toshkent, 2017. – 20 b.; Yo'ldoshev U. Hajviy matnlar tarjimasining lingvostilistik va lingvokulturologik xususiyatlari (ingliz tiliga tarjima qilingan o'zbek xalq latifalari misolida): Filol. fan. nomz. ... dis. avtoref. – Toshkent: 2017. – 17 b.

²⁷Yo'ldoshev U. Hajviy matnlar tarjimasining lingvostilistik va lingvokulturologik xususiyatlari (ingliz tiliga tarjima qilingan o'zbek xalq latifalari misolida): Filol. fan. nomz. ... dis. avtoref. – Toshkent, 2017. – 17 b.

to analyze the national-cultural and pragmatic problems of lexical stylistic devices such as metaphor, metonymy, synecdoche, and hyperbole in literary translation.

to reveal the specific features of reproducing the linguistic aspects of stylistic devices used in a literary text during the translation process from Uzbek into English.

to develop recommendations for the adequate translation of stylistic devices in literary texts characteristic of the Uzbek mentality into world languages.

The object of the research are the lexical stylistic devices in Abdulhamid Cholpon's novel "Night and Day" and its English translation by Christopher Fort, as well as in the original.

The subject of the research is the methods of conveying national-cultural characteristics in translation through lexical-stylistic devices such as metaphor, metonymy, synecdoche, and hyperbole used in the original and translated texts of the novel "Night and Day" by Abdulhamid Cholpon.

The methods of the research: The dissertation utilizes methods of contrastive analysis, descriptive, contextual, cross-cultural and componential analysis.

The scientific novelty of the research consists of the following:

in the concept of literary translation, the writer's and translator's methods and stylistic unity are determined by the translator's competence to preserve the text's national-cultural coloring, adapting to the work's content, genre, and author's style through methods such as literal translation, adequate translation, free translation, stylistic adjustment, equivalent substitution, and explicitation, applicable in specific situations.

in literary translation, the pragmatic problems of stylistic devices like metaphor, metonymy, synecdoche, and hyperbole are argued on the basis of the author's communicative goal, the foreign reader's cultural adaptation, and the need to express the stylistic layers of the language with pragmatic meaning, as well as to convey emotional-expressive coloring and cultural code.

during the translation from Uzbek into English, the linguistic aspects of the stylistic devices used in the literary text are unique: in Uzbek, stylistic devices rely on the people's worldview and everyday life; in English, they are recreated as universal, psychological-abstract concepts in the mentalite's image.

a complex approach to accurately translating Uzbek-language literary stylistic devices into world languages provides recommendations such as reconstructing the author's voice in an equivalent form, taking into account not only the lexical meaning of a chosen word but also the peculiar communicative situation that gave rise to it; avoiding literal translation; when exact translation is impossible, using transliteration or providing notes effectively.

The practical results of the research are as follows:

the proposed methods for conveying the connotative meaning and stylistic coloring of the stylistic devices used in the original literary text include using additional meanings of lexical items that are not used in the source text, in order to reflect their stylistic coloring in translation.

a systematic comparative analysis of how stylistic devices such as metaphor, metonymy, synecdoche, and hyperbole are expressed in translation has been developed.

in the English translation of the Uzbek-language work, the advantages and drawbacks of methods such as equivalent translation, functional shift, and ethnomadion (ethno-cultural annotation) are elucidated according to their meaning. It has been determined that omissions of lexical-stylistic devices and a lack of literary aesthetic taste are outcomes of cultural differences between the two peoples and the translator's strategy.

creating approaches and methods for expressing stylistic devices like metaphor, metonymy, synecdoche, and hyperbole in the translated text have been generalized, and practical recommendations have been developed for their use in teaching translators at higher education institutions.

Implementation of the research results. Based on the scientific results obtained from the study of the expression of lexical stylistic devices in the English translation of Cholpon's novel "Night and Day," the following has been done:

Information from the conclusions on the development of a complex approach to the adequate translation of stylistic devices of literary texts characteristic of the Uzbek mentality into world languages, which includes such translation methods as the adequate recreation of the author's language, taking into account not only the dictionary equivalent of the chosen word but also the specific features of the speech situation that caused its appearance, avoiding literary translation, and making effective use of transliteration and explanation when an adequate translation is not possible, was used in the creation of educational manuals titled "English grammar in tables" and "Learn easily (course 1, 2, 3)" for students of higher and secondary specialized Islamic educational institutions under the administration of the Muslim Board of Uzbekistan. It was also used in the development of curricula, lecture texts, and theses for the refresher courses titled "Urgent tasks for religious and educational workers in the implementation of the New Uzbekistan Development Strategy" organized for professors and teachers of religious educational institutions at the Center for Professional Development at the Academy (according to the certificate of the Committee on Religious Affairs of the Republic of Uzbekistan No. 02-02/844 dated March 18, 2024). As a result, information on translation and translator's style and strategies was used in the creation of educational manuals and the preparation of lecture texts.

Conclusions on the pragmatic problems of stylistic devices such as metaphor, metonymy, synecdoche, and hyperbole in literary translation, the author's communicative purpose, the cultural adaptation of the foreign language speaker, the expression of the stylistic layers of the language through an appropriate pragmatic tool, and the task of conveying emotional richness and the cultural code were used in the preparation and enrichment of materials, books, and booklets aimed at widely covering the contribution of Uzbek scholars to the development of world science for research centers operating in the religious and educational sphere (according to the certificate of the Committee on Religious Affairs of the Republic of Uzbekistan, Imam Termizi International Research

Center No. 01-07/103 dated August 28, 2024). As a result, it was possible to develop the pragmatic functions of stylistic devices in literary texts.

Conclusions and scientific results on the specific features of translating the linguistic aspects of stylistic devices used in a literary text during the translation process from Uzbek to English, where in the Uzbek language, stylistic devices are based on images resulting from the worldview and daily life of the people, while in the English language, the image in the mind of the mentality is recreated in the form of universal and psychological-abstract concepts, were used in writing the script for the show “Oydin Hayot” (Bright Life) (according to the certificate of the State Institution “Uzbekistan” TV and Radio Channel of the National Television and Radio Company of Uzbekistan No. 06-28-865 dated December 12, 2024). As a result, the script of the TV show was enriched with scientific and theoretical materials on the translation of the linguistic aspects of stylistic devices using the example of two languages.

Approbation of the research results. The research results were presented in the form of reports and approved at 22 scientific and practical conferences, including (18 in international and 4 in national) journals.

Publication of the research results. A total of 22 scientific papers on the dissertation topic have been published. 9 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral dissertations, including 9 in national and 4 in foreign journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, and covers 156 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction of the dissertation substantiates the relevance of the topic, describes the aim and objectives of the research, the object and subject of the study, indicates its correspondence to the priority directions of the development of science and technology in the Republic, outlines the scientific novelty and practical results, reveals the scientific and practical significance of the obtained results, and includes information on the implementation of the results into practice, published works, and the dissertation structure.

