

QO‘QON UNIVERSITETI
HUZURIDAGI FILOLOGIYA FANLARI BO‘YICHA FALSAFA
DOKTORI (PhD) ILMIY DARAJASINI BERUVCHI
PhD.03/25.12.2024.Fil.130.02 RAQAMLI ILMIY KENGASH

ANDIJON DAVLAT UNIVERSITETI

SATTIBAYEV ISKANDAR ILXAMIDDINOVICH

POETIK TARJIMANING KOMMUNIKATIV-PRAGMATIK VA
LINGVOSTILISTIK TADQIQI
(Robert Byorns poeziyasining o‘zbek tiliga tarjimalari misolida)

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik
va tarjimashunoslik

FILOLOGIYA FANLARI bo‘yicha falsafa doktori (PhD) dissertatsiyasi
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**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati
mundarijasi**

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Philological sciences**

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Qo‘qon – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2025.1.PhD/Fil5770 raqami bilan ro'yxatga olingan.

Dissertatsiya avtoreferati uch tilda (o'zbek, rus, ingliz (rezyume)) Qo'qon universiteti veb-sahifasining www.kokanduni.uz hamda "Ziyonet" axborot-ta'lim portalining www.ziyonet.uz manzillariga joylashtirilgan.

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Farg'ona davlat universiteti

2024, Fil. 190.02
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Dissertatsiya bilan Qo'qon universiteti Axborot-resurs markazida tanishish mumkin (4 -raqami bilan ro'yxatga olingan). (Manzil: 170100, Qo'qon shahri, Turkiston ko'chasi, 28-a uy.

Dissertatsiya avtoreferati 2025-yil «12» 12 kuni tarqatildi.
(2025-yil «12» 12 dagi № 2 raqamli reyestr bayonnomasi.



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KIRISH

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon miqyosidagi madaniy, ilmiy va jumladan adabiy aloqalarining globallashuvi va turli xalqlarning madaniyatlarining mushtaraklashuvi jarayonida qiyosiy tilshunoslik, adabiy tanqid va adabiyotshunoslik, hamda tarjimashunoslik borasida olib borilayotgan ilmiy izlanish va tadqiqotlar juda muhim ahamiyat kasb etmoqda. Kundan kunga qiyosiy adabiyotshunoslik, zamonaviy tilshunoslik va tarjimashunoslik kabi fan sohalari nazariy bilim va yondashuvlar hamda empirik dalillar bilan boyib bormoqda. Shu ma'noda ijodkorlarning jahon adabiyoti durdonalariga aylanib ulgurgan asarlarini, xususan, Robert Byornsning she'riyatini ikki millat va ikki til platformasida Romatizm davri mezonlari asosida talqin qilish muhim ahamiyatga ega. Badiiy tarjima millatlararo munosabatlarni mustahkamlanishining muhim omili sifatida tillararo muammolarni hal qilish bilan bir qatorda xalqlarning ongi, qadriyatlarini va madaniyatini o'rganishda ishonchli vosita hisoblanadi. Zero, adabiyotshunoslik, tilshunoslik, tarjimashunoslik singari bir qator fanlar kesishuvida muallif uslubiga nisbatan qo'llanilayotgan yondashuv, ijodkorning ichki olamini, ong va tafakkurini, falsafiy-estetik qarashlarini, yashagan zamon va makon xususiyatlarini badiiy tarjima aspektida yoritish muhim amaliy ahamiyat kasb etadi.

Dunyo adabiyotshunosligi va tarjimashunosligida Robert Byornsning badiiy ijodi. U tegishli bo'lgan davr, muallif asarlarining lingvistik tahlili hamda turli jahon tillariga tarjimalari borasida ko'plab ilmiy va ijodiy ishlar olib borilgan bo'lib, ularning aksariyati lingvistik, badiiy-uslubiy, leksik-semantik va lingvopoe'tik xususiyatlarini o'rganishga bag'ishlangan. Shuningdek, tarjima jarayonida muallif uslubini saqlab qolish va kontekstual tarjimada ekvivalentlik va adekvatlik tamoyillariga alohida e'tibor qaratilgan. Bunda turli tillarda uslubning muallifning olamni anglash usuli sifatida barcha elementlarini jamlagan holda, ular o'rtasidagi o'zaro bog'liqlikka e'tibor qaratish muhimdir. Byornsning she'riyatida badiiy, g'oyaviy, ma'naviy va poetik jihatlarni yoritish, Romantizm davrining o'ziga xos xususiyatlarini o'rganish nazariy jihatdan ham dolzarb hisoblanadi.

Mustaqillik davriga kelib, ilgari asl tillardan bilvosita tarjima qilingan asarlarni aslyatdan tarjima qilish ommalashib bormoqda. Shu jihatdan "...jahon adabiyotining eng sara namunalari o'zbek tiliga va o'zbek adabiyotining eng yaxshi asarlarini chet tillariga tarjima qilish ishlarining tanqidiy tahlili"¹ bajarilishi kerak bo'lgan vazifalar belgilab olindi. Bu vazifalarning bajarilishi uzoq muddatli muhim yo'nalish sifatida belgilab qo'yilishi adabiyotshunoslik va tarjimashunoslik sohalarda ham tadqiqotlar miqyosi va ko'rsatkichlarini yanada ko'tarishga keng imkoniyatlar yaratdi. Xususan, Robert Byorns ijodiga mansub she'riy asarlarning bevosita va bilvosita tarjimalaridagi tarjimon mahorati, badiiylik konsepsiyasi, ularning lingvopoetik xususiyatlarini atroflicha ilmiy asosda tekshirish tadqiqot mavzusining dolzarbligini belgilaydi.

¹ O'zbekiston Respublikasi Prezidentining «Kitob mahsulotlarini chop etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ibot qilish bo'yicha komissiya tuzish to'g'risida»gi farmoyishi. // Xalq so'zi, 2017-yil 13-yanvar. – № 9 (6703).

O‘zbekiston Respublikasi Prezidentining 2017 yil 7- fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha “Harakatlar strategiyasi to‘g‘risida”gi PF-4947-sonli, 2019 yil 8 oktyabrdagi “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030 yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi PF-5847-sonli Farmonlari, 2012 yil 10 dekabrdagi “Chet tillarni o‘rganish tizimini yanada takomillashtirish chora-tadbirlari to‘g‘risida”gi PQ-1875-sonli, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018 yil 18 maydagi “Jahon adabiyotining eng sara namunalari o‘zbek tiliga hamda o‘zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to‘g‘risida”gi 376-sonli Qarorlari va mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Kommunikativ-pragmatik yondashuv tarjima nazariyasida XX asrning ikkinchi yarmidan boshlab keng qo‘llanila boshladi. Tadqiqotning umumiy nazariy asosini Y.Nayda, J.Ketford, P.Nyumark², A.Fedorov, V.Komissarov, L.Barxudarov³, I.G‘ofurov, O.Mo‘minov, N.Komilov, G‘.Salomov⁴ kabi olimlarning ishlari tashkil qiladi: ularning yondashuvlarida tarjimada “pragmatik adaptatsiya” masalasiga e‘tibor qaratilib, tarjimonning vazifasi nafaqat ma‘noni, balki nutqiy vaziyatni, auditoriya ehtiyojini va kommunikativ sharoitni hisobga olishdan iborat ekanligi ilmiy asoslab berilganligi bilan ahamiyatlidir.

Ingliz romantizm davri ijodkorlari, xususan Robert Byorns poeziyasi tarjimasida g‘arbiy adabiyotshunoslikda qadimdan alohida e‘tibor bilan o‘rganib kelingan. Burns asarlarining poetik strukturalari va lirik tematikasi ko‘plab tadqiqotchilar tomonidan tahlil qilingan. Jumladan, J.Kinzli⁵ Byornsning she‘rlarini ilmiy tanqidiy nashrda to‘plab, uning lingvopoetik xususiyatlarini yoritgan bo‘lsa, R.Krouford⁶ o‘zining mashhur “The Bard” asarida shoirning biografiyasi bilan bir qatorda uning asarlari tarjimasida yuzaga keladigan muammolarni ham muhokama qiladi.

² Catford J.C. A Linguistic Theory of Translation. – London: Oxford University Press, 1965. – 214 p.; Nida E.A. Toward a Science of Translating. – Leiden: Brill, 1964. – 331 p.; Newmark P. Approaches to Translation. – Oxford: Pergamon Press, 1981. – 276p.

³ Фёдоров А.В. Основы общей теории перевода. – Л.: Изд-во ЛГУ, 1983. – 303 с.; Комиссаров В.Н. Теория перевода (лингвистические аспекты). – М.: Высшая школа, 1990. – 253 с.; Бархударов Л. С. Язык и перевод (вопросы общей и частной теории перевода). М., 1975.;

⁴ G‘ofurov I., Mo‘minov O., Qambarov N. Tarjima nazariyasi. - Toshkent: Tafakkur-Bo‘stoni, 2012. – B. 56-57.; Komilov N. Xorazm tarjima maktabi (XIX asr tarjima tarixini tipologik va qiyosiy tadqiq etish muammolari): Filol. fanl. doktori dissertatsiyasi. – Toshkent, 1988.; Salomov G‘. Tarjima nazariyasiga kirish. Toshkent, 1978.; Salomov G‘. Til va tarjima. Toshkent, 1966.

⁵ Burns R. The Poems and Songs of Robert Burns / ed. J. Kinsley. – Oxford : Clarendon Press, 1968. – 3 vols. – Vol. I. Text – 538 p.; Vol. II. Text – 459 p.; Vol. III. Commentary – 684p.

⁶ Crawford R. The Bard: Robert Burns, A Biography. – Princeton : Princeton University Press, 2009. – 480 p.

T.Krouford va K.Makguirk⁷ Byorns poetikasining sentimental davrga xos xususiyatlarini, stilistik qatlamlarini va tarjima qilishdagi poetik ekvivalentlik masalalarini tahlilga tortgan. L.McIlvanney⁸ esa Byornsning siyosiy pozitsiyasini aks ettiruvchi she'rlarining tarjimasini ijtimoiy-kontekstual nuqtai nazardan ko'rib chiqqan.

Rus tarjimashunoslik maktabida ham Robert Byornsning she'riy merosi keng o'rganilgan. Samuil Marshakning⁹ tarjimalari bu borada alohida ahamiyat kasb etadi. Marshak faqat tarjimon emas, balki Byornsning uslubiy xususiyatlarini rus poetikasiga moslab yaratgan adaptator sifatida ham tan olingan. Uning tarjimalarida sadoqat va erkinlik o'rtasidagi muvozanat, xalqona ohang va ritmik strukturalarning moslashuvi chuqur tahlillarga sabab bo'lgan. Bu jarayon tarjimaning ideologik komponenti bilan ham bog'liq bo'lib, sovet davridagi tarjima siyosati kontekstida izohlangan. Masala ustida izlanishlar D.N.Jatkin, O.P.Alekseyeva va Y.A. Baxnova¹⁰ singari yetuk tilshunos-tarjimashunoslar tadqiqotlarida yanada yangi pog'onalar olib chiqildi.

O'zbek tarjimashunoslik maktabida Robert Byorns poeziyasi tarjimasini bo'yicha alohida monografik tadqiqotlar mavjud emas, ammo ayrim taniqli shoir va tarjimonlar, masalan, Mirtemir, Abdulla Oripov, Jamol Kamol, G'afur G'ulom, Xurshid Davron¹¹ tomonidan Byorns she'rlari asosan ruscha versiyalar asosida o'zbek tiliga o'girilgan; ular badiiy jihatdan yuksak bo'lsa-da, asliyat matni bilan o'zaro qiyosiy tahlillari yetarlicha amalga oshirilmagan. Ayni paytda, tarjima jarayonida poetik shakl, ritmik va fonetik konservatizm, milliy obrazlar, dialektal birliklar, xalqona nutq elementlarining saqlanish darajasi ilmiy asosda o'rganilmagan.

Shu asosda, mavjud ilmiy adabiyotlar g'arbiy, rus va qisman o'zbek tillaridagi tarjimalarda Robert Byorns poeziyasining ayrim jihatlarini yoritgan bo'lsa-da, o'zbek tiliga tarjima qilingan she'rlarning stilistik, semantik va poetik sadoqat darajasini qiyosiy-analitik tahlil qilish, ayniqsa, original matn bilan bevosita o'zbekcha variantlarni solishtirishga asoslangan ilmiy izlanishlar yetarli emas. Bu esa, o'z navbatida masalaning bevosita tarjima matnlari orqali ilmiy tadqiqqa tortilishini dolzarb vazifa sifatida kun tartibiga qo'yadi.

⁷ McGuirk, C. Robert Burns and the Sentimental Era. – Athens, GA : University of Georgia Press, 1985. – 320 p.

⁸ McIlvanney, L. Burns the Radical: Poetry and Politics in Late Eighteenth-Century Scotland. – East Linton : Tuckwell Press, 2002.–240p.

⁹ Marshak S. Articles and letters on Burns and Scotland. Collected Works in Eight Volumes. Vols. 6 and 8. Moscow: Khudozhestvennaja Literatura, 1971-2. (Vol. 6, pp. 343-5) 'To the immortal memory' (Vol. 6, pp. 346-50) Kaloh Vid N. Prefaces in Soviet translations of Robert Burns's poetry as ideological tools // Target. – T.34. – 2022. – №. 2. – С.251-277.

¹⁰ Жаткин Д.Н. У истоков русской рецепции поэзии Роберта Бернса // Известия высших учебных заведений. Поволжский регион. Гуманитарные науки. – 2015. – №. 3 (35). – С. 104-118.; Алексеева О. П. Передача художественной образности при переводе поэтического текста (на материале поэзии Р. Бёрнса) // Филологические науки. Вопросы теории и практики. – Т. 17. – 2024. – №. 2. – С. 433-437.; Бахнова Ю. А. Отличительные характеристики перевода поэзии в контексте гендерных различий (на материале произведений Р. Бёрнса) // Филологические науки. Вопросы теории и практики. – Т.16. – 2023. – №. 6. – С.1695-1701.

¹¹ Byorns R. She'rlar. Xurshid Davron. [Elektron manba] // URL: <https://kh-davron.uz/kutubxona/Uzbek/robert-byorns-she'rlar.html>, svobodnyy (murojaat sanasi: 12.06.2024).

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot rejaları bilan bog'liqligi. Tadqiqot Andijon davlat universiteti fakultetlararo chet tillar (ijtimoiy va gumanitar fanlar) kafedrası “Xorijiy tilshunoslik, adabiyotshunoslik va tarjimashunoslikning dolzarb muammolari” ilmiy tadqiqot ishlari rejasi asosida bajarilgan.

Tadqiqotning maqsadi tarjimaning kommunikativ-pragmatik xususiyatlarini romantizm davri ijodkorlari, xususan, Robert Byorns poeziyasi misolida badiiy uslub, bilvosita (rus tili orqali) va bevosita (asliyat matnidan) tarjima kesimida tahlil qilish va tegishli tavsiyalar berish kabi masalalardan iborat.

Tadqiqotning vazifalari:

jahon adabiyoti taraqqiyoti kontekstida tarjimashunoslik fanining shakllanishi va funksional vazifalarini tahlil qilish. Bu vazifa doirasida tarjimaning madaniyatlararo vosita sifatidagi roli, adabiy merosni ommalashtirishdagi o'rni, shuningdek, tarjima faoliyatining poetik, kommunikativ va pragmatik qirrada namoyon bo'luvchi ta'sirini o'rganish;

Robert Byornsning romantizm adabiy maktabidagi o'rni, individual lirika va xalqona she'riyat o'rtasidagi sintez, romantizmga xos tabiiylik, ichki kechinma, milliy ruh, shaxs va jamiyat o'rtasidagi ziddiyat kabi kontseptlar bilan bog'liq aspektlarni aniqlanash;

tarjima faoliyatida tematik komponentlarning adekvat ifodasini ta'minlashga ilmiy asos bo'lib xizmat qiluvchi omillarni aniqlash;

Robert Byorns asarlarining rus va o'zbek tillariga tarjimalarini tahliliy nuqtai nazardan ko'rib chiqish, ushbu tarjimalar orasida asliyatga yaqinlik darajasi, stilistik uslubga sadoqat, poetik ekspressivlik va semantik o'zgarishlarga asoslangan lingvopoetik taqqoslashni amalga oshirish;

Robert Byornsning nazmiy asarlarining o'zbek tiliga amalga oshirilgan bevosita (asl matndan) va bilvosita (oraliq til – rus tili orqali) tarjimalarini lingvopoetik mezonlar asosida qiyosiy tahlil qilish; tarjimonning shaxsiy poetik didi, uslubiy pozitsiyasi, oraliq tillar (asosan rus tili) orqali ijodiy ta'sirlanish darajasi, shuningdek, Byorns poetikasiga xos obraz, metafora va lirik ohanglarning o'zbek poetik tizimida qanday aks etganini aniqlash.

Tadqiqotning obyektini romantizm davri ijodkorlari, xususan, Robert Byorns she'rlarining asliyat, ruscha va o'zbekcha tarjimalari matnlari tashkil qiladi.

Tadqiqotning predmetini romantizm davri ijodkorlari, xususan, Robert Byorns ijodiga mansub she'rlarning rus va o'zbek tillariga tarjimalarida aks etuvchi kommunikativ-pragmatik jihatlar tashkil qiladi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda lingvistik tavsiflash, chog'ishtirma, tarjima, analogiya, badiiy tarjima matnlarining qiyosiy tahlili, nominatsion-motivatsion, struktural, tipologik-tasnifiy tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagidan iborat:

poetik tarjimaning konseptual asosi sifatida diskursiv rekonstruksiya tamoyili olinib, u she'riy matnga xos bo'lgan kommunikativ-pragmatik jihatlarni adekvat tarzda ifodalash, ya'ni mualliflik kommunikativ niyatini, emotsional ohang, stilistik

dominantlarni qayta tiklash orqali nafaqat semantik ekvivalentlikni, balki matnning kommunikativ dinamik va estetik integralini ham saqlab qolishni ta'minlashi asoslangan;

poetik diskursda muallifning individual uslubi bilan tarjimonning ijodiy interpretatsiyasi o'rtasidagi stilistik va ekspressiv tafovutlar (*leksik tanlov, sintaktik qurilish, ritm va ohang, obrazlilik va metaforika, ekspressivlik darajasi, pragmatik funksiyalar, stilistik dominantalar*) lingvopoetik nuqtai nazardan tahlil qilinib, bu jarayonda tarjimonning estetik qarashlari, professional kompetensiyasi va nutqiy pozitsiyasining roli aniqlangan;

Robert Byorns poeziyasi tarjimasi orqali she'riy matni ingliz tilidan o'zbek tiliga o'girish strategiyalari ilk bor tizimli ravishda besh muvozanat modeli kesimida (*mazmuniy, funksional, struktural, pragmatik va stilistik*) asoslab berildi va har bir modelda o'zaro moslikni ta'minlovchi til vositalari, tarjima strategiyalari va adekvatlik mezonlari dalillangan;

Robert Byorns poeziyasining o'zbekcha tarjimalarida *ohang, qofiya, vazn va ritmni* qayta yaratishning poetik imkoniyatlari va o'zbek she'riy tizimining o'ziga xos metrik qonuniyatlari ingliz poetikasiga moslashtirilganlik darajasi aniqlanib, aslyat matnidagi milliy konnotatsiyalar, ijtimoiy-madaniy ramziylik va nutq realiyalari o'zbekcha talqinda qanday ifodalanganligi lingvokulturologik tahlil asosida isbotlangan.

Tadqiqotning amaliy natijalari:

Robert Byorns nazmiy asarlari tarjimalarining badiiy ijodga ta'siri, bevosita va bilvosita qilingan tarjimalarda so'zlarning berilishi va ularning ifodalagan jilolari aniqlanib, olingan xulosalar shoir ijodining yanada chuqurroq o'rganilishi yuzasidan taklif va tavsiyalar ishlab chiqilgan;

muallif tomonidan o'zbek tiliga o'girilgan Robert Byorns she'rlari tarjimalarini o'rganish va tahlil qilish orqali dissertatsiya mazmuni va natijalari zamirida zamonaviy o'zbek adabiyotshunosligini Robert Byorns she'rlari an'analari bilan boyitishda muhim qo'llanma vazifasini o'tashi asoslangan.

Tadqiqot natijalarining ishonchligi. Muammoning aniq qo'yilgani, chiqarilgan xulosalarning tavsiflash, tahliliy-sintetik, qiyosiy-taqqoslash, analogiya, badiiy tarjima matnlarining qiyosiy tahlili kabi usullar bilan asoslangani, ishda qo'llanilgan yondashuv va usullar faktik til materiallari, chop etilgan risola, maqolalar, xulosa, taklif va tavsiyalarning amaliyotga joriy etilganligi, matnlar tahlili qiyosiy-tarixiy, qiyosiy-tipologik tahlil qilish metodlari asosida olib borilgan natijalarning vakolatli tuzilmalari tomonidan tasdiqlanganligi bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek adabiyotida yuzaga kelgan yangi janrlar, yo'nalishlarni o'rganilganligi, ularning o'zbek adabiyotshunosligi(tarjimashunosligi)ga ta'sir etayotganini aniqlanganligi hamda Byorns ijodiga mansub she'rlarning nazariy va milliy-madaniy xususiyatlari yoritilganligi, ularning o'ziga xos, nihoyatda murakkab turkumiy shaklga ega ekanligi, Byorns she'rlari tarjimonlarining individual mahorati tahlil qilinganligi, tarjimalarini qiyosiy o'rganilganligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, olingan xulosalar Respublika oliy o'quv yurtlarida "Tili o'rganilayotgan mamlakatlar adabiyoti tarixi", "Jahon adabiyoti", "Qiyosiy adabiyotshunoslik", "Adabiy aloqalar", "Zamonaviy she'riyat", "Tarjima amaliyoti", "Tarjima nazariyasi" fanlari bo'yicha darslik, o'quv qo'llanma yaratishda, ma'ruza va seminar mashg'ulotlarini olib borishda, magistrlik ishlarini bajarishda, ingliz tili va adabiyoti yo'nalishida ta'lim olayotgan talabalar, o'qituvchilar foydalanishlari uchun adabiyot tarixidan maxsus kurslar yaratishda xizmat qiladi hamda undan adabiyotshunoslik va tarjimonlik bilan shug'ullanuvchi mutaxassislar amaliy va ilmiy izlanishlarida foydalanishlari mumkinligini ko'rsatadi.

Tadqiqot natijalarining joriy qilinishi. Dissertatsiyada ishlab chiqilgan nazariy va amaliy xulosa, tavsifiya va ishlanmalar asosida:

poetik tarjimaning konseptual asosi sifatida diskursiv rekonstruksiya tamoyili olinib, u she'riy matnga xos bo'lgan kommunikativ-pragmatik jihatlarni adekvat tarzda ifodalash, ya'ni mualliflik kommunikativ niyatini, emotsional ohang, stilistik dominantalarni qayta tiklash orqali nafaqat semantik ekvivalentlikni, balki matnning kommunikativ dinamizmi va estetik integralini ham saqlab qolishni ta'minlashi hamda badiiy tarjimada uchraydigan lisoniy (grammatik, fonetik, leksik, sintaktik) va ekstralingvistik (pragmatik) omillar tahlili asosida ekvivalent tarjima tamoyillari hamda ularga erishish uchun qo'llaniladigan tabdil usullarining eng samaradorlari miqdoriy jihatdan aniqlangan ilmiy natijalari va materiallaridan O'zbekiston yozuvchilar uyushmasi badiiy kengash hisobot yig'ilishida, yosh tarjimon to'garagi va adabiy kechalarida foydalanildi (O'zbekiston yozuvchilar uyushmasining 2025-yil, 22-iyul 01-03/216 sonli ma'lumotnomasi). Natijada ilmiy loyiha ishining mazmuni yangicha materiallar va loyiha ishlanmalari bilan boyitildi;

poetik diskursda muallifning individual uslubi bilan tarjimonning ijodiy interpretatsiyasi o'rtasidagi stilistik va ekspressiv tafovutlar (leksik tanlov, sintaktik qurilish, ritm va ohang, obrazlilik va metaforika, ekspressivlik darajasi, pragmatik funksiyalar, stilistik dominantalar) lingvopoetik nuqtai nazardan tahlil qilinib, bu jarayonda tarjimonning estetik qarashlari, professional kompetensiyasi va nutqiy pozitsiyasining roli xususidagi mulohazalardan ingliz madaniyatiga oid poetik obrazlarni o'zbek talabalari uchun tushunarli shaklda qabul qilinish mexanizmlarini ishlab chiqishda, shuningdek, tarjimada poetik vositalarning ekvivalent transformatsiyasi, xususan, metafora, inversiya, parallelizm kabi stilistik vositalarni adekvat tarzda berilishiga oid xulosalardan Qarshi davlat universitetida 2021-2023 yillarda amalga oshirilgan loyiha shifri SUZ-800-21GR-3181, shartnoma raqami VH33594913 bo'lgan "Reinforcing English Language competence at Karshi State University" nomli xalqaro grant loyihasi doirasida qo'llanilgan (Qarshi davlat universitetining 2025 yil, 19-may 04-2018 sonli ma'lumotnomasi). Natijada ingliz tilini loyiha doirasida o'qitishda a'naviy shakllardan chiqib, badiiy tarjima sohasidagi innovatsiyalarga asoslangan hamda madaniyatlararo hamda tillararo hamkorlik va o'zaro tushunishni o'z ichiga olgan kommunikativ-amaliy topshiriqlar, ijodiy yozma ishlar, matnli mashqlar tatbiq etildi va shu asosda lisoniy, badiiy

tafakkur va nutqiy ijodkorlikni shakllanishiga xizmat qiluvchi yondashuvlar tizimi ishlab chiqildi;