The **first chapter** of the dissertation, titled “**Scientific and Theoretical Foundations of Literary Translation**”, theoretically investigates translations carried out from Uzbek to English, the concept of literary translation and its specific characteristics, and the problem of the reflection of pragmatic issues in literary translation. Global linguist-translation scholars in the field of researching translation practice have conducted many studies. According to the Spanish translation scholar Anna Maria Rojo, translation is an activity consisting of transforming an oral text in one language into an oral text in a second language, or a written text in one language into a written text in another language. These thoughts of A. Rojo are the shortest, most concise, and most general definition that

can be given for translation activity. P. Newmark views translation as the process of converting the author's text into a foreign language in the manner the author intended. We believe that these thoughts of P. Newmark are very appropriate when applied to the translation of literary works. The reason for this can be explained by the presence of emotional-expressive coloring, literary elements, and the power of influence on the reader, the author's style, and connotative subtexts in examples of literary works.

Translation scholars E.Nida and C.Taber state that the process of literary translation is an operation that, first, takes content into consideration, and then stylistic aspects, in order to express their equivalent in the translated text¹⁹. Indeed, in the translation of literary works, the specialist should not only limit themselves to transferring the equivalent of the meaning reflected in the original text to the target text, but should also strive to convey the literary coloring and aesthetic effect of the original. L.Venuti, a scholar who has researched translation theory, says that translating a literary work word-for-word does not bring it closer to the original text²⁰. This is because the essence of a literary text is not composed only of lexical units; the connotative meanings within it play a vital role in revealing the text's content. Therefore, it is necessary to attempt to translate literary texts in various interpretations. To successfully express the equivalent of the original text in translation, one must approach the text freely and study its stylistic devices from all angles. The emergence of such views is evidence that the process of literary translation is a field requiring special attention and study. R. Bell, in his work *Translation and Translating*, writes that the ability to transfer a literary text with all its characteristics into another language is one of the signs of a good translator²¹. Agreeing with their opinions, we can say that a literary translator should not be only a scholar who has mastered languages well, but also an literary creator.

In the paragraph **“1.1. On translations performed from the uzbek into the english language”** it is states that development of Uzbek translation theory and translation practice is directly linked with the name of G‘aybullla Salomov, who defines translation activity as: “the main characteristic of translation is that it is a word art, a creative activity which consists of recreating the meaning with the help of the means of another language while preserving the meaning”²². The importance of translation practice is indeed immense, as it encompasses all fields in the world. For example, literary works belonging to one nation become understandable to other nations through translation. Translation studies are highly significant not only for literary works but also for studying the achievements in science and technology by world scholars. Of course, in this case, the role of accurate and high-quality translation must not be forgotten. According to G‘.Salomov, the translator is also a creator in this process. In his work “Tarjima Tashvishlari” (Concerns of Translation), G‘.Salomov states: “As a result of translation activity, new

¹⁹ Nida E. and Taber C. The Theory and Practice of Translation. United Bible Society, 1969. – P.23.

²⁰ Venuti L. The Translation Studies Reader. – London and New York: Routledge. 2000. – P.36.

²¹ Bell R. Translation and Translating. – London and New York: Longman, 1991. – P.86.

²² Salomov F. Tarjima nazariyasiga kirish. – Toshkent: O‘qituvchi, 1978. – B.93.

relationships are established in society, and new views emerge”²³. Indeed, it is known from the history of literature that the translation of world literary masterpieces into other languages led to the emergence of new genres, new movements, and ideological directions in literature.

According to the famous translation scholar Qudrat Musaev, translation is the process of recreating the content and formal characteristics of a text in one language using the means of expression of another language, without altering them²⁴. Truly, a translation, being the product of a “process of creation,” is considered a creative work belonging not to the original author but to the translator who rendered it into another language. When transferring a work from one language to another, the translator engages their creative abilities, and like the author of the work, they instill their own approach, expressive language, and style into the translation. Readers who read translated works feel aesthetic pleasure, and their literary taste improves, and their worldview expands”²⁵. It is fair to say that these positive views of Q.Musaev on translation activity are a logical continuation of G‘.Salomov’s words. Translation activity is precisely what has caused many rare works in world literature to become the spiritual wealth of all mankind. If a piece of work, no matter how literary profound, is not translated into other languages and conveyed to world readers, it remains confined within the literature of a single nation and fails to gain its deserved place.

“The process of translating a scientific or literary work created by the author, a fragment of speech, various documents, business papers, or information from one language to another, and ensuring its comprehensibility in the second language forms the basis of the translation process,” says the translation scholar I.G‘afurov²⁶. As a general conclusion to the views of Q.Musaev and I.G‘afurov, we can say that translation is the process of rendering an oral or written text from one language into another, taking into account the text’s lexical, semantic, linguo cultural, and stylistic features.

The process of translating major examples of Uzbek classical literature into foreign languages, particularly English, was clearly not easy. For instance, a group of translators led by I.To‘xtasinov worked for a long time on the English translation of Abdulla Qodiriy’s novel “Days gone by”. Collaboration was carried out with foreign translators and editors in preparing the translation for publication. American scholar Kristin Smart was invited from abroad to edit the text of the translated version of the novel. In a short period between 2012 and 2014, the group of translators led by I. To‘xtasinov directly translated 18 masterpieces of Uzbek literature into English. Among them were other famous works such as Abdulla Qodiriy’s renowned novel “Mehrobdan chayon” (“Scorpion from Altar”), Pirmqul Qodirov’s “Yulduzli tunlar” (“Starry Nights”), O‘tkir Hoshimov’s “Dunyoning ishlari” (“Affairs of Life”), Odil Yoqubov’s “Ulug‘bek xazinasasi” (“The Treasure of

²³ Salomov G‘. Tarjima tashvishlari. – Toshkent: G‘afur G‘ulom nomidagi adabiyot va san‘at nashriyoti, 1983. – B.20.

²⁴ Musaev Q- Tarjima nazariyasi asoslari. – Toshkent: Fan, 2005. – B.8.

²⁵ O‘sha asar, 15 b.

²⁶ G‘afurov I. Tarjimon mutaxassisligiga kirish. – Toshkent: Mehridaryo, 2008. – B.5.

Ulugbek”), Tohir Malik’s “Shaytanat” (“Devildom”), Cholpon’s “Kecha va Kunduz” (“Night and Day”), and G’afur G’ulom’s novella “Shum bola” (“A Naughty Boy”). It would not be an exaggeration to say that these efforts were a preface to the direct translation of literary works between Uzbek and English.

The direct translation of “Kecha va Kunduz” into English is associated with the name of the American scholar Christopher Fort. Briefly, the young scholar currently lives in Detroit, USA. Born in Minnesota, USA, in 1988, he graduated from the University of Michigan in 2010 with a degree in Russian language and Political Science. Despite his youth, the scholar has managed to accomplish a number of scientific works, has visited Uzbekistan many times, lived here for a while, and learned the Uzbek language.

In 2015, C. Fort began translating Cholpon’s novel “Kecha va Kunduz” into English and finished the translation in a remarkably short period. When asked why he chose this particular novel, the scholar replied: “After reading the first pages of the novel (“Kecha va Kunduz”), I was captivated by the unique style of the Uzbek language. In this work, like Navoiy, Cho‘lpon fully reveals the distinct possibilities of the Uzbek language”²⁷.

The paragraph titled “**1.2. The concept of literary translation and its specific characteristics**” discusses the aspects that must be taken into account during the process of translating a literary text. These include the expressiveness of the text, its subtext (tagma’nolar), the relationship between form and content, the language of symbols, instances of deviation from linguistic norms, and communicativeness. A critical task for the translator is selecting the most suitable method from the range of literary translation techniques. This selection is made based on the writing style of the literary text, the author’s intent, the ideological content of the work, and a number of other factors.