Robert Byorns poeziyasi tarjimasini orqali she'riy matnni ingliz tilidan o'zbek tiliga o'girish strategiyalari ilk bor tizimli ravishda besh muvozanat modeli kesimida (mazmuniy, funksional, struktural, pragmatik va stilistik) asoslab berildi va har bir modelda o'zaro moslikni ta'minlovchi til vositalari, tarjima strategiyalari va adekvatlik mezonlari xususidagi ilmiy xulosalardan 2023-2025 yillarda O'zbekiston jurnalistika va ommaviy kommunikatsiyalar universitetida amalga oshirilayotgan AL-672205602 raqamli "Ko'zi ojizlar uchun spelling audio dictionary" nomli loyiha doirasida foydalanilgan (O'zbekiston jurnalistika va ommaviy kommunikatsiyalar universitetining 2025-yil 14-aprel 04-03/317 sonli ma'lumotnomasi). Natijada, foydalanuvchi interfeysi va eshitish materiali o'rtasidagi uyg'unlikni ta'minlashga yo'naltirilgan lingvistik tavsiyalar ishlab chiqishda va audio resurslar orqali tinglovchilar nutqini yanada aniqroq anglashiga xizmat qiluvchi tavsiyalar ishlab chiqishda ilmiy asos bo'lib xizmat qilgan;

Robert Byorns poeziyasining o'zbekcha tarjimalarida ohang, qofiya, vazn va ritmni qayta yaratishning poetik imkoniyatlari va o'zbek she'riy tizimining o'ziga xos metrik qonuniyatlari ingliz poetikasiga moslashtirilganlik darajasi aniqlanganligi, asliyat matnidagi milliy konnotatsiyalar, ijtimoiy-madaniy ramziylik va nutq realiyalari o'zbekcha talqinda qanday ifodalanganligi oid tahliliy fikrlari va nazariy xulosalaridan "Madaniyat va ma'rifat" telekanalining "Agar" dasturi ssenariysini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasining 2025-yil 23-iyun 01-20/475 sonli ma'lumotnomasi). Natijada dissertatsiya materiallari teletomoshabinlarni ingliz tilidagi she'rlarining o'zbek tiliga tarjima qilishdagi o'ziga xos xususiyatlari, farqli va o'xshash jihatlari bilan tanishtirishda muhim ahamiyat kasb etgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari yuzasidan 2 ta xalqaro va 2 ta respublika miqyosidagi ilmiy-amaliy anjumanlarda ma'ruza qilingan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 9ta ilmiy ish, jumladan O'zbekiston Respublikasi Oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy jurnalda 4 ta maqola e'lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya ishi kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxati va ilovalardan iborat. Ishning umumiy hajmi 156 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi asoslangan, muammoning o'rganilganlik darajasi bayon qilingan, tadqiqotning maqsad va vazifalari, obykti, predmeti aniqlangan, dissertatsiyaning fan va texnologiyalarni shakllantirishning muhim yo'nalishlariga mosligi ko'rsatib berilgan, tadqiqotning ilmiy yangiligi,

natijalarning ishonchliligi, nazariy va amaliy ahamiyati, natijalarning amaliyotga joriy etilishi, e'lon qilinganligi, ishning tuzilishi haqidagi ma'lumotlar keltirilgan.

Tadqiqotning birinchi bobi **“Tarjima – ijodiy jarayon: nazariy asoslar va amaliy tadqiqot yo‘nalishlari”** deb nomlangan bo‘lib, uning **“O‘zbek poetik tarjima maktabining taraqqiyoti va tadqiqot yo‘nalishlari”** deb nomlanuvchi birinchi fasli o‘zbek poetik tarjima maktabining taraqqiy etish tarixiga nazar tashlab, o‘zbek tiliga badiiy tarjima qilish tarixini xronologik tartibda ko‘rib chiqadi.

Mavzu boshida shuni ta’kidlash joizki, Markaziy Osiyo hududida tarjima qilish jarayonlari VIII-XI asrlarda Farobiy, Ibn Sino va Beruniy kabi mashhur olimlar faoliyati bilan boshlangan¹². Biroq bu davrdagi tarjimalar nazariy yoki amaliy jihatdan biz uchun katta ahamiyat kasb etmasligi sababli tadqiqotimiz uchun tarixiy manzarani aniqroq shakllantirishda zaruriy omil sifatida ko‘rib chiqiladi, xolos.

Tarjima tarixi haqida so‘z borganda akademik N.Karimov turkiy hamda o‘zbek tillarini mushtarak holatda ko‘rgan va o‘zbek tili ishtirokidagi tarjimalar tarixini XIV asrga oid deb hisoblaydi¹³.

Biroq, boshqa tadqiqotchilarning ta’kidlashlaricha, zamonaviy o‘zbek tili asosan XX asr davomida me’yorlashtirilgan bo‘lib¹⁴, uning fonologik standartlari Toshkent shevasi, morfologik jihatlari esa, Farg‘ona shevasi asosida ishlab chiqilgan¹⁵.

Keyingi davrlarda, jumladan XIV asrdagi o‘zbek tarjimonligi vakili o‘laroq Sayfi Saroiyni (1321-1398) e’tirof etish maqsadga muvofiqdir. Uning tarjimalari xalqona bo‘lib, asl matnning ifodaviyligini saqlaganligi bilan ajralib turadi¹⁶.

XV asr tarjimachiligining eng yirik namoyondalari o‘laroq Haydar Xorazmiy, Lutfiy hamda Alisher Navoiy kabi ijodkorlarni sanab o‘tish joiz¹⁷.

Afsuski, XV va XIX asr oraliq‘idan to Muhammad-Rizo Ogahiyning (XIX asr) tarjimonlik faoliyatigacha aniq ma’lumotlar mavjud emas.^{18”}

XVIII asr tarjimonlik faoliyatiga oid ma’lumotlarda ham bir qator noaniqliklar va hattoki ziddiyatlarga guvoh bo‘lish mumkin. Masalan, O.Mo‘minovga ko‘ra Abu Ja’far Mukhammad bin Jarir Tabariy qalamiga mansub “Tarixi Tabariy” asari o‘zbek tilining Qoshg‘ar lahjasiga XVIII asrda tarjima qilingan. Biroq, ushbu tarjimoni aynan kim amalga oshirgani ma’lum emas¹⁹.

XIX asr o‘zbek tarjimachiligida Muhammad Rizo Ogahiy muhim o‘rin tutadi. Garchi uning tarjima uslubi hozirgidan farq qilsa-da, u asar mazmuni va go‘zalligini yo‘qotmagan²⁰.

XIX asr o‘zbek tarjimachiligida Furqat va Komil Xorazmiy ham muhim o‘rin egallaydi. Furqat fors-tojik tilini mukammal bilgan holda Sharq klassik adabiyotidan

¹² G‘ofurov I., Mo‘minov O., Qambarov N. Tarjima nazariyasi. - Toshkent: Tafakkur-Bo'stoni, 2012. – B.56-57.

¹³ Karimov N. Tarjima san'ati va jahon adabiyoti // Jahon adabiyoti, 10-son, 2017, – B.185.

¹⁴ Fierman W. Language Planning and National Development. The Uzbek Experience. Mouton de Gruyter. – Berlin. – New York, 1991. – P.2.

¹⁵ Andrés J.E. Bodrogligeti. Modern literary Uzbek. – Lincom Europa, 2002. – P.24.

¹⁶ G‘ofurov I., Mo‘minov O., Qambarov N. *Tarjima nazariyasi*. – Toshkent: Tafakkur-Bo'stoni, 2012. – B.63-64.

¹⁷ Muminov O., Sunnatov O., Translation History (Europe And Central Asia). – Toshkent, 2008. – P.91-92

¹⁸ Hamidov X.X. Tarjimashunoslik fanidan ma'ruza matnlari. – Toshkent, 2012. – B.24.

¹⁹ Muminov O., Sunnatov O., Translation History (Europe And Central Asia). – Toshkent, 2008. – P.96.

²⁰ Ogahiy Muhammad Rizo Erniyozbek o‘g‘li. Asarlar. 6 jildlik. (Nashrga tayyorlovchi Karimov F. Mas'ul muharrir Dolimov S.) – Toshkent. Adabiyot va san'at nashriyoti. 1974. Jild 3. Tarjimalar. – B.5-6.

bir qancha asarlarni o‘zbek tiliga she‘riy va nasriy yo‘l bilan tarjima qilgan. U, shuningdek, rus adabiyotidan ham tarjimalar qilgan²¹. Komil Xorazmiy esa Xorazmda faoliyat yuritib, forschadan o‘zbek tiliga “Mahbub-ul-qulub” va “Latoyifat-tavoyif” kabi asarlarni tarjima qilgan²².

XX asr mobaynida o‘zbek tili bilan aloqador tarjimonlik faoliyatida keskin o‘shishni kuzatish mumkin²³. XX asrda o‘zbek tarjimachiligi miqdoriy emas, balki sifat jihatidan ham rivojlandi. Bu rivojlanishga siyosiy, ijtimoiy, iqtisodiy va tarixiy omillar sabab bo‘ldi, desak adashmaymiz.

XX asr boshlarida O‘zbekistonda jadidchilik harakati yuzaga kelib ularning vakillari jahon adabiyotini o‘zbek xalqiga tanishtirish maqsadida tarjima bilan ham faol shug‘ullandilar. Jumladan, Cho‘lpon Shekspirning “Hamlet” tragediyasini 1934 yilda nasriy yo‘l bilan tarjima qilgan²⁴.

XX asr davomida inglizabon va boshqa jahon adabiyoti vakillarining asarlari o‘zbek tiliga tobora ko‘proq tarjima qilina boshlandi. Shekspirning “Hamlet” tragediyasi bir necha bor tarjima qilinib, M. Shayxzodaning 1948 yildagi she‘riy tarjimasini eng mukammali deb e‘tirof etildi. XX asrning ikkinchi yarmida yavropalik va amerikalik yozuvchilarning asarlarini o‘z ona tilida o‘qish imkoniga ega bo‘ldilar. Tarjimachilar orasida Abdulla Oripov, Erkin Vohidov, Qodir Mirmuhammedov, Mirtemir, Muhammad Ali kabi mashhur shoir va adiblar faol ishtirok etdilar²⁵.

Bobning Diskursiv rekonstruksiya – she‘riy tarjimada asliyat matnining kommunikativ-pragmatik xossalarini muvofiqlashtiruvchi jarayon sifatida deb nomlanuvchi ikkinchi faslida she‘riy tarjima masalasini tahlil qilishda “asar”, “matn” va “diskurs” tushunchalari tahlil etiladi.

Ushbu kalit tushunchalarga ta‘rif berishda fransuz adabiyotshunosi R.Bartning ta‘riflaridan foydalanilgan bo‘lib, unga ko‘ra, “asar” (inglizcha talqinda “work”) moddiy obyektidir va u kitob yoki rasm kabi moddiy shaklda mavjuddir. “Matn” esa, (inglizcha talqinda “text”) ochiq va cheksiz bir tuzilma bo‘lib, uning chegaralari aniq emas va u doimo o‘zgarib, yangi ma‘nolar hosil qiladi²⁶.

Har qanday asar matndan tashkil topadi. Bundan tashqari, *matn*, bu til qonunlariga bo‘ysunuvchi, mustaqil mavjudlikka ega belgilar ketma-ketligidir. Diskurs esa matnning kontekstual va chuqur talqinidir, u yangi ma‘nolar yaratadi va o‘zgaruvchan (burilishli) xususiyatga ega bo‘ladi. Shu nuqtai nazardan olganda matn talqin qilinishi bilan diskursga aylanadi²⁷.

Diskursiv rekonstruksiya muammosiga to‘xtalish asnosida *rekonstruksiya* tushunchasiga ta‘rif berilgan bo‘lib, unga ko‘ra bu so‘z *qayta tiklash* ma‘nosini

²¹ Karimov G.K. O‘zbek adabiyoti tarixi. Uchinchi kitob. (XIX asrning ikkinchi yarmidan XX asr boshlarigacha) Qayta ko‘rilgan va to‘ldirilgan ikkinchi nashri. “O‘qituvchi” nashriyoti. – Toshkent, 1975. – B.146-147.

²² Karimov G.K. O‘zbek adabiyoti tarixi. Uchinchi kitob. (XIX asrning ikkinchi yarmidan XX asr boshlarigacha) Qayta ko‘rilgan va to‘ldirilgan ikkinchi nashri. “O‘qituvchi” nashriyoti. – Toshkent, 1975. – B.247-248.

²³ G‘ofurov I., Mo‘minov O., Qambarov N. Tarjima nazariyasi. – Toshkent: Tafakkur-Bo‘stoni, 2012. – B.12.

²⁴ Musaev Q. Tarjima nazariyasi asoslari: Darslik. – Toshkent, 2005. – B.14.