The paragraph titled “**1.3. Reflection of pragmatic issues in literary translation**” states that pragmatic issues in literary translation are of decisive importance in fully conveying the work's content, the author's intention, and the force of its impact on the reader. The translator must consider not only the lexical and grammatical structure of the text but also its cultural connotations, the system of imagery, and the social and emotional background. The pragmatic approach serves as an important means of preserving the uniqueness of the literary work, creating the intended impact in the reader's mind, and bridging the differences between language and culture. Therefore, ensuring pragmatic equivalence in literary translation requires the translator to possess creative thinking, cultural knowledge, and the competence of deep contextual understanding.

The paragraph titled “**1.4. Application of Styles and Methods in the Process of Literary Translation**” explains that the choice of styles and methods during literary translation must align with the work's content, genre, and author's style. To preserve the imagery, emotional tone, and aesthetic value of the text, the translator complexly utilizes methods such as adequate translation, free translation, stylistic adaptation, and equivalent substitution. Each stylistic solution not only serves to

²⁷ <https://fledu.uz/language/uz/amerikalik-olim-kecha-va-kunduz-romanini-ingliz-tiliga-tarjima-qildi/>

convey the author's literary purpose to the reader but also helps to mitigate linguistic and cultural differences, preserving the unique spirit of the work. Consequently, the effective application of translation methods is one of the main factors that ensure the aesthetic and semantic completeness of the literary work.

The second chapter of the dissertation, entitled “**The use of lexical stylistic devices of expression in Cholpon’s novel “Night and Day”**” analyzes the stylistic devices such as metonymy, metaphor, synecdoche, and hyperbole used in the English translations of Abdulhamid Cholpon’s novel “Night and Day,” thereby determining the degree of literary expressiveness of the work and how much the expression of national-cultural units in it has been preserved.

In the paragraph “**2.1. The role of metaphors in “Night and day” in increasing literary expressiveness**” it is depicted that first, the natural, primary, basic meaning of the metaphor is formed, and then it’s figurative meaning. Considering that the phenomenon of metaphor exists in all languages of the world, we can say that metaphor is a phenomenon inherent in human nature.

At this point, we would like to draw your attention to some examples from Cholpon’s novel “Night and Day”:

Tollarning ko‘m-ko‘k sochpopuklari qizlarning mayda o‘rilgan kokillaridek selkillab tushmoqqa boshlaydi. (B.3)

In this passage from the novel, which describes the national aspects of our people, we can see the metaphor in the unit *ko‘m-ko‘k sochpopuklari* (lush green tufts). In this example, the branches and leaves of the willows are compared in shape and structure to the braided hair of young girls. Also, in the continuation of the sentence, in addition to the thing being compared *tollarning novda va yaproqlari* (willow branches), the thing it is being compared to is also explicitly expressed: “*like the finely braided pigtails of girls.*”

Zebining choy damlab kelishini kutib, uyda — dasturxon boshida o‘tirgan Salti ikkala qanoti ochiq turgan eshik orqali bu holni ko‘rganidan keyin o‘rnidan turib, o‘rtog‘ining yoniga chiqdi. (B.7)

Through this passage, Cholpon describes the state of Zebi, the protagonist of the novel. By using the phrase “*at the dastarkhan,*” the writer was able to convey that *a dastarkhan* was set up for Saltanat as a guest and that Saltanat was sitting next to it. Likening the two panels of the door to two wings also testifies to the writer’s skill. This example successfully reveals the literary beauty of the Uzbek language.

Bir-ikki bayt o‘tgandan keyin Zebining tiniq, g‘uborsiz, jonon piyoladek jaranglab chiqadigan chiroyli va o‘tkir ovozi qo‘shildi. (B.23)

Lekin Zebi shunday bir otaning qizikim, uning qo‘lida har qanday kuchli mayllarini ham yuganlab tutmoqqa, ko‘ngilning har bir havas va tilagini ko‘ringan joyida bo‘g‘ib tashlamoqqa to‘g‘ri keladi ham. (B.21)

In the first of these examples, while describing Zebi’s voice as beautiful and ringing, it is likened to the sound of a delicate teacup. The words *g‘uborsiz, tiniq* (cloudless and clear) which denote qualities, are mainly used with the names of objects and things: *tiniq suv, g‘uborsiz kiyim* (clear water, cloudless clothes). The use of these adjectives in relation to voice serves to enhance the literary image. In

the second passage, while describing Razzoq Sufi, a somewhat negative character in the novel, the writer once again resorts to the literary device of metaphor. Here, the similarity of action is the basis for the emergence of the lexical stylistic device of metaphor in the phrases “*rein in and stiffl*.” Their literal use could be as follows: *otni yuganlamoq* (to rein in a horse, in the novel: strong desires), *o’ljasini bo’g’ib tashlamoq* (to strangle prey, in the novel: every whim and wish). These phrases are used figuratively, referring to human emotions.

The paragraph titled “**2.2. The presentation of metonymy in the novel “Night and day”**” focuses on examples of metonymy used in the novel. Metonymy is considered the most widely used device for extending meaning in literary texts. We can describe metonymy as a general cognitive process that serves as a bridge between human consciousness and knowledge of the world (*borliq*). To understand the shifting meaning between two concepts in metonymy, it requires an individual to possess universal human knowledge (*umuminsoniy*), cultural knowledge, and specialized encyclopedic knowledge. Numerous linguistic studies have been conducted to date on the relationship between such universal human knowledge and metonymy. Therefore, this research specifically investigates metonymies that express concepts particular to Uzbek culture.

Bu yoqda otiga serzarda qamchi bergan O’lmasjonning horg’in vujudi bu qaltis uchrashuvning guldirama olovida yonarkan, o’zidan begona bo’lib ketayotgan Zebining ko’zlarida yirik-yirik marvarid donalari yiltirardi.... (B.21)

In this passage, the author creates a metonymic shift of meaning by using the phrase “*pearl-like drops*.” The passage refers not to real pearls but to Zebi’s tears, which are likened to large pearls. However, the omission of several words that carry this meaning and the transfer of their meaning to the existing words in the sentence form the basis of metonymy. That is, instead of saying, “tears that looked like large pearls glistened,” this meaning is revealed concisely in the form, “*pearl-like drops glistened*.” The scientific definitions of the formation of metonymy, which call it “the art of word economy,” also provide a sufficient explanation for this situation. The need to express the intended thought as concisely as possible is one of the foundations of the emergence of metonymy.

- Jonidan to’rgan bo’lsa yaxshi! — dedi u. — Jonidan to’rganlar yaxshi so’qishadi. Oq podsho “vayna”da qiynalib qolsa, qishloqning hammasini yig’ib jo’nataman! Ish yirik, mirza. (B.184)

In this text, the phrase *qishloqni yig’moq* (to gather the village) uses the word *qishloq* (village) to signify the people living in it. That is, the name of the place where a specific group of people lives is used to describe them. This creates a type of metonymy related to the name of the place.

In the paragraph titled “**2.3. Synecdoche as a Stylistic Device in the Novel “Night and day”**” great attention was paid to examples of synecdoche used in this work. As we know, synecdoche is considered a component of the stylistic device metonymy, but in synecdoche, the related part involved in our speech is usually a part of the whole thing we wish to express.