²⁴ Musaev Q. Tarjima nazariyasi asoslari: Darslik. – Toshkent, 2005. – B.15.

²⁵ Musaev Q. Tarjima nazariyasi asoslari: Darslik. – Toshkent, 2005. – B.15-16.

²⁶ Roland Barthes. Image Music Text. Essays selected and translated by Stephen Heath. – London: Fontana Press, 1977.

²⁷ Калиш Е.Е. Реконструкция дискурса в целях перевода. Теоретические проблемы. – Иркутск, 2018. – С.13.

anglatadi va qadimiy tillarga oid yozma yodgorliklardagi tasdiqlanmagan dalillarini muntazam ravishda yozma manbalar yoki tirik nutqda qo‘llaniluvchi faktlarni solishtirish orqali qayta tiklashni o‘z ichiga oladi²⁸.

Keltirilgan fikrlar asosida aytish mumkinki, diskurs shoir o‘z his-tuyg‘ularini til orqali ifoda etishi bilan boshlanadi; tarjimon esa shu diskursga kirib, uni o‘z tilida qayta kodlaydi. Shuning uchun diskursiv rekonstruksiya she‘riy tarjimada muhim va murakkab bosqich sifatida qaraladi.

Ta‘kidlash joizki, she‘riy (nazmiy) tarjima nasriy tarjimaga qaraganda murakkabroq bo‘lib, unda diskursiv rekonstruksiyani to‘laqonli amalga oshirish oson emas. Bunda tarjimon tarjima qilinayotgan xalqning madaniyati, siyosati va iqtisodiyoti haqida ham chuqur bilimga ega bo‘lishi zarur²⁹. Abdulla Avloniy tomonidan o‘zbek tiliga tarjima qilingan rus masallari hamda Oybek tomonidan amalga oshirilgan *Yevgeniy Onegin* nazmiy romanining o‘zbek tiliga tarjimalari ushbu diskursiv rekonstruksiya masalasiga yorqin misol bo‘la oladi.

Diskursiv rekonstruksiya so‘z ma‘nosining talqini kontekstga naqadar bog‘liq ekanligini haqida J.Firth so‘zning o‘z ma‘nosini to‘laqonli ifodalay olishi har doim faqatgina kontekstga bog‘liq ekanligini alohida ta‘kidlagan³⁰.

Yana bir olim, B.Rasselga ko‘ra esa, inson bir tushunchani to‘liq anglash uchun nafaqat uning nomini bilishi, balki uni real hayotda boshdan kechirgan bo‘lishi ham zarur³¹.

Demak, diskursiv rekonstruksiya amalga oshirmoqchi bo‘lgan tarjimonning albatta har qanday holatda ham o‘zi talqin qilayotgan diskursga oid empirik bilim va tajribaga ega bo‘lishi taqozo etiladi.

Bobning **“Poetik diskursda muallif individual uslubi va tarjimonning ijodiy yondashuvi masalasi”** nomli uchinchi fasldan o‘rin olgan muallif individual uslubi masalasida *lingvistik, komunikativ va kognitiv* jihatlar ajratib ko‘rsatiladi³².

Lingvistik jihat ham bir nechta qismlardan iborat bo‘lib, ularga *fonologik, morfologik, sintaktik va leksik* sathlar kiradi.

Fonologik sath so‘zlarning aynan qofiya va ohang paydo qilish maqsadidagi o‘ziga xos tarzda tanlanishi va joylashtirilishi she‘rning misra chegaralari hamda uning umumiy hajmini belgilab beradi³³. Bunga *onomatopiya, alliteratsiya, qofiya* kabi unsurlar oiddir³⁴.

²⁸ Axmanova O.C. Словарь лингвистических терминов. – Рипол Классик. 2013. – С. 372.

²⁹ Venuti L. The translator's invisibility // Criticism. – 1986. – Т. 28. – №. 2. – P.179-212.

³⁰ Firth J.R. The technique of semantics. Read at a meeting of the Philological Society on Friday, 1st February, 1935 Transactions of the Philological Society. – P.36-73.

³¹ Bertrand R. “Logical Positivism,” Revue Internationale de Philosophie, IV (1950). – P.3.

³² Chendey N.V. Linguistic and conceptual features of poetic discourse // Development of philology and linguistics at the modern historical period. – P.135.

³³ Coleman R.G.G. Poetic diction, poetic discourse and the poetic register // Proceedings-British academy. – Oxford university press inc. – T.93. – 1999. – P.27.

³⁴ Гальперин И.Р. Стилистика английского языка. – М.: Высшая школа, 1977. – С.115-118.

Morfologik sathda morfemalar, asosan, asar leksikonini tavsiflovchi morfemalar ko‘rib chiqiladi³⁵. Bunda so‘zni shaklan va ma‘no jihatidan o‘zgartirish nazarda tutiladi³⁶.

Sintaktik sathda qo‘llaniluvchi vositalar ro‘yxati ancha keng bo‘lib, ulardan ba‘zilari quyidagilardir:

a) *uslubiy inversiya – gap bo‘laklarining tartibini she‘riy ohangni ta‘minlash maqsadida maqsadli o‘zgartirish;*

b) *ajratilgan kostruksiya – iborani jumlaning asosiy qismidan ajratgan holda, u bilan ma‘no jihatidan aloqadorlikni saqlab qolish;*

c) *parallel iboralar – o‘xshash grammatik unsurlarning she‘r tarkibida muayyan oraliqda takrorlanishi*³⁷.

She‘riy uslubiyatning leksik sathiga oid vositalar sirasiga quyidagilarni kiritish mumkin:

a) *metafora – ma‘noni xususiyatini bir obyektidan ikkinchisiga ko‘chirish;*

b) *metanimiya – bir narsani o‘z nomi bilan emas, balki unga tegishli xususiyat vositasida nomlash;*

c) *ironiya – so‘zning lug‘viy ma‘nosini bilgan holda, vaziyatdan kelib chiqib uni teskari mazmunda qo‘llash*³⁸.

She‘r faqat o‘quvchi uni *komunikativ* hodisa sifatida qabul qilganidagina, ya‘ni undagi denotatsiya, konnotatsiya va ma‘nolar o‘zaro qanday aloqada ekanini anglaganidagina, to‘liq tushuniladi va zavq uyg‘otadi³⁹.

Bizningcha, ko‘rib o‘tilgan she‘riy komponentni tasvirlash vositalarining tanlovi muallifning hissiy holati vaziyatga bog‘liq bo‘ladi. Bunday tanlovlar o‘quvchida kognitiv (aqliy) qiziqish uyg‘otadi va bu jarayon turli leksik hamda sintaktik vositalar orqali ifodalanadi⁴⁰.

Demak, poetik diskursning lingvostilistikasida kognitiv jihat muallif hamda o‘quvchi/tinglovchi jihatidan muayyan aqliy safarbarlikni talab qilgan ekan.

Shuni qo‘shimcha qilish kerakki, asar muallifining badiiy diskursdagi o‘rnini baholashda *idiostilistika* juda muhim, chunki u ijodkorning o‘ziga xos uslubini belgilaydi. *Idiostil* atamasi bo‘yicha bugunga qadar tugal ta‘rif mavjud bo‘lmasa-da, umumiy holatda uni muallifning betakrorligini belgilab beruvchi omillar majmuasi o‘laroq talqin qilish mumkin⁴¹.

Shu nuqtai nazardan olganda, umuman olganda ingliz Romantik she‘riyati vakillarining ijod namunalarini, jumladan Robert Byorns ijodini o‘zbek o‘quvchisiga yetkazish murakkab va ko‘p qirrali jarayondir, chunki bu asarlar o‘ziga

³⁵ Van Dijk T.A. Some aspects of text grammars: A study in theoretical linguistics and poetics. – Walter de Gruyter GmbH & Co KG, 2015. – P.224.

³⁶Lapasov J. Badiiy matn va lisoniy tahlil. – Toshkent: O‘qituvchi, 1995. – B.30-31.

³⁷ Гальперин И.Р. Стилистика английского языка. – М.: Высшая школа, 1977. – С.187-191.

³⁸Гальперин И.Р. Стилистика английского языка. – М.: Высшая школа, 1977. – С.129-136.

³⁹ Akhmanova O. (ed.). Linguostylistics: theory and method. – Walter de Gruyter GmbH & Co KG, 2019. – P.40

⁴⁰ Monakhova, E. Cognitive and pragmatic approach to using stylistic devices in English literary discourse. Training, Language and Culture, 3(1), 37-52. doi: 10.29366/2019tlc.3.1.3 – P.46.

⁴¹Чернышева Т.А. Идиостиль: лингвистические контуры изучения //Вестник Череповецкого государственного университета. – 2010. – №. 1. – С.30-31.

xos betakror uslub, kechinma, zamon ruhi va madaniy kontekstni o‘zida mujassam etadi.

Dissertatsiyaning ikkinchi bobi “**She’riy matnni asliyat (ingliz) tilidan o‘zbek tiliga o‘g‘irishning strategik asoslari**” deb nomlanadi va uning birinchi fasli “**Ingliz va o‘zbek tillarida she’riy asarlar tarjimasida muvozanat va muvofiqlikni saqlash strategiyalarining maqomi**”ga bag‘ishlangan.

Ta’kidlash joizki, she’riy tarjimada muvozanat va muvofiqlik masalalari alohida o‘rin tutadi. Ilmiy ishda ushbu tushunchalarga L.Barxudarov va Y.Nayda kabi olimlar fikrlaridan kelib chiqqan holda ta’rif berilgan^{42,43}. Tarjimada muvofiqlik hamda muvozanatni ta’minlash uchun muayyan yo‘qotishlarning yuzaga kelishi muqarrardir. Biroq bu omil tarjimanni tarjimadan voz kechishiga aslo sabab bo‘lmasligi kerak⁴⁴.

Muvozanat orqali tarjima tilida asliyat ma’nosini qayta tiklash haqida gapirar ekan, V.Komissarov A.Noybertdan iqtibos keltirgan holatda muvozanat deganda faqatgina asliyat matnining tarjimadagi lisoniy qayta yaratilishi emas, balki uning *pragmatik* jihatdan ham muvofiq bo‘lishiga alohida e’tibor qaratadi. Bundan tashqari badiiy tarjimada *ekvivalentlik* omili ham mavjud bo‘lib, ekvivalent tarjimada til belgilar yig‘indisidan iborat matn mazmuni tarjimada vazifaviy qayta yaratiladi⁴⁵.

She’riy tarjimada matndagi muvozanatni ta’minlovchi qator o‘zgarishlar majmuasi mavjud bo‘lib, ular *tabdil (transformatsiya)* deb nomlanadi.⁴⁶ Sh.Sirojiddinov va G.Odilova o‘zlarining badiiy tarjimaga bag‘ishlangan ilmiy ishida tabdilni amalga oshirishning besh xil turini keltiradilar va ularga *qayta qurish, almashtirish, qo‘shish, tushirib qoldirish, va leksik semantik almashinuvlarni* kiritadilar.⁴⁷

Ikkinchi bobning ikkinchi fasli “**Mazmunni muvozanatni saqlash masalalari nisbiylik kesimida**” deb nomlanib, unda birinchi o‘rinda mazmuniy muvozanatga ta’rif beriladi: “mazmuniy muvozanat deganda tarjima asliyat mazmunini to‘liq aks ettirishi, unga yuqori darajada mazmunan adekvat bo‘lishi tushuniladi.”⁴⁸

Bundan tashqari I.G‘ofurovning muvozanatga bergan “so‘zning ma’no va ifodaviy uyg‘unligi, so‘z kuchi va hamohang ishlatilishidir⁴⁹” ko‘rinishidagi ta’rifi mavjud bo‘lib, bu ta’rif muvozanatga yanada aniqroq nazar tashlash imkonini beradi.

Mazmuniy muvozanat doirasida dissertatsiyada ingliz Romantik she’riyati vakillarining qator asarlari tahlil qilingan bo‘lib, shular jumlasida Lord Bayronning

⁴² Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B. 49.

⁴³ Жутовская Н.М., Поэтический перевод и проблема адекватности. – С.342.

⁴⁴ Беспалова Н.В. Особенности перевода поэтического текста с русского на английский язык // Перевод в меняющемся мире: материалы Международной научно-практической конференции (Саранск, 19-20 марта 2015 г.). М.: Издательский центр «Азбуковник». – 2015. – С.20.

⁴⁵ Musaev Q. Tarjima nazariyasi asoslari. –Toshkent: Fan, 2005. – B.55.

⁴⁶ Кулемина К.В. Основные виды переводческих трансформаций // Нефтегазовые технологии и экологическая безопасность. – 2007. – №. 5. – С.143.

⁴⁷ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.153.

⁴⁸ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.17.

⁴⁹ I.G‘ofurov, O.Mo‘minov, N.Qambarova. Tarjima nazariyasi. –Toshkent: Tafakkur bo‘stoni, 2012. – B.196-197.