— Nima qilay? — dedi so’fi, ovozi juda past edi. — Qo’limdan nima keladi? (B.14)

In this excerpt, the phrase *qo'limdan nima keladi* (What can come from my hand?) expresses a synecdochic meaning through the word *qo'l* (hand). The phrase “*Qo'lidan biron narsa kelmoq*” (for something to come from one's hand) is a phraseological unit—an idiom—formed on the basis of synecdochic meaning transfer, and it is widely used in the Uzbek language. Its meaning is given as follows in the “Phraseological Dictionary of the Uzbek Language”: “*to be capable of doing, to be able to do, to be able to accomplish.*”

It is clear that in this idiom, the word *qo'l* is not limited to expressing the meaning of physically holding something with a hand. Due to the transfer of meaning based on synecdoche, the word *qo'l*, in addition to its direct meaning, enters into a “part-for-whole” relationship, referring to the person. That is, “*qo'lidan biron ish kelmoq*” (for some work to come from one's hand) refers not only to work that can be done with the hand but to all actions that can be performed by the person.

Tez-tez bo'lib turadigan bu xil gaplar uning yuzini kuldirib, ko'nglini ko'taradi, tinmasdan ishlash uchun bilagiga darmon va quvvat beradi. (B.28)

In this sentence, the phrases *yuzini kuldirib* (making his face laugh) and *bilagiga darmon va quvvat beradi* (gives strength and power to his arm) show a transfer of meaning based on synecdoche. In both examples, the “microcosm”—the type of synecdoche signifying the whole through the part—is involved, where different body parts (the “parts”) refer to the person (the “whole”).

In the first example, *yuzini kuldirib* (making his face laugh), the word *yuz* (face) expresses the person's act of laughing. The fact that the character Kholmat's laughter and joy are expressed through his “*face laughing*” rather than the character himself gives the text descriptiveness and literary merit. In the second example, *bilagiga darmon va quvvat beradi* (gives strength and power to his arm), it is expressed that the words being said to the character (Kholmat) are pleasant and empowering. These words cheer up the character and encourage him to work even harder, and in reality, give strength and power not just to his arm but to his entire body. In the phrase “*bilagiga darmon bermoq*” (to give strength to the arm), the word *bilak* (arm) refers to the entire body of the character becoming strong, not just a single body part.

Shu bilagina olti jondan birikkan katta bir oilani naridan beri tebratib keladi. Onasi qarib, bukchayib qolgan, bir qizi bilan bir o'g'li hali yosh go'dak, ro'zg'orning butun ishi xotini bilan singlisining bo'ynida. (B.28)

In the text above, there is a synecdochic meaning transfer in the phrase *olti jondan birikkan katta bir oila* (a large family made up of six jondan [souls/lives]). The word *jon* (soul/life) is considered the part, and as a reference to the whole, it signifies a person, forming the basis of synecdoche. By saying *olti jondan birikkan* (made up of six souls), it is beautifully revealed that there are six people in the family.

The paragraph titled “**2.4. The use of hyperbole as a literary device in the novel “Night and day”**” discusses the stylistic device known in linguistics as hyperbole (mubolag'a). Hyperbole requires an idea to be understood not in its

literal sense, but in a figurative sense, and involves the exaggerated or amplified expression of a thought beyond its actual reality.

- *Enam gapga usta. Eshondan tushganini ko'ring. "Eshon", desangiz, otam o'lganini ham bilmaydi... Xudo muni eshonlar uchun yaratgan. (B.18)*

In this excerpt, by saying *o'lganini ham bilmaydi* (wouldn't even know that his father died), the author shows the other character's (Eshon's) loyalty and readiness for anything towards So'fi. The fact that these words are spoken by the young character Zebi in the novel indicates that such hyperbole is a part of everyday speech for representatives of any age.

Sovchining ko'pligidan ostonasi yeyilib ketgan, deydilar... Bilmadik, qaysi tolei balandga nasib bo'lar ekan! (B.18)

In the example above, the author uses the hyperbole *ostonasi yeyilib ketgan* (its threshold is worn away) with the aim of overstating and exaggerating the number of matchmakers (*sovchilar*). The threshold of the house eroding and wearing away from the impact of countless footsteps due to people (in this case, matchmakers) constantly coming and going is, of course, not a very realistic phenomenon. Thanks to the figurative and, importantly, appropriate use of the words, this descriptive expression does not become detached from the text but contributes to revealing its overall meaning.

The third chapter of the dissertation, entitled “The Use of Stylistic Devices in the English Translation of Cholpon’s Novel “Night and Day”, discusses the use of style and methods in the literary translation process, the representation of lexical stylistic devices of metaphor, metonymy, and hyperbole in the original and translation of “Night and Day”, the methods of reflecting these stylistic devices in the translation text, as well as the expression of the stylistic device of synecdoche and the methods of reflecting its stylistic features in the translation of “Night and Day.”

Original text: *Har yil bir keladigan bahor sevinchi yana ko'ngillarni qitiqlay boshladi. Yana tabiatning dildiragan tanlariga iliq qon yugurdi ... (B.4)*

Christopher Fort's translation: *Every year the coming of spring joy tickles hearts. Warm blood rushes to nature's trembling bodies once again. (B.45)*

In the text above, the phrases “*ko'ngillarni qitiqlay boshladi, dildiragan tanlariga iliq qon yugurdi*” (began to tickle hearts and warm blood ran through the trembling bodies) have metaphorical meaning and are used to create a picture of nature from the very beginning of the work. The phrase “*ko'ngillarni qitiqlamoq*” (tickle hearts) is used in the sense of “to excite,” while by saying *tabiatning dildiragan tanlariga iliq qon yugurdi* “warm blood ran through the trembling bodies of nature”, the author uses figurative language to indicate the arrival of spring.

In Christopher Fort's translation, the phrases “*coming of spring joy tickles hearts*” and “*warm blood rushes to nature's trembling bodies*” can be said to be translated literally from Uzbek. In this case, the translator used the method of word-for-word translation, which, in our opinion, was the right choice because the full meaning of the text is revealed here.

Original text: *Tollarning ko‘m-ko‘k sochpopuklari qizlarning mayda o‘rilgan kokillariday selkillab tushmoqqa boshladi . (B.4)*

Christopher Fort’s translation: *The ever-so-green sochpopuks of the willows begin to quiver like a young woman’s intricate braids. (B.45)*

In this example, the phrase “*tollarning sochpopuklari*” (tufts of the willows) has a metaphorical meaning, and the branches and leaves of the willow tree are compared to girls’ hair.

Looking at Christopher Fort’s translation, we see that this phrase has been directly transferred into English. Translating a metaphor directly usually means finding and writing the translation of each word in it. However, in the case we are observing, the second word of the metaphorical phrase, “*sochpopuk*,” has not been translated into English. As a result, the expression “*ever-so-green sochpopuks of the willows*” appeared. It is natural that English readers who read this sentence in the translation will not understand its meaning. The reason for this problem is the different aspects related to the lifestyle and customs of the English and Uzbek people. Although the concept of “*sochpopuk*” is a widely used and universally understood thing in Uzbek culture, there is neither this word nor any related custom in English.

The paragraph titled “**3.2. Methods of reflecting metaphor, metonymy, and hyperbole stylistic devices in the translation of the novel “Night and day”**” examines the issues of preserving the national coloring (*milliylik bo‘yog‘i*) and the value of the literary expressions when translating this work into English. This novel is exceptionally rich in literary elements and diverse stylistic devices, embodying the subtle aspects of Uzbek national traditions and culture.

Original text: *Muz tagida loyqalanib oqqan suvlarning g‘amli yuzlari kuldi, o‘zlari horg‘in-horg‘in oqsalarda, bo‘shalgan qul singari erkinlik nash‘asini kemira-kemira ilgari bosadilar. Birinchi ko‘ringan ko‘klam qushi birinchi yorilgan bodroq nash‘asini beradi . (B.4)*

Christopher Fort’s translation: *Under the ice the somber cheeks of the murky running waters begin to smile; the water, though tired and limping, like a freed slave, begins to gnaw its way forward towards the satisfaction of liberty. The first bird of spring brings the pleasure of the season’s first well-fried corn. (B.45)*

In the passage above, the spring imagery at the beginning of the work continues, and all the phrases *suvlarning g‘amli yuzlari kuldi, bo‘shalgan qul singari, horg‘in-horg‘in oqsalarda, erkinlik nash‘asini kemira-kemira* (the somber faces of the waters smiled, like a freed slave, though they flowed tiredly, and gnawing at the joy of freedom) are used figuratively. It would be illogical for the word “*water*,” which denotes the name of an object, to smile, feel tired, or have any feelings at all. However, these words are not used in their literal sense here but reflect additional connotative meanings. The phrase “*erkinlikning nash‘asini kemira-kemira*” (gnawing at the joy of freedom) contains another metaphorical shift: the word “*gnaw*” in the text refers to feelings and is used in the sense of *erkinlikning nash‘asini (quvonchini) his qilmoq* (to feel the joy of freedom.) The use of such one-time figurative expressions and their creation throughout the work

shows how broad Cholpon's range of figurative thinking is and how high his literary skill is.

It is noteworthy that all these metaphorical expressions related to the spring imagery are fully reflected in Christopher Fort's translation. The translator translated all the metaphor expressions into English using the word-for-word translation method. For example, in expressions such as "*cheeks of the murky running waters begin to smile, tired and limping, like a freed slave, begins to gnaw its way forward towards the satisfaction of liberty*", the fact that the Uzbek metaphor also means the same thing in English came in handy in the translation. The sentence "the somber faces of the waters smiled" is given in the English text as "*Suvlarning g'amli yuzlari kuldi gapi ingliz tilidagi matnda cheeks of the murky running waters begin to smile*" In this case, by using word-for-word translation, the translator brought a one-time new metaphorical phrase into English. The use of words indicating actions such as "*flowed tiredly*" and "*gnawing at the joy of freedom*" in relation to the water object created a metaphorical shift of meaning.

The fact that the literary stylistic devices in the original language have exact equivalents in the target language shows us that metaphor is a cognitive process that reflects a person's attitude to reality, and its essence is common to all languages. Let's pay attention to the second sentence: "*The first bird of spring brings the pleasure of the season's first well-fried corn.*" Here, too, the word-for-word translation method is used, but this method caused some awkwardness. In the original book, "*the first split bud*" refers to the blooming of trees in early spring, and the sentence refers to these flowers. Comparing the newly opened flower of the trees to corn and comparing the process of the flower's opening to the ripening and splitting of corn is a common practice in Uzbek and is widely used among our people. In this sentence in the work, this phrase is used in this sense and conveys the content related to the blooming of spring trees. In the translation version, Christopher Fort focused on the form of this metaphor, not its content, and used the phrase "*yaxshi qovurilgan bodroq.*"

Original text: *Zebi supurgini qo'ldan oldirdi, lekin o'rtog'i supura boshlagandan so'ng:*

— *Voy, bu nimasi! Qo'ying, o'zim supuraman! — deb yana supurgiga yopishdi. (B.9)*

Christopher Fort's translation: *Zebi released the broom, but quickly said, "Voy, what are you doing! Put it down, I'll do it myself!" and seized the broom.*

In the passage above, the interjection "voy" expresses the intensity of excitement and ensures the exaggeration of meaning. It is noteworthy that this language unit is left unchanged in the translation text. As is known, just as each language has its own culture-specific terms, customs, and worldviews, language units such as interjections and onomatopoeic words are formed differently in the world's languages. Here, too, the word "voy" is mainly specific to the Uzbek language, and in the «Explanatory Dictionary of the Uzbek Language» it is defined as follows:

1. Expresses a feeling of severe pain or sorrow.

2. Expresses emotions such as excitement, fear, and, conversely, joy, surprise, and amazement.

In the passage taken from the work, the meaning expressed by the word “*voy*” is recorded in the explanatory dictionary as the second meaning of the word. There are many such words in English that express human emotions in different situations, and they have various nuances of meaning. We chose the word “*oh*” as the closest alternative to the word “*voy*” used in the work. In the OALDS (Oxford Academic Learners Dictionaries) dictionary, the meaning of this word is explained as follows:

1. Used when you are reacting to something that has been said, especially if you did not know it before.
2. Used to express different emotions, such as surprise, disappointment, and pleasure, often as a reaction to something someone has said.

As you can see, we can cite the language unit “*oh*” in English as an equivalent to the onomatopoeic word “*voy*” in Uzbek, and we can translate these units in this way during translation processes. Let's take another look at how the interjection “*voy*” is expressed in the passage from the translation of “Night and Day”: *Zebi released the broom, but quickly said, “Voy, what are you doing! Put it down, I'll do it myself!” and seized the broom.*

In this sentence, both the composition of lexical units, the grammatical construction style, and the stylistic devices of the original text are directly transferred into English. As is known, interjections are also formed in a unique way within each people and are understandable to the representatives of that people. The interjection “*voy*” here is specific to the Uzbek people's speaking style, and the English reader does not understand its meaning. Therefore, instead of transferring this word exactly to the translation language, it is advisable to find another language unit from the translation language that corresponds to it. Using the word “*oh*” in English as an equivalent to the word “*voy*” which vividly expresses the speaking style in the speech of the characters of the work, helps to convey the meaning to English readers in a way they understand. The sentence *supurgini qo'ldan oldirdi* (took the broom from her hand) is expressed as *ozod qilmoq* (released the broom) in the English text, but the word “release” means “to set free” in English. The next stylistic device in the passage is in the phrase “grabbed the broom,” where a metaphorical shift of meaning is observed. Let's look at the definitions of the word “grab” given in the “Explanatory Dictionary of the Uzbek Language”:

1. To unite, to connect; to adhere; to seize.
2. To cling.
3. To devote oneself wholeheartedly, to engage with all one's might.

Looking at these explanations, we see that the semantic composition of the word *yopishmoq* (grab) does not contain the meaning of *ushlamoq* (to hold.) Therefore, this word is used figuratively and expresses meanings such as *supurgini qattiq ushlab olmoq, tutgan narsasini qo'yib yubormaslik* (to hold the broom tightly, not to let go of what one has held.) In K. Fort's translation, this phrase is de-metaphorized and reflected as (seized the broom.) Let's look at the explanation

of the word “seize” in the OALDS (Oxford Academic Learners Dictionaries) dictionary:

1. To take somebody/something in your hand suddenly and using force.

Since the meaning of this word contains the seme *kuch bilan ushlamoq* (to hold with force,) it caused the contextual meaning to differ slightly from the original text. In the work, by saying *supurgiga yopishdi* (grabbed the broom,) the meaning of holding it tightly is implied, and there is no mention of using force. Therefore, in the English text, it would be more correct to use another lexical unit with the meaning *qattiq ushlab olmoq* (to hold tightly) to convey this meaning exactly. We suggest the following translation option for this sentence: “Put it down, I’ll do it myself! and grabbed the broom.” In the sentence, the word *seized* is replaced with the word “grabbed.” Because the semantic layer of the verb “to grab” does not observe the meaning of using force “*kuch ishlatmoq*”, it fully matches the meaning intended in the work.