“*She walks in beauty*” “*Go ‘zal borur*” borur she’rining tahlili taqdim etilgan. Tahlil natijalari quyidagi statistik ma’lumotlarni yuzaga chiqardi:

<i>Asliyat va tarjimaga oid xususiyatlar</i>	<i>Miqdoriy ko ‘rinishi</i>
<i>Original so ‘z jami</i>	<i>119ta</i>
<i>O ‘zbekchada so ‘z jami</i>	<i>86ta</i>
<i>So ‘zma so ‘z tarjima qilingan so ‘z originalda</i>	<i>61ta – 51%</i>
<i>So ‘zma so ‘z tarjima qilingan so ‘z o ‘zbekchada</i>	<i>51ta – 59%</i>
<i>Jami tabdil qo ‘llanish holatlari</i>	<i>19 ta – 100%</i>
<i>Leksik-semantik almashinuv</i>	<i>9ta – 69%</i>
<i>Qayta qurish</i>	<i>4ta – 31%.</i>

1-jadval.

Birinchi jadvaldagi raqamlardan ko‘rinib turibdiki, mazkur she’r tarjimasida mazmuniy muvozanatga yaqinlashilgan, deyish mumkin.

Qolaversa, ilmiy ishda mazmuniy muvozanatga yaqinlashish darajasi past bo‘lgan tarjimalar ham tahlil qilingan.

Ikkinchi bobdagi uchinchi fasl “**Poetik matnning funksional qiymatini tarjimada uyg‘un aks ettirish muammolari**” deb nomlanadi.

Funksional muvozanat masalasida I.Alekseeva Y.Naydaga suyangan holda, asliyatdagi matn o‘z o‘quvchisida qanday taassurot qoldirish uchun yozilgan bo‘lsa, va agar tarjimada shu ta’sir saqlanib qolsa, tarjimada asliyatning vazifaviy qiymati aks etgan hisoblanadi deb aytadi⁵⁰. L.Kirichukning funksional muvozanat uchun asliyatdagi matn o‘z o‘quvchisida paydo qilgan hislarni tarjima matni ham paydo qila olishi kerakligi haqidagi fikrini⁵¹ bunga ilova qilish mumkin.

Umumlashtirgan holda vazifaviy muvozanatni “A matn ega bo‘lgan ta’sir kuchini B matnda qayta yaratish” deb ta’riflash o‘rinli bo‘ladi, nazarimizda.

Vazifaviy muvozanat doirasida Uilyam Uordzuortning “*Lines written in early spring*” – “*Bahoriy satrlar*” nomli she’riga tahliliy nazar solingan bo‘lib, unda quyidagi statistic ma’lumotlarga guvoh bo‘lish mumkin:

<i>Asliyat va tarjimaga oid xususiyatlar</i>	<i>Miqdoriy ko ‘rinishi</i>
<i>Original so ‘z jami</i>	<i>153ta</i>
<i>O ‘zbekchada so ‘z jami</i>	<i>111ta</i>
<i>So ‘zma so ‘z tarjima qilingan so ‘z originalda</i>	<i>73ta – 48%</i>
<i>So ‘zma so ‘z tarjima qilingan so ‘z o ‘zbekchada</i>	<i>73ta – 66%</i>
<i>Jami tabdil qo ‘llanish holatlari</i>	<i>22 ta – 100%</i>
<i>Leksik-semantik almashinuv</i>	<i>14ta – 69%</i>
<i>Qayta qurish</i>	<i>8ta – 31%.</i>

2- jadval.

⁵⁰ Алексеева И.С. Введение в переводоведение. Учеб. Пособие для студ. филол и лингв. фак. высш. учеб. заведений. – СПб.: Филологический факультет СПбГУ; М.: «Академия». 2004. – С.143-144.

⁵¹ Kyrylchuk. L. Translation strategies, methods and techniques: in pursuit of translation adequacy. Research Trends in Modern Linguistics and Literature, 2018. – P.73.

Ikkinchi jadvaldagi raqamlarga qaraganda funksional muvozanatga yaqinlashganlik darajasini qoniqarli deb baholash mumkin.

Bundan tashqari ingliz romantik shoiri Jon Kits (John Keats) qalamiga mansub “*On the Sea*” “*Dengiz*” sonetining rus tilidan Safar Olloyor tomonidan qilingan tarjimasini tahlili shuni ko‘rsatadiki, tarjimada vazifaviy muvozanat darajasi ancha past. Raqamlar 3- jadvalda ko‘rsatilgan.

<i>Asliyat va tarjimaga oid xususiyatlar</i>	<i>Miqdoriy ko‘rinishi</i>
<i>Original so‘z jami</i>	<i>109ta</i>
<i>O‘zbekchada so‘z jami</i>	<i>67ta</i>
<i>So‘zma so‘z tarjima qilingan so‘z originalda</i>	<i>11ta – 10%</i>
<i>So‘zma so‘z tarjima qilingan so‘z o‘zbekchada</i>	<i>11ta – 16%</i>
<i>Jami tabdil qo‘llanish holatlari</i>	<i>15 ta – 100%</i>
<i>Kompensatsiya</i>	<i>10ta – 66%</i>
<i>Tushirib qoldirish</i>	<i>3ta – 20%</i>
<i>Qo‘shish</i>	<i>1ta – 6%</i>
<i>Sinonimik tarjima</i>	<i>1ta – 6%</i>

3-jadval.

Ikkinchi bobning to‘rtinchi fasli “**Tuzilmaviy muvozanat: sintaktik va morfologik shakllarning tarjima tilida qayta tiklanishi**” deb nomlanadi.

Tuzilmaviy muvozanat haqida gapirar ekan, V.Komissarov tillarning leksik, grammatik xususiyatlari tufayli tuzilmaviy muvozanatga erishishning imkonsiz ekanligini ta’kidlaydi.⁵² Shunday ekan, tuzilmaviy muvozanat asliyat va uning tarjimasini o‘rtasida imkon boricha yaqin shakliy muvofiqlikni yuzaga keltiradi.⁵³

Misol tariqasida Lord Bayronning “*She walks in beauty*” “*Go‘zal borur*” she’ridan parchani keltirish o‘rinli:

*Thus mellowed¹ to that tender light²
Which heaven³ to gaudy day⁴ denies⁵.*⁵⁴

O‘zbekcha tarjimada:

*Ushbu yorug‘likdan² erigan¹ osmon³
Uni ravshan kunga⁴ bermas⁵, qilar rashk.⁵⁵*

Qora harflar bilan yozilgan so‘zlarning asliyatdagi va ularning tarjimalaridagi tartib raqamlariga e’tibor berilsa, tarjimadagi she’rning strukturasi asliyatdan naqadar katta farq qilishini ko‘rish mumkin. Bu esa, yuqoridagi fikrning yaqqol isbotidir.

Ikkinchi bobning so‘nggi, bechinchi fasli “**Kontekst, mentalitet va stilistik tafovutlar uyg‘unligini ta’minlash (pragmatik muvozanat)**” deb nomlangan. Pragmatik muvozanat haqida umumlashtirgan holda shuni aytish mumkinki, u asliyat matnining muallifi o‘z oldiga qo‘ygan maqsadni tarjima tilida aks ettirishdir⁵⁶.

⁵² Комиссаров В.Н. Современное переводоведение. – 2007. – С.119.

⁵³ Kyrychuk L. Translation strategies, methods and techniques: in pursuit of translation adequacy //Research trends in modern linguistics and literature. – T. 1. – 2018. – С.72.

⁵⁴ Bayron J. (lord) G. G. “She Walks in Beauty” [Elektron manba] / Byron G. G. // Poetry Foundation. – URL: <https://poetryfoundation.org/poems/43844/she-walks-in-beauty> (Murojaat sanasi: 23.06.2024).

⁵⁵ Tarjima bizga tegishli.

⁵⁶ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.158-161.

Zero aynan pragmatik muvozanat orqali asliyatdagi matnning muloqot ta'sirini yetkazib berish mumkin⁵⁷.

Bizningcha, she'riy tarjimadagi pragmatik muvozanat tarjimon nafaqat asliyatdagi matnning tom ma'nodagi mazmunini, balki asliyatdagi matnga oid madaniy, hissiy va kontekstual mohiyatni ham ochib beradi.

Shunday qilib, tarjima matnining asliyatdagi matnga nisbatan muvozanatni saqlashi nisbiydir. Unga ko'ra, taqqoslanayotgan tushunchalarning bir-birining o'rniga qo'llanila olishi mutloq emas, balki nisbiydir⁵⁸.

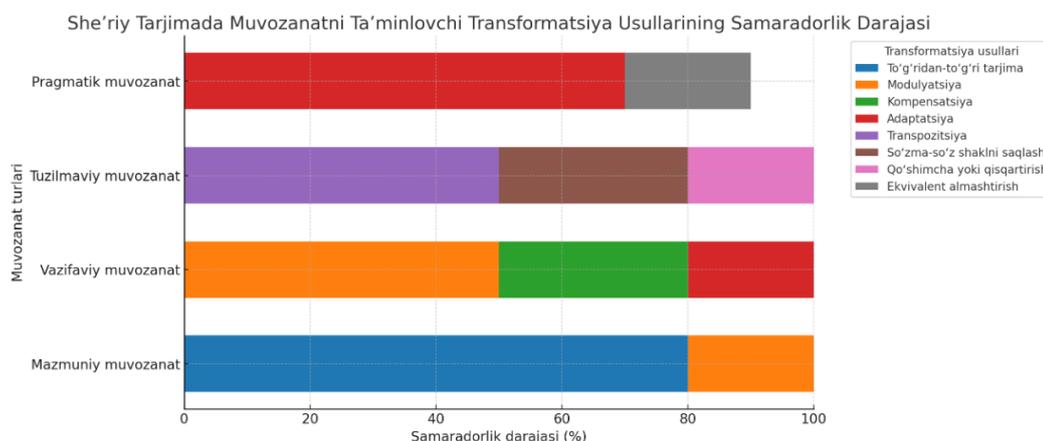
Mavzu doirasida Henri Longfellowning "The Rainy Day" – "Yomg'irli kun" she'ri tahlilga tortilgan bo'lib, unda quyidagi ma'lumotlarni kuzatamiz:

<i>Asliyat va tarjimaga oid xususiyatlar</i>	<i>Miqdoriy ko'rinishi</i>
<i>Original so'z jami</i>	<i>117ta</i>
<i>O'zbekchada so'z jami</i>	<i>71ta</i>
<i>So'zma so'z tarjima qilingan so'z originalda</i>	<i>50ta – 43%</i>
<i>So'zma so'z tarjima qilingan so'z o'zbekchada</i>	<i>46ta – 65%</i>
<i>Jami tabdil qo'llanish holatlari</i>	<i>12 ta – 100%</i>
<i>Kompensatsiya</i>	<i>6ta – 50%</i>
<i>Modulyatsiya</i>	<i>4ta – 33%</i>
<i>Sinonimik tarjima</i>	<i>2ta – 17%</i>

4- jadval.

Pragmatik muvozanatning aniq o'lchov mezonlari mavjud bo'lmaganligi sababli, ushbu she'rlardagi tarjimon ichiga o'quvchilar baho berishini ta'kidlashimiz lozim.

Tahlilga tortilgan she'rlardagi muvozanatni ta'minlash uchun ishlatilgan tabdil usullariga oid statistik ma'lumotlarni quyidagi grafik visual ko'rinishda taqdim etadi.



5- jadval.