Original text: *So ‘fi xo ‘rsinganidan ovozi qaltirab, dedi:*

— *Eski gaplarni qo ‘zg ‘ab nima qilasiz? Bo ‘lar ish bo ‘lib o ‘tdi... Yeri ham qursin, merosi ham...(B.16)*

— *Yo ‘q, so ‘fi! Unday demang!*

Christopher Fort's translation: *Razzoq-sufi’s voice wavered as he sighed:*

“Why do you bring up what’s already been decided? The past is the past. ... Let the land dry up and the inheritance too.”

“No, Razzoq! Don’t speak that way!” (B.59)

In the text above, the phrase “*stir up old stories*” has a stylistic coloring, and the verb “stir up” here is used figuratively, expressing meanings such as «to talk again,” “to remember a past event.” In the English translation of the text, this phrase is given as “*why do you bring up what’s already been decided.*” “Bring up” is also a phraseological unit in English, meaning “to bring up a matter or conversation,” “to start a conversation.” Although the metaphorical phrase in the original is not used in the English text, the general meaning and literary features of the context are successfully conveyed to the reader. The next sentence, “what’s done is done,” is reflected in the translation text as “the past is the past.” Here, the translator emphasized the semantic aspects of the sentences rather than translating them word for word and tried to bring stylistic devices that are used in English into the translation. In the sentence “Dry the land and the inheritance too...,” the word “dry” is used figuratively.

The paragraph titled “**3.3. The representation of synecdoche as a stylistic device in the translation of the novel “Night and day”**” attempts to conduct research on the methods of reflecting the stylistic device of synecdoche (sinekdoxa) in the translated text. We sought to examine the use of the lexicostylistic device of synecdoche and the phraseological units created based on synecdochic meaning transfer within the original literary text of Abdulhamid Cho‘lpon’s novel. We did this by analyzing their semantic properties. The English translation of the novel, “Night and day”, prepared by Christopher Fort, was used as the target translation text. We endeavored to study the forms of the linguistic units in the original and translated texts from a comparative perspective.

Original text: *Shu bilangina olti jondan birikkan katta bir oilani naridan beri tebratib keladi. Onasi qarib, bukchayib qolgan, bir qizi bilan bir o'g'li hali yosh go'dak, ro'zg'orning butun ishi xotini bilan singlisining bo'ynida. (B.34)*

Christopher Fort's translation: *He was barely able to support his six-person family. His mother had aged and started to stoop; his son and daughter were still babies, so the housework fell to his wife and sister. (B.66)*

In the phrase “*olti jondan birikkan katta bir oila*” (a large family of six souls) given in the original text, there is a synecdochic shift of meaning in the word “*jon*”. “Soul” (*jon*) implies the relationship of “*olti jondan birikkan oila*” (expressing the whole through the part,) and as a part of a person, the word “soul” has expressed the members of the family - people. If you pay attention to the translation of the text, it seems that this synecdochic meaning is not translated into English. In the meaning of “*a family of six souls,*” *K. Fort uses the phrase “six-person family.”* In this case, semantic translation takes the main place, and no attention is paid to the reflection of stylistic devices in the translation. Although the stylistic device of synecdoche is omitted, the meaning it expressed in the original text is fully revealed in the translation. The next synecdoche in the given passage is expressed in the word “neck” at the end of the text. It is impossible to understand literary that the household chores or something else is on a person’s neck in the sentence “*all the household chores are on his wife and sister’s neck.*” Here, a synecdoche relationship emerged through the word “neck,” that is, this word, as a part, referred to the “whole” - a person. In the translation text, this synecdochic relationship is lost: “*Ro'zg'orning butun ishi xotini bilan singlisining bo'ynida*” Due to the removal of synecdoche from the text, no specific lexical unit was used to express its meaning. Unlike Uzbek, in English, it is possible to express that responsibility or duty is placed on a person through the auxiliary language unit “to”. The translation of the sentence in the translation text into Uzbek can be in the form “*Ro'zg'orning butun ishi xotini bilan singlisining bo'ynida*”. Although the meaning is fully expressed, in our opinion, the translator should not limit himself to this and should try to bring the literary elements, stylistic devices, and figurative expressions used in the original text into the translation text as much as possible. In the situation above, in our opinion, it is possible to bring the synecdochic image reflected through the word “neck” into the translation text. We suggest the following translation option for the sentence in order to preserve the synecdoche figurative expression device in the translation text:

“All of the housework was put on his wife’s and sister’s shoulders”.

Original text: *Aravakash bilan birga, qolgan qizlar — hammasi bir quloqqa aylangan edilar. Ot bu go'zal ovozning shirin kuylari ostida boshini quyi solib, bo'ynini asta-asta likillatib bitta-bitta qadam bosardi... (B.41)*

Christopher Fort's translation: *O'lmasjon and the other girls became all ears. The horse, listening intently to the sweet rhythms of her beautiful voice, lowered its head and began slowly swaying as it stepped. (B.100)*

In the text above, the word *quloq* (ear) in the sentence “*were all ears*” has undergone a shift of meaning based on synecdoche. Although the ear is a part of

the human body, it refers to its “whole,” namely, a person (and in this example, even a group of people).

It would be correct to say that this phrase is translated word for word in Christopher Fort's translation. First, it is possible to transfer the phrase directly to the translation text only after checking whether this form of expression exists in English and studying its usage situations. In this case, the same method was used: considering that the phraseological unit “*to be all ears*” exists in English, K. Fort brought the original text into the translation as “*Olmashon and the other girls became all ears.*” Through this, the stylistic device of synecdoche is preserved in the translation text and serves to enhance the literary and figurative coloring of the translation.

Original text: *Mehmonlardan Qumrixon birdaniga tutning tagiga borib qolib, u yerda ikki erkakning o'ziga qarab kulib turganini ko'rgach, “voy, o'la qolay!” deb, uyalib orqaga qaytdi. (B.43)*

In the original text, the phrase *tutning tagiga* (to the base of the *tut*) uses synecdoche, where the word *tut* (mulberry) signifies the mulberry tree. This instance of reflecting the “whole through the part” (using the fruit's name for the tree) is a common and ordinary feature of the Uzbek language, often occurring with the names of fruits and trees.

However, because this is a characteristic specific to Uzbek, translating it into English while retaining the synecdochic structure might not fully convey the meaning. The translation of this very example of synecdochic transfer supports this idea:

Christopher Fort's Translation: *One of the guests, Qumri, stepped away from the party for a moment, heading in the direction of the mulberry tree. Upon seeing the two men there, looking at one another and laughing quietly, she turned white and let out a muffled, “Voy, the shame!” (B.49)*

In the translated text, the word mulberry is accompanied by the word *tree*. By adding the word “*tree*,” the phrase heading in the direction of the *mulberry tree* loses its synecdochic meaning. Generally, in English, tree names, especially those for fruit-bearing trees, are preceded by the word “*tree*.” This practice is what causes the stylistic device of synecdoche to be lost during the translation process into English.

In summary, despite the stylistic device of synecdoche being less frequent and relatively more complex than other figurative units in speech, the author Abdulhamid Cho'lpon used it freely and appropriately in the novel “*Kecha va Kunduz*.” It would not be wrong to say that the translator, K. Fort, succeeded in preserving the literary value of the work by using various methods such as literal translation and substitution when conveying the synecdoche in the novel into the target language.

The analysis of the stylistic devices in original text revealed the use of: metaphor - 68 instances, metonymy - 53 instances, hyperbole - 46 instances, synecdoche - 38. In the analyzed K. Fort's translation, we observed the reflection of these stylistic units as: metaphor - 27 instances, metonymy - 15 instances, hyperbole - 25, synecdoche - 17 instances (Figure 1). This data clearly shows a

reduction in the number of stylistic devices transferred from the original Uzbek text to the English translation, a common challenge in cross-cultural literary translation where language-specific figurative expressions are difficult to preserve.

Usage of stylistic devices in the original text and K.Fort’s translation

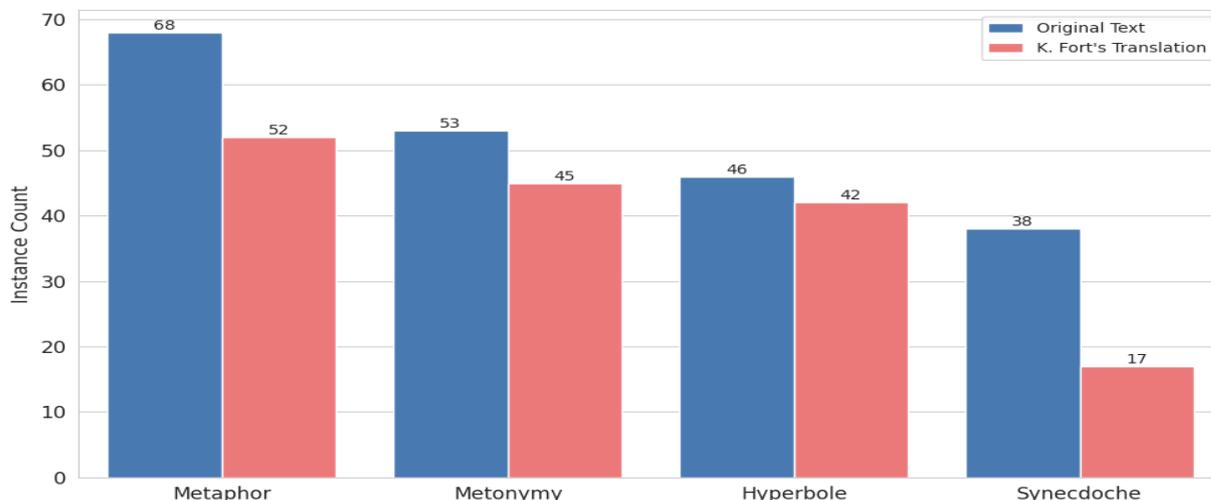


Figure 1. Number of stylistic devices in the original and translated texts

In conclusion, since every language is closely linked to the cultural life of its people, the differences in the culture and way of life between the English and Uzbek peoples are clearly manifested in the translation of the novel “Night and day” because some lexical stylistic devices in the original express meanings specific to the Uzbek people, it was difficult to render them into English in a fully equivalent form. Consequently, the necessity arose for the translator to replace them with more understandable means for the English-speaking reader while preserving the cultural context. As a result, it is evident that this process, although partially altering Cholpon’s unique literary style, served to convey the content and spirit of the work.

CONCLUSION

1. Despite the increase in direct translations in Uzbek translation studies in the post-independence period being a positive process, this situation has highlighted the necessity of a deeper study of theoretical issues. The analysis of methods and strategies for rendering literary and stylistic devices, using the direct translation of A. Cholpon’s novel “Kecha va Kunduz” (Day and Night) into English as an example, demonstrated not only the advantages of such translations but also the responsibility placed on the translator and the complexities involved in the choices made. Therefore, the deep analysis of the role and approaches of direct translations in theoretical translation studies is regarded as an important academic need.

2. During the translation process, cultural and stylistic aspects, along with linguistic factors, are also of great importance. The analysis of the English translation of A. Cholpon’s novel “Kecha va Kunduz” shows that the translator K.

Fort, striving to preserve the literary spirit of the work, rendered stylistic devices such as metaphor, metonymy, synecdoche, and hyperbole appropriately. The analysis revealed that metaphors in the Uzbek language are often based on folk themes, nature, and scenes from daily life, whereas in English they are recreated in a more general, psychological, or abstract form, demonstrating the importance of cultural and aesthetic adaptation in translation.

3. The success of a literary work's translation is determined by its aesthetic impact, its power to engage the reader, and the degree to which its literary elements are preserved. Kristopher Fort's achievement in fully conveying the literary and aesthetic spirit of the original through the use of lexical-stylistic devices in the English translation of the novel "Kecha va Kunduz" is attributed to the translator's high potential.

4. Regarding the unresolved issues related to synecdoche, the importance of preserving the image and aesthetic effect when translating synecdoche in fiction is emphasized, and it is noted that translation methods such as equivalent, periphrasis, functional substitution, and ethno-cultural commentary can be recommended in translation theory for recreating synecdoche.

5. The novel "Kecha va Kunduz" widely employs various lexical stylistic devices, literary descriptions, and phraseological units. The analysis of C. Fort's translation shows that the lack of a complete equivalent for many phraseologisms in the target language is explained by the national-cultural differences between the languages. Therefore, the use of literal, descriptive, or analogical translation methods is important for rendering such units in translation.

6. During the study, it was determined that stylistic devices based on figurative transfer of meaning such as metaphor, metonymy, synecdoche, and hyperbole require specific approaches in translation. It was also confirmed that widely used methods for translating these stylistic units into English, such as lexical borrowing, lexical substitution, calque, equivalent selection, transposition, adaptation, and others, are predominant.

7. During the analysis of K. Fort's translation of "Kecha va Kunduz," alternative approaches and minor corrections were proposed in some places with the aim of improving the quality of the translation. This was intended to ensure that the work's content is more fully expressed in the English text and that Abdulhamid Cholpon's unique style is conveyed more accurately to English-speaking readers.

8. Cholpon's work "Kecha va Kunduz" is considered an extremely important academic source for translation theory and practice. The English translation carried out by Kristopher Fort allowed for the complete recreation of the work's folk spirit, national-ethnographic features, and literary-aesthetic value. The promising significance of this dissertation lies in the fact that, using the translation of Cholpon's works as an example, the development of strategies for recreating national literary images in a foreign language is considered a promising direction for future researchers.

9. The translation of national-cultural units in a literary work is closely linked to the accurate reflection of the people's way of life and mentality. Analyses

show that in the English translation of the novel "Kecha va Kunduz," some national-cultural units were omitted or replaced with English equivalents. This is mainly explained by the translator's insufficient understanding of the ethno-cultural context or by differences in the worldviews of the author and the translator. Therefore, expressing such culturally significant units in translation through comparison, explanation, or stylistic equivalents is considered the most appropriate approach.