Dissertatsiyaning uchinchi bobi "Robert Byorns poeziyasining o'zbek tilida talqini lingvostilistik tahlil kesimida" deb nomlanadi va uning birinchi bo'limi

⁵⁷ Швейцер А.Д., Ярцева В.Н. Теория перевода: Статус, проблемы, аспекты. – Наука, 1988. – С.145

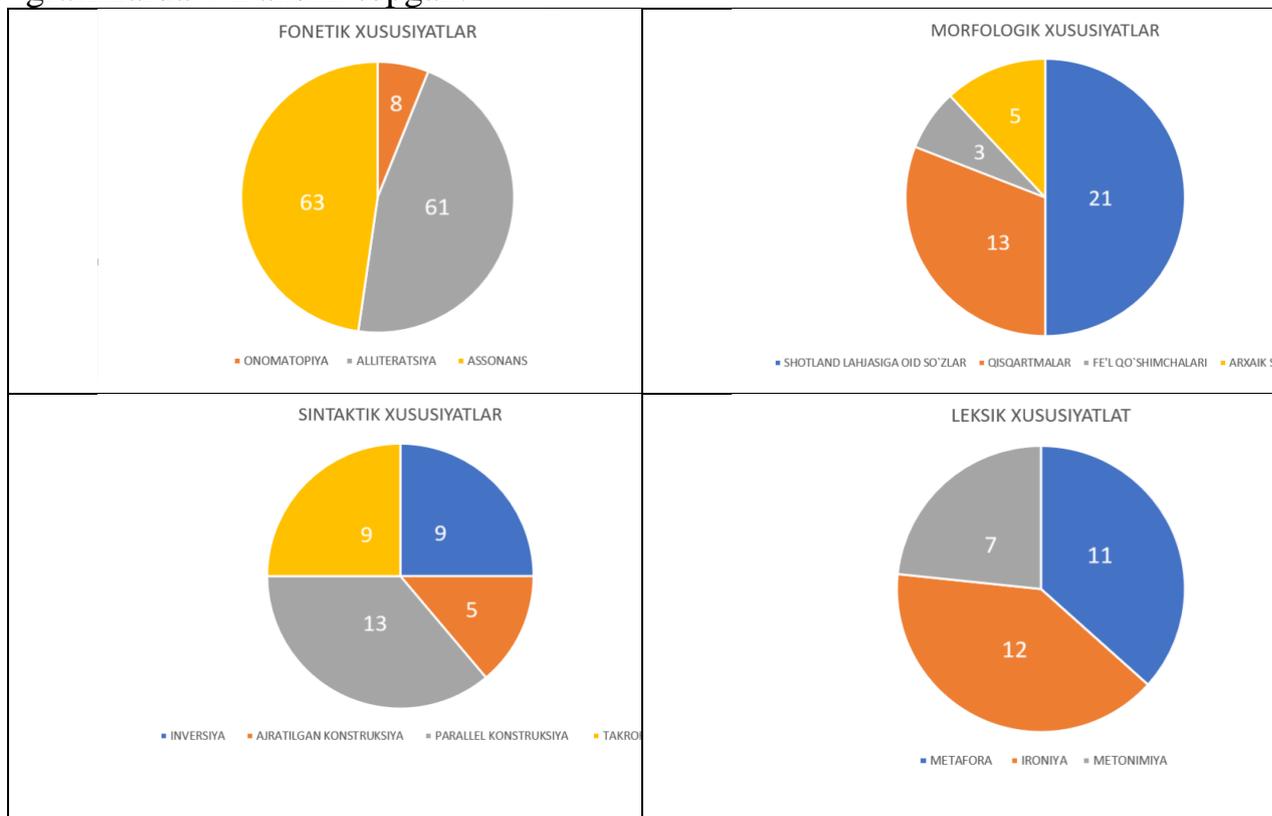
⁵⁸ Валева Н.Г. Прагматическая доминанта в оценке качества перевода // Вестник Московского государственного лингвистического университета. – 2007. – №. 519-1. – С.199.

“Robert Byorns she’riyati asliyat matnining lingvostilistik xususiyatlari tahlili”ga bag‘ishlangan. Fasl Robert Byorns haqidagi qisqa biografik ma’lumot bilan boshlanib, uning Buyuk Britaniya hamda jahon miqyosida shuhrat qozongan shoir ekanligini e’tirof etadi. Bundan tashqari shoir oid bo‘lgan adabiy davr va adabiy muhitga qisqacha to‘xtalib o‘tiladi. Shu jumladan shoirning faoliyati ko‘pincha jasurligi, g‘ayrioddiylik hamda ko‘zga yaqinligi bilan ajralib turishi ta’kidlanadi⁵⁹.

Byorns ijodining lingvostilistik xususiyatlarini atroflicha yoritish maqsadida faslda uning qator she’rlari tahlilga tortilgan bo‘lib, jumladan “*Ae Fond Kiss*” – “*Qaynoq Bo’sa*” she’riga tahliliy nazar solinadi. She’r fonetik, morfologik, sintaktik va leksik kesimlarda tahlil qilingan bo‘lib, bu shoirga xos lingvostilistik xususiyatlarni yorqinroq ochish imkonini beradi.

Fonetik kesimda *assonans*, *alliteratsiya*, *qofiya* va ritm; morfologik kesimda *so‘zlarning qisqartirish* orqali manupulyatsiya qilish, *shevaga xos so‘zlardan foydalanish*; sintaktik kesimda *inversiya*; leksik kesimda *metafora* va *ironiya* shoir tomonidan keng qo‘llanilganligi tahlil natijasida aniqlangan.

Bundan tashqari mazkur faslda shoirning “*For a’ That and a’ That*” – “*Hammasi uchun*”, “*Red Rose*” – “*Qizil Atirgul*”, “*To a Mouse*” – “*Sichqonchaga*”, “*The Selkirk Grace*” – “*Selkirk duosi*” she’rlari ham tahlilga tortilgan bo‘lib, ularning natijalari tadqiqotdan alohida o‘rin olgan va ularning tahlili quyidagi grafiklarda o‘z aksini topgan.



6- rasm.

⁵⁹ Broadhead A. The Language of Robert Burns: Style, Ideology, and Identity. – Pennsylvania: Bucknell University Press, 2013. – P.1.

Uchinchi bobning ikkinchi fasli “**Robert Byorns she’riyati tarjimasida ohang, qofiya va vazni qayta yaratish masalalari**” deb nomlanadi va shoir she’riyatining ohangdor ritm, qofiyalangan tuzilma va vazn xususiyatlarini tahlil qilish asosiy maqsad qilib belgilangan. Gap shundaki, Byorns ko‘pincha she’rlarini shotland lahjasida yozgan, bu esa asarlariga o‘ziga xos fonetik ohang va mahalliy kolorit bag‘ishlagan^{60,61}.

Shuningdek, Byorns she’rlarining ohangi turlicha: ayrimlari sho‘x va hazilomuz ohangda (masalan, “Tam O‘Shanter” hajviy dostoni), ayrimlari esa dardli va lirik ohangda (“Ye Banks and Braes of Bonnie Doon” – firoq haqidagi qo‘shiq). Ammo ularning barchasini birlashtiradigan asosiy omil bu xalqona soddalik va ta’sirchan musiqiylikdir.

Shu nuqtai nazardan olganda, shoir asarlarini o‘zbek tiliga tarjima qilish bir qator muammolarni yuzaga keltirishi mumkin bo‘lib, ulardan birinchisi *vazn va ritmi saqlash*, ikkinchisi *shakl va mazmun o‘rtasida yuzaga keluvchi ziddiyat* kabi qiyinchiliklardir. Keyingi muammo esa, Byorns keng foydalangan shotland lahjasi hamda madaniyatiga oid so‘z va tushunchalarning tarjimasidir. Ushbu uchala muammo shoirning “*For a’ That and a’ That*” – “*Hammasi uchun*”, “*Red Rose*” – “*Qizil Atirgul*”, “*Ae Fond Kiss*” – “*Bitta Qaynoq Bo‘sa*” kabi she’rlarida atroflicha tahlil qilinib, ularning asosiy yechim usuli *qayta qurish*, *tushirib qoldirish* va *komsensatsiya* kabi tabdil usullarini qo‘llash ekanligi ta’kidlangan.

Bundan tashqari she’rning shakli hamda mazmunini saqlashda *kompensatsiya*, *transpozitsiya* va *adaptatsiya* kabi tabdil usullarining samaradorligi ham faslda muhokama qilingan.

Dissertatsiyaning uchinchi bob, uchinchi fasli “**Robert Byorns she’riyati tarjimalarida zamon ruhi va milliy kolorit masalalari**” deb nomlanadi. Unda mavzu yuzasidan S.Basnet L.Venutidan keltirgan iqtibosi asosida tarjima ham aslyat tilining ham tarjima tilining madaniyatiga sadoqatni saqlashi kerakligi va favqulodda zarur faoliyat turi ekanligi aytiladi⁶².

Byorns she’rlaridagi zamon ruhi haqida gap borar ekan, ulardagi jamiyatda tenglik, inson qadr-qimmatini va adolat g‘oyalarini alohida ta’kidlash lozim. Masalan “*For a’ That*” she’rida Byorns insonning martabasi boylik va unvon bilan emas, balki uning halolligi va insoniy fazilatlarini bilan o‘lchanishini tarannum etadi. Ushbu she’r o‘sha davrdagi ma’rifatparvarlik ruhini aks ettiradi. Shoir o‘z she’rlarida oddiy kambag‘al halol va mehnatkash insonni ulug‘laydi.

Byorns she’riy uslubining eng muhim jihatlaridan biri – uning shotland xalqona uslubidir. Byorns shotland lahjasi va ingliz adabiy tilini mahorat bilan uyg‘unlashtirib, “shotland xalq she’riyati uchun xos soddalik va ma’nodor uslubni” yaratgan va shu orqali betakror milliy koloritni yuzaga keltirgan⁶³. Masalan, Byorns

⁶⁰ Byorns R. She’rlar. [Elektron resurs] // Xurshid Davron kutubxonasi. – URL: <https://kh-davron.uz/yangiliklar/muborak-kin/25-yanvar-buyuk-shotland-shoiri-robert-byorns-raibeart-burns-1759-1796-tavalludi-kuni.html> (Murojaat sanasi: 11.08.2024).

⁶¹ Jacks W. Robert Burns in other tongues: a critical review of the translations of the songs & poems of Robert Burns. – 1896. – P.16.

⁶² Bassnett S. Translation studies. – London: Routledge, 2013. – P.9.

⁶³ Koletnik M., Kaloh Vid N. Dialect in poetic translations: The case of Robert Burns' poetry in Russia and in Slovenia. – 2020. – P.7.

“*Ae fond kiss*” she’rida “*ae*” (ya’ni “*bitta*”) kabi shotland shevasiga xos soʻzlarni ishlatadi, “*For a’ that*” satrlarida “*a*” (ya’ni “*all*” – “*hammasi*”) kabi qisqartma shakllar mavjud. Bundan tashqari, Byorns koʻplab xalqona iboralar, maqollar va obrazlardan foydalangan: masalan, “*gold*” oʻrniga “*gowd*” yoki “*good*” oʻrniga “*guid*” kabi soʻz shakllarini qoʻllaydi. Shu tariqa Byorns she’rlarida milliy ruh nafaqat mazmun, balki til vositasida ham namoyon boʻladi.

Biroq Byorns nafaqat xalq va tabiat kuychisi, balki keskin satirik va poetik ironiyaga boy asarlar muallifi hamdir. Masalan, “*Holy Willie’s Prayer*” she’rida u bir ruhoniyning duo niqobi ostidagi gunohlarini fosh etadi – bu satira diniy riyokorlikni qoralash ruhida yozilgan. Bunday asarlarda Byorns oʻtkir ironiyadan foydalanadi: oʻquvchi yuzaki matnni oʻqir ekan, ruhoniyning tavozeli duosini koʻradi, ammo satr oralarida muallifning kinoyali munosabatini ilgʻaydi.

Bunday uslubiyatga ega she’rlar tarjimon uchun asosiy ikkita muammoni paydo qilishi koʻzga tashlanadi. Birinchisi, *shotland madaniyatiga oid realiyalar tarjimasi*, ikkinchisi *shotland shevasidagi soʻzlarning tarjimasi*.

Tarjimon bu jarayonda muayyan tarjima strategiyalariga tayanadi: madaniy realiyalarni transliteratsiya yoki ekvivalent unsur bilan berish, dialekt unsurlarini neytrallashtirish yoki kompensatsiya qilish, poetik obraz va kinoyalarni izoh yoki funksional almashtirish orqali tushunarli qilish, she’riy ohang va shaklni imkon qadar muqobil uslubda yaratish va boshqalar. Bu strategiyalarni tanlashda tarjimon bir necha omilni hisobga oladi: oʻquvchilarning madaniy bilim doirasi, tarjimaning vazifasi (badiiy zavq yetkazishmi yoki madaniy ma’lumot berishmi), asarning oʻziga xosligi va shu kabilar.

Dissertatsiyaning uchinchi bob, toʻrtinchi fasli “**Robert Byorns she’riyatining oʻzbek tiliga tarjimasida tabdil usullarining kontekstual tahliliga**” bagʻishlangan boʻlib, unda Robert Byornsning oʻzbek tiliga tarjima qilingan bir nechta taniqli she’rlari misolida tarjimada qoʻllangan tabdil usullari kontekstual tahlil qilingan.

Yana bir bor tabdil masalasiga alohida toʻxtalangan holda tarjimadagi siljishlar deganda biz asliyatdagi matn bilan “tarjima matni oʻrtasidagi formal moslikdan chekinishni tushunamiz”⁶⁴ degan gʻoya ilgari suriladi. Bundan tashqari, Y.Naydaning “asliyatdagi matnning ma’nosini tarjima tilidagi eng yaqin va tabiiy ekvivalent yordamida qayta yaratishdir”⁶⁵ degan fikri asosida tabdillarni qoʻllash kontekstlari muhokama qilingan.

Shu oʻrinda Byornsning “*Ae Fond Kiss*” – “*Bitta qaynoq bo’sa*” she’ri tahlilga torilgan: “*Ae fond kiss*” – “*Qaynoq bitta bo’sa*”, “*and then we sever*” – “*so’ngra ayriliq*”. Shu ikki satr doirasida ham bir nechta tabdil usullarining qoʻllanilganligi koʻzga tashlanadi. Muallif “*fond kiss*” – “*mehr to’la bo’sa*” deyish orqali sevgi tuygʻusini ifoda etgan. Oʻzbekcha tarjimada bu soʻz birikmasi “*qaynoq bo’sa*” deb tarjima qilingan va bu orqali bo’saning qaynoqligi bo’saning naqadar ehtirosli ekaniga ishora qilingan. Bu semantik tabdilning bir koʻrinishi boʻlib, Tarjimon

⁶⁴ Catford J.C. A linguistic theory of translation. – London : Oxford university press. – T. 31. – 1965. – P.73.

⁶⁵ Nida E.A. Toward a science of translating: with special reference to principles and procedures involved in Bible translating. – London: Brill Archive, 1964. – P.159.

“fond” so‘zining “qaynoq” so‘zi vositasida tarjima qilgan va bu orqali muhabbatning qaynoq haroratini ifodalagan.

Qo‘shimcha tarzda shoirning “*For a’ That and a’ That*”, “*Bonny Doon*”, “*My Heart’s in the Highlands*” she’rlari ham tabdil usullarining kontekstual tahlili doirasida o‘rganib chiqilgan.

Mazkur she’riy asarlarning chuqur tahlili tabdil usullarining kontekstual aktualligini yanada aniqroq ochib berishga xizmat qilgan.

XULOSA

1. Poetik tarjima – bu nafaqat til o‘zgarishi, balki butun bir estetik va madaniy kontekstning rekonstruksiyasidir. Ayniqsa, she’riy matnda bu jarayon ikki bosqichda kechadi: semantik qatlamni boshqa tilga o‘tkazish va asliyatdagi ohang, ritm, badiiy uslub kabi estetik birliklarni yangi madaniyat doirasida qayta yaratish. Tarjima jarayonining muvaffaqiyati tarjimonning lisoniy bilimlaridan tashqari, madaniyatlararo kompetensiyasi, estetik sezgirligi va poetik tafakkuri bilan bevosita bog‘liq.

2. Robert Byornsning she’riyati poetik shaklning milliylik, xalqona ifoda, shotland lahjasi va emotsional jo‘shqinlik bilan uyg‘unlashgan namunasi sifatida o‘zbek tarjimashunosligida alohida e‘tiborga loyiq. Uning she’rlarida fonetik effektlar (alliteratsiya, assonans, onomatopoeia), morfologik soddalik, sintaktik o‘ziga xoslik va obrazlilik yuqori darajada uyg‘unlashgan. Bunday poetik tabiatni o‘zbek tiliga tarjima qilishda tarjimonlar oldida madaniy ekvivalentlikni ta‘minlash, stilistik moslashuv, semantik aniqlik va poetik ohangni saqlashdek murakkab vazifalar turgan.

3. She’riy tarjimaning kommunikativ va lingvostilistik o‘lchamlari ko‘p qatlamli tahlilni talab qiladi. Poetik matnning pragmatik maqsadini anglash va uni tarjima tilida saqlab qolish, diskursiv rekonstruksiya orqali muallifning ichki holatini, davr kontekstini, estetik niyatini va poetik musiqiylikni yangi tilda ifodalash tarjimonning ustalik darajasini belgilovchi asosiy mezon hisoblanadi. Bu yondashuv doirasida metafora, inversiya, parallelizm, xalqona frazeologizmlar va milliy leksik birliklar tarjimada muvofiqlik va muvozanatni ta‘minlash uchun asosiy vosita sifatida ishlatiladi.

4. Byornsning ingliz va shotland tillarida yozilgan she’rlari o‘zbek tiliga bevosita yoki rus tilidan bilvosita o‘girilgan holatlarda ayrim semantik siljishlar, stilistik soddalashtirishlar yoki poetik shakl yo‘qotilishi holatlari kuzatilgan. Bunday o‘zgarishlar asosan ekvivalentlikni ushlab qolish maqsadida amalga oshirilgan modulyatsiya, kompensatsiya, adaptatsiya yoki transpozitsiya usullarining natijasi bo‘lib, ular tarjimaning poetik ta’sir kuchini saqlab qolishga xizmat qilgan.

5. Muallif uslubining idiostil tahlili, leksik tanlov, morfosintaktik qurilish va diskursiv fon orqali poetik qatlamlarni aniqlash hamda o‘zbek tilidagi adekvat ifodasini ta‘minlash ushbu tadqiqotning markaziy yo‘nalishlaridan birini tashkil etadi. Shuningdek, poetik tarjima jarayonida zamon va makon kontekstlarini inobatga olish, tarjima tilidagi o‘quvchi mentalitetiga moslashtirish, o‘zbek poetik urf-odatlarini bilan uyg‘unlikni saqlash ham muhim bo‘lgan.

6. Tahlillarimiz shuni ko'rsatadiki, bevosita ingliz tilidan o'zbek tiliga qilingan tarjimalar, bilvosita rus tilidan qilingan variantlarga qaraganda semantik aniqlik, stilistik uyg'unlik va estetik muvozanatni yaxshiroq ta'minlaydi. Bu holat tarjimaning manba tilidagi poetik struktura va kontekstual bog'lanishlarga yaqin turgan til orqali amalga oshirilganida ekvivalentlik darajasi yuqoriligi bilan izohlanadi.

7. Lingvopoetik tahlil chog'ida fonetik sathda alliteratsiya, assonans va onomatopoeik birliklar; morfologik sathda shotland shevasiga oid affiksial birliklar; sintaktik sathda inversiya va parallel qurilmalar; leksik sathda esa xalqona iboralar, sinonimik juftliklar, figurativ vositalar aniqlanib, tarjima tilida ularning mos ekvivalentlari izlab topilgan. Shu tariqa tarjima matnlarida muvozanat va muvofiqlikni ta'minlashga qaratilgan strategiyalar orqali poetik ta'sirga erishilgan.

8. Olib borgan statistik tahlillarimiz Robert Byorns she'riyatining o'zbek tiliga tarjimasida poetik uslubni saqlash, tarjima strategiyalarini tanlash, lingvopoetik xususiyatlarni rekonstruksiya qilish bo'yicha ilmiy asoslangan empirik natijalarni taqdim etadi. Tajriba natijalari poetik tarjimashunoslikdagi adekvatlik va muvofiqlik masalalarini raqamli faktlar asosida yoritish imkonini beradi.

9. Poetik shakl elementlarini – qofiya, ritm, sintaksis va musiqiylikni tarjimada saqlash shoir poetikasining estetik kuchini uzviy yetkazishga xizmat qiladi. Kompensatsiya va modulyatsiya kabi strategiyalar poetik muvozanatni tiklashda eng samarali usul sifatida amaliyotda o'zini oqlagan. Ayniqsa, Byornsning mazmundan tashqari shaklga boy she'rlarida bu strategiyalar muvofiqlikni saqlashda muhim rol o'ynagan.

10. Poetik matnni madaniyatlararo kontekstda talqin qilish – tarjimaning kommunikativ samaradorligini oshiruvchi omil sifatida namoyon bo'ladi. Tarjimada faqat til birliklarini o'zgartirish emas, balki asar yaratilgan ijtimoiy, tarixiy va madaniy muhitni yangi til egasi uchun tushunarli shaklda qayta ifodalash zarurati dissertatsiyada ilmiy asoslangan.

**SCIENTIFIC COUNCIL PhD.03/25.12.2024.Fil.130.02 UNDER KOKAND
UNIVERSITY FOR AWARING THE DEGREE OF DOCTOR OF
PHILOSOPHY (PHD) IN PHILOLOGICAL SCIENCES**

ANDIJAN STATE UNIVERSITY

SATTIBAYEV ISKANDAR ILXAMIDDINOVICH

**COMMUNICATIVE-PRAGMATIC AND LINGUO-STYLISTIC STUDY OF
POETIC TRANSLATION**

(on the example of the Uzbek translations of Robert Burns's poetry)

10.00.06 – Comparative Literary Criticism, Contrastive linguistics and Translation Studies

ABSTRACT

of dissertation of the doctor of philosophy (PhD) on PHILOLOGICAL SCIENCES

Kokand – 2025

The theme of dissertation for doctor of philosophy (PhD) on philological science was registered at the Supreme Attestation of Republic of Uzbekistan under № B2022.3.PhD/Fil2767.

Doctoral dissertation has been prepared at Andijan State University.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (abstract)) on the Scientific council website (www.kokanduni.uz) and on the website of «Ziyonet» information and educational portal website (www.ziyonet.uz).

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Dissertation is available at the Information Resource Center of KOKAND University (registered under the number). The address: 28-a, Turkiston street, Kokand city, 150700. Phone: (99873) 545-55-55; fax: (99873) 545 - 44 - 44; e-mail: @EXAT.UZ).

Abstract of dissertation was distributed on « 12 » 12 2025.

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INTRODUCTION (abstract of PhD dissertation)

The relevance and necessity of the dissertation topic. In the context of globalization of cultural, scientific, and particularly literary relations worldwide, and the convergence of different nations' cultures, scientific research and studies in comparative linguistics, literary criticism, literary studies, and translation studies have acquired great significance. With each passing day, fields such as comparative literature, modern linguistics, and translation studies are being enriched with theoretical knowledge, new approaches, and empirical evidence. In this regard, interpreting the works of great writers whose creations have already become gems of world literature, especially the poetry of Robert Burns, through the lens of Romanticism and on the platform of two nations and two languages, holds particular importance. Literary translation, as a crucial factor in strengthening intercultural relations, not only solves interlingual issues but also serves as a reliable tool for studying the consciousness, values, and culture of peoples. Indeed, at the intersection of disciplines such as literary studies, linguistics, and translation studies, approaches applied to an author's style are essential for shedding light, through the prism of literary translation, on the inner world of the creator, their consciousness and thinking, philosophical-aesthetic views, and the specific features of the time and place in which they lived.

Numerous scientific and creative works have been devoted to his era, the linguistic analysis of the author's works, and their translations into different world languages. The majority of these works focus on linguistic, stylistic, lexical-semantic, and linguopoetic features. At the same time, special attention has been paid to preserving the author's style during translation, as well as to the principles of equivalence and adequacy in contextual translation. Highlighting the artistic, ideological, spiritual, and poetic dimensions of Burns' poetry and exploring the unique characteristics of the Romantic era is of great importance.

Since independence, the direct translation of works from their original languages, as opposed to indirect translation through other languages, has been gaining popularity. In this regard, the task was set to carry out "...a critical analysis of the translation of the finest examples of world literature into Uzbek, as well as the translation of the best works of Uzbek literature into foreign languages."⁶⁶ In particular, the scientific investigation of the translator's skill, artistic concepts, and linguopoetic features in the direct and indirect translations of Robert Burns' poetic works defines the topicality of this research.

The dissertation research, to a certain extent, contributes to the implementation of the tasks set forth in the following regulatory and legal documents of the Republic of Uzbekistan: the Presidential Decree No. PF-4947 of February 7, 2017, "*On the Strategy of Actions for the Further Development of the Republic of Uzbekistan*"; the

⁶⁶ O'zbekiston Respublikasi Prezidentining «Kitob mahsulotlarini chop etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ibot qilish bo'yicha komissiya tuzish to'g'risida»gi farmoyishi. // Xalq so'zi, 2017 yil 13 yanvar. – №9 (6703).

Presidential Decree No. PF-5847 of October 8, 2019, “*On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030*”; the Presidential Resolution No. PQ-1875 of December 10, 2012, “*On Measures to Further Improve the System of Learning Foreign Languages*”; the Resolution of the Cabinet of Ministers No. 376 of May 18, 2018, “*On Measures to Improve the System of Translating and Publishing the Best Examples of World Literature into Uzbek and the Treasures of Uzbek Literature into Foreign Languages*”; as well as other normative-legal acts related to this field.

Relevance of the research to the priority areas of national science and technology development. This research falls within the priority direction I of the national development of science and technology: “Formation and implementation of innovative ideas in the development of an information society and a democratic state in the social, legal, economic, cultural, and spiritual-educational spheres.”

The degree of research on the problem.

The communicative-pragmatic approach began to be widely applied in translation theory from the second half of the 20th century. The general theoretical foundation of the research is formed by the works of scholars such as E.Nida, J.Catford, P.Newmark⁶⁷, A.Fedorov, V.Komissarov, L.Barkhudarov⁶⁸, I.Gofurov, O. Muminov, N.Komilov, and G.Salomov⁶⁹. In their approaches, special attention is given to the issue of “pragmatic adaptation” in translation. It is emphasized that the translator’s task is not limited to conveying meaning, but also involves considering the speech situation, the needs of the audience, and the communicative context.

Robert Burns’ creativity and the translation of his poetry have long been studied with particular attention in Western literary scholarship. The poetic structures and lyrical themes of Burns’ works have been analyzed by many researchers. For example, J. Kinsley⁷⁰ compiled a scholarly critical edition of Burns’ poems, highlighting their linguopoetic features. R. Crawford, in his well-known work *The Bard*, not only discusses the poet’s biography but also addresses the problems encountered in translating his works. T. Crawford⁷¹ and C.McGuirk⁷² examined the sentimental-era stylistic features of Burns’ poetics and issues of poetic equivalence in translation. Meanwhile, L. McIlvanney⁷³ analyzed the translations of Burns’ politically charged poems from a socio-contextual perspective.

⁶⁷ Catford J.C. *A Linguistic Theory of Translation*. – London: Oxford University Press, 1965. – 214 p.; Nida E.A. *Toward a Science of Translating*. – Leiden: Brill, 1964. – 331 p.; Newmark P. *Approaches to Translation*. – Oxford: Pergamon Press, 1981. – 276p.

⁶⁸ Фёдоров А. В. *Основы общей теории перевода*. – Л.: Изд-во ЛГУ, 1983. – 303 с.; Комиссаров В.Н. *Теория перевода (лингвистические аспекты)*. – М.: Высшая школа, 1990. – 253 с.; Бархударов Л. С. *Язык и перевод (вопросы общей и частной теории перевода)*. М., 1975.

⁶⁹ G’ofurov I., Mo’minov O., Qambarov N. *Tarjima nazariyasi*. - Toshkent: Tafakkur-Bo’stoni, 2012. – B. 56-57.; Komilov N. *Xorazm tarjima maktabi (XIX asr tarjima tarixini tipologik va qiyosiy tadqiq etish muammolari)*.: Filol. fanl. doktori dissertatsiyasi. – Toshkent, 1988.; Salomov G’. *Tarjima nazariyasiga kirish*. Toshkent, 1978.; Salomov G’. *Til va tarjima*. Toshkent, 1966.

⁷⁰ Burns R. *The Poems and Songs of Robert Burns* / ed. J. Kinsley. – Oxford: Clarendon Press, 1968. – 3 vols. – Vol. I. Text – 538 p.; Vol. II. Text – 459 p.; Vol. III. Commentary – 684p.

⁷¹ Crawford R. *The Bard: Robert Burns, A Biography*. – Princeton: Princeton University Press, 2009. – 480 p.

⁷² McGuirk, C. *Robert Burns and the Sentimental Era*. – Athens, GA: University of Georgia Press, 1985. – 320 p.

⁷³ McIlvanney, L. *Burns the Radical: Poetry and Politics in Late Eighteenth-Century Scotland*. – East Linton: Tuckwell Press, 2002. – 240p.

In the Russian school of translation studies, Robert Burns' poetic heritage has also been widely studied. The translations of Samuil Marshak⁷⁴ are of particular importance in this regard. Marshak is recognized not only as a translator but also as an adaptor who reshaped Burns' stylistic features to fit Russian poetics. In his translations, the balance between fidelity and freedom, as well as the adaptation of folk-like intonation and rhythmic structures, has been the subject of in-depth scholarly analyses. This process is also tied to the ideological component of translation and has been explained within the context of Soviet-era translation policies. Research on this issue was further advanced by prominent linguist-translators such as D.N.Zhatkin, O.P.Alekseyeva, and Yu.A.Bakhnova.⁷⁵

In the Uzbek school of translation studies, no dedicated monographic research has been conducted specifically on the translation of Robert Burns' poetry. However, several distinguished Uzbek poets and translators, such as Mirtemir, Abdulla Oripov, Jamol Kamol, G'afur G'ulom, and Xurshid Davron⁷⁶, have translated Burns' poems, mostly on the basis of Russian versions, into Uzbek. Although these translations are of high artistic value, comprehensive comparative analyses with the original texts have not been sufficiently undertaken. Moreover, the degree to which poetic form, rhythmic and phonetic conservatism, national imagery, dialectal elements, and features of folk speech are preserved during the translation process has not been examined on a scientific basis.

On this foundation, while existing scholarship has highlighted certain aspects of Burns' poetry in translations into Western, Russian, and to some extent Uzbek languages, there remains a lack of comparative-analytical research on the stylistic, semantic, and poetic fidelity of his poems rendered into Uzbek. In particular, there is a shortage of studies directly comparing original texts with Uzbek versions. This, in turn, places on the research agenda the urgent task of subjecting Burns' poems to scholarly investigation through the lens of direct translation into Uzbek.

The dissertation's relevance to the research plans of the Higher Educational Institution. The research has been carried out in accordance with the scientific research plan of Andijan State University under the project "*Current Issues in Foreign Linguistics, Literary Studies, and Translation Studies.*"

The aim of the research. The aim of the dissertation is to analyze, through a linguopoetic approach, the artistic style and theoretical foundations of Burns and other poets of the Romantic era, as well as the translations of Burns' poems into

⁷⁴ Marshak S. Articles and letters on Burns and Scotland. Collected Works in Eight Volumes. Vols. 6 and 8. Moscow: Khudozhestvennaja Literatura, 1971-2. (Vol. 6, pp. 343-5) 'To the immortal memory' (Vol. 6, pp. 346-50)

Kaloh Vid N. Prefaces in Soviet translations of Robert Burns's poetry as ideological tools //Target. – 2022. – Т. 34. – №. 2. – С. 251-277.

⁷⁵ Жаткин Д.Н. У истоков русской рецепции поэзии Роберта Бернса //Известия высших учебных заведений. Поволжский регион. Гуманитарные науки. – 2015. – №. 3 (35). – С. 104-118.; Алексеева О. П. Передача художественной образности при переводе поэтического текста (на материале поэзии Р. Бёрнса) //Филологические науки. Вопросы теории и практики. – 2024. – Т. 17. – №. 2. – С. 433-437.; Бахнова Ю. А. Отличительные характеристики перевода поэзии в контексте гендерных различий (на материале произведений Р. Бёрнса) //Филологические науки. Вопросы теории и практики. – 2023. – Т. 16. – №. 6. – С. 1695-1701.

⁷⁶ Byorns R. She'rlar. Xurshid Davron. – Elektron resurs. [Elektron manba] <https://kh-davron.uz/kutubxona/Uzbek/robert-byorns-she'rlar.html>, svobodnyy. (murojaat sanasi: 12.06.2024).

Uzbek, both indirect (via Russian) and direct (from the original). The research further seeks to determine the poet's artistic style and provide relevant scholarly recommendations.

Research Objectives:

to analyze the formation and functional roles of translation studies within the context of world literary development. within this objective, particular attention is paid to the role of translation as an intercultural medium, its function in popularizing literary heritage, and its influence at the poetic, communicative, and pragmatic levels;

to determine Robert Burns' place within the romantic literary school, exploring aspects related to the synthesis of individual lyricism and folk poetry, as well as concepts characteristic of romanticism such as naturalness, inner emotion, national spirit, and the tension between the individual and society;

to identify factors that provide a scientific basis for ensuring the adequate expression of thematic components in translation activities;

to examine the translations of Robert Burns' works into Russian and Uzbek from an analytical perspective, conducting a linguopoetic comparison in terms of proximity to the original text, fidelity to stylistic features, poetic expressiveness, and semantic shifts;

to conduct a comparative analysis, based on linguopoetic criteria, of direct translations (from the original text) and indirect translations (through Russian as an intermediary language) of burns' poetic works into Uzbek. this includes identifying the translator's personal poetic taste, stylistic stance, the degree of creative influence of intermediary languages (primarily Russian), and the ways in which imagery, metaphor, and lyrical intonation inherent to burns' poetics are reflected in the Uzbek poetic system.

Object of the research. The research object comprises Robert Burns' poems in the original English, their Russian translations, and their Uzbek translations.

Subject of the research. The research subject is defined as the distinctive features of the form, structure, and comparative analysis of Robert Burns' poems and those of Romantic-era poets, as well as their translations into Uzbek.

Research methods. In addressing the research topic, the study employs methods of linguistic description, analytical-synthetic analysis, comparative analysis, analogy, comparative analysis of literary translation texts, nominative-motivational analysis, lexical-semantic analysis, structural analysis, and typological-classificatory analysis.

Scientific novelty of the research are as follows:

the principle of discursive reconstruction, adopted as the conceptual foundation of poetic translation, is substantiated to enable the adequate expression of the communicative and pragmatic aspects inherent in poetic texts by reconstructing the author's communicative intent, emotional tone, and stylistic dominants, thereby ensuring not only semantic equivalence but also preserving the communicative dynamism and aesthetic integrity of the text;

the stylistic and expressive differences between the author's individual style and the translator's creative interpretation, including lexical choice, syntactic structure, rhythm and intonation, imagery and metaphor, level of expressiveness, pragmatic functions, and stylistic dominants, have been analyzed from a linguopoetic perspective. In this process, the translator's aesthetic views, professional competence, and speech position have been identified as key factors influencing the outcome;

for the first time, the strategies of translating poetic texts from English into Uzbek through the example of Robert Burns's poetry have been systematically substantiated within five balance models, semantic, functional, structural, pragmatic, and stylistic. Within each model, the linguistic means, translation strategies, and criteria of adequacy ensuring mutual correspondence have been demonstrated.

The research has determined the poetic possibilities of recreating tone, rhyme, meter, and rhythm in the Uzbek translations of Robert Burns's poetry, as well as the extent to which the metrical laws of Uzbek verse have been adapted to English poetics. Furthermore, through linguocultural analysis, the study has revealed how national connotations, socio-cultural symbolism, and speech realities of the original text have been expressed in Uzbek interpretation.

Practical results of the research: the impact of translations of Robert Burns' poetic works on literary creativity, the rendering of words in both direct and indirect translations, and their stylistic nuances have been identified. based on these findings, proposals and recommendations are developed for a deeper study of the poet's works;

the study of the Uzbek translations of Robert Burns' poems carried out by the author substantiates the claim that the content and results of the dissertation can serve as an important reference in enriching modern Uzbek literary studies with the traditions of burns' poetry.

Reliability of the research results. The reliability of the results is ensured by the clear formulation of the research problem, the substantiation of the conclusions through methods such as descriptive, analytical-synthetic, comparative, and analogical analysis, as well as comparative examination of translation texts. The validity is further reinforced by the use of factual linguistic material, published monographs and articles, and by the implementation of the conclusions, proposals, and recommendations in practice. The comparative-historical and comparative-typological analyses conducted, and the confirmation of results by competent institutions, also testify to their reliability.

Scientific and practical significance of the research. The scientific significance of the research lies in the study of new genres and directions that have emerged in Uzbek literature, the identification of their influence on Uzbek literary studies (translation studies), and the examination of the theoretical and national-cultural features of Burns' poetry. The research highlights the complex genre forms of Burns' poems, analyzes the individual skills of his translators, and presents a comparative study of their translations.

The practical significance of the research lies in the fact that its conclusions can be applied in higher education institutions of the Republic for the preparation of textbooks and teaching manuals in the subjects “*History of Literature of the Studied Language Countries*,” “*World Literature*,” “*Comparative Literature*,” “*Literary Relations*,” “*Modern Poetry*,” “*Translation Practice*,” “*Translation Theory*.” The materials can also be used in lectures and seminars, in writing master’s theses, in developing special courses on the history of literature, and in the teaching process for students and teachers specializing in English language and literature. Moreover, they can serve as a valuable resource for specialists engaged in literary studies and translation practice in both applied and scientific research.

Implementation of the research results. Based on the theoretical and practical conclusions, recommendations, and developments presented in the dissertation:

the principle of discursive reconstruction, adopted as the conceptual foundation of poetic translation, ensures the adequate conveyance of the communicative-pragmatic aspects inherent in poetic texts, such as the author’s communicative intent, emotional tone, and stylistic dominants, through their deliberate recreation, thereby safeguarding not only semantic equivalence but also the communicative dynamism and aesthetic integrity of the text, while, based on the analysis of linguistic factors (grammatical, phonetic, lexical, syntactic) and extralinguistic factors (pragmatic), the dissertation quantitatively identifies the most effective principles of equivalent translation and the transformational techniques employed to realize them, with its scientific findings and materials having been implemented at the Artistic Council of the Writers’ Union of Uzbekistan during its report meeting, as well as in young translators’ circles and literary gatherings (according to the reference of the Writers’ Union of Uzbekistan, No. 01-03/216, dated July 22, 2025). As a result, the content of the research project has been enriched with new materials and developments;

stylistic and expressive differences between the author’s individual style and the translator’s creative interpretation in poetic discourse, manifested through lexical choice, syntactic structure, rhythm and tone, imagery and metaphor, degree of expressiveness, pragmatic functions, and stylistic dominants, have been analyzed from a linguopoetic perspective, within which reflections on the translator’s aesthetic vision, professional competence, and discursive stance have contributed to the development of mechanisms facilitating Uzbek students’ comprehension of poetic imagery rooted in English culture, while the conclusions concerning the equivalent transformation of poetic devices, particularly metaphor, inversion, and parallelism, were implemented within the international grant project “Reinforcing English Language Competence at Karshi State University” (project code SUZ-800-21GR-3181, contract No. VH33594913, implemented 2021–2023; reference from Karshi State University, No. 04-2018, dated May 19, 2025). . As a result, the project introduced innovative, translation-based teaching practices in English instruction, moving beyond traditional approaches. These included communicative and practical tasks, creative writing exercises, and