10. The list of main translation methods that aid in translating literary works into foreign languages can include borrowing (so‘z o‘zlashtirish) from the foreign language, substitution (so‘z almashtirish), calque (kalkalash) (abbreviation/shortening), changing the word order in the sentence (so‘zlarning gapdagi tartibini o‘zgartirish), equivalence (ekvivalentlik), transposition (transpozitsiya), adaptation (adaptatsiya), and others. Analyses show that these methods were also widely utilized during the translation of the novel "*Night and day*" into English.

АРИПОВА КАМОЛА ЮСУПОВНА

**ОТРАЖЕНИЕ ЛЕКСИКО-СТИЛИСТИЧЕСКИХ СРЕДСТВ В
АНГЛИЙСКОМ ПЕРЕВОДЕ РОМАНА ЧУЛПАНА «НОЧЬ И ДЕНЬ»
(НА ОСНОВЕ ПЕРЕВОДА КРИСТОФЕРА ФОРТА)**

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

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) по филологическим наукам**

Ташкент – 2025

Тема диссертации доктора философии (PhD) филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Кабинете Министров Республики Узбекистан за B2022.4.PhD/Fil2930.

Диссертация выполнена в Национальном университете Узбекистана им. Мирзо Улугбека.

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

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Ведущая организация:

**Ташкентский государственный университет
узбекского языка и литературы имени
Алишера Навои**

Защита диссертации состоится 19 декабря 2025 года в 12:00 часов на заседании Научного совета DSc.03/30.12.2019.Fil.01.10 по присуждению ученых степеней при Национальном университете Узбекистана (Адрес: 100174, г. Ташкент, ул. Фараби, дом 400. Тел: (+99871) 246-08-62; Факс: (+99871) 246-65-24; e-mail: nauka@nuu.uz. Национальный университет Узбекистана, факультет зарубежной филологии, 3-этаж, 3-11 аудитория).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Национального университета Узбекистана (зарегистрирована за № 135). Адрес: 100174, г. Ташкент, ул. Фараби, д. 400. Тел.: (+99871) 246-02-24.

Автореферат диссертации разослан «_____» _____ 2025 года.
(протокол рассылки за № _____ от «_____» _____ 2025 года)

Р.Х.Ширинова

Зам. председатель Научного совета по
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ВВЕДЕНИЕ (аннотация диссертации на соискание ученой степени PhD)

Целью исследования является изучение проблем перевода лексико-стилистических единиц, используемых в романе Абдулхамида Чулпана «Ночь и день», на английский язык.

Объектом исследования были выбраны лексико-стилистические средства в оригинале романа Абдулхамида Чулпана «Ночь и день» и их перевод на английский язык, выполненным Кристофером Фортом.

Предметом исследования являются методы передачи стилистических приёмов с учетом их национально-культурных особенностей, таких как метафора, метонимия, синекдоха, гиперболола, использованных в оригинале и переводе романа Абдулхамида Чулпана «Ночь и день».

Методы исследования. Для освещения темы диссертационной работы были использованы методы сравнительно-сопоставительного анализа, а также дескриптивный, контекстуальный, кросс-культурный и компонентный анализ.

Научная новизна исследования заключается в следующем: факторы, обеспечивающие гармонию методов, стилей писателя и переводчика в концепции художественного перевода, где выявлены на основе компетенции переводчика применять в определенных ситуациях такие методы перевода, как дословный перевод, адекватный перевод, свободный перевод, стилистическая адаптация, эквивалентная замена, образность, сохраняя при этом национально-культурную окраску текста в соответствии с содержанием, жанром и авторским стилем произведения;

прагматические проблемы стилистических средств, таких как метафора, метонимия, синекдоха и гиперболола, в художественном переводе аргументированы на основе таких задач, как коммуникативная цель автора, культурная адаптация носителя языка, выражение стилистических слоев языка посредством соответствующего прагматического средства, передача эмоционально-экспрессивной окраски и культурного кода;

специфика передачи лингвистических аспектов стилистических средств и фразеологических единиц, используемых в художественном тексте, в процессе перевода с узбекского языка на английский обоснована на основе того, что в узбекском языке стилистические средства опираются на образы, сформированные в результате мировоззрения и повседневной жизни народа, в то время как в английском языке образ в ментальном сознании воссоздается в виде универсальных и психолого-абстрактных понятий;

разработаны рекомендации по комплексному подходу к адекватному переводу стилистических средств художественных текстов, характерных для узбекского менталитета, на мировые языки. Методы перевода включают адекватное воссоздание авторского языка, учет не только словарного эквивалента выбранного слова, но и специфики речевой ситуации, послужившей причиной его появления, отказ от дословного перевода, а в случае невозможности адекватного перевода — эффективное использование транслитерации и пояснений.

Внедрение результатов исследования. На основе научных результатов, полученных в ходе исследования выражения лексико-стилистических средств в английском переводе романа Чулпана «Ночь и день»:

выводы, касающиеся рекомендаций по комплексному подходу к адекватному переводу стилистических средств художественных текстов, характерных для узбекского менталитета, на мировые языки, которые включают адекватное воссоздание авторского языка, учет не только словарного эквивалента, но и специфики речевой ситуации, отказ от дословного перевода, использование транслитерации и пояснений, использовались при создании учебных пособий «English grammar in tables» и «Learn easily (course 1, 2, 3)» для студентов высших и средних специальных исламских учебных заведений при Управлении мусульман Узбекистана, а также при разработке учебных программ, текстов лекций и тезисов для курсов повышения квалификации «Актуальные задачи, стоящие перед работниками религиозно-просветительской сферы в реализации стратегии развития Нового Узбекистана» для профессорско-преподавательского состава религиозных образовательных учреждений при Академии (справка Комитета по делам религий Республики Узбекистан № 02-02/844 от 18 марта 2024 года). В результате информация о переводе, стилях и стратегиях переводчика послужила основой для создания учебных пособий и подготовки текстов лекций.

выводы о прагматических проблемах стилистических средств, таких как метафора, метонимия, синекдоха и гиперболоа, основанные на коммуникативной цели автора, культурной адаптации носителя языка, выражении стилистических слоев языка посредством соответствующего прагматического средства, передаче эмоционально-экспрессивной окраски и культурного кода, использовались при подготовке и обогащении материалов, книг и брошюр, направленных на широкое освещение вклада узбекских мыслителей в развитие мировой науки, для научно-исследовательских центров, работающих в религиозно-просветительской сфере (справка Комитета по делам религий Республики Узбекистан, Международного научно-исследовательского центра Имама Термизи № 01-07/103 от 28 августа 2024 года). В результате удалось разработать прагматические функции стилистических средств в художественных текстах;

выводы и научные результаты о специфике передачи лингвистических аспектов стилистических средств и фразеологических единиц, используемых в художественном тексте, в процессе перевода с узбекского языка на английский, где в узбекском языке стилистические средства опираются на образы, сформированные в результате мировоззрения и повседневной жизни народа, а в английском языке образ в ментальном сознании воссоздается в виде универсальных и психолого-абстрактных понятий, использовались при написании сценария для передачи «Oydin hayot» (справка ГУ «Телерадиоканал «Узбекистан» Национальной телерадиокомпании Узбекистана № 06-28-865 от 12 декабря 2024 года). В результате сценарий

телепередачи был обогащен научно-теоретическими материалами по переводу лингвистических аспектов стилистических средств и фразеологических единиц на примере двух языков;

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения, списка использованной литературы. Объем диссертации составляет 156 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
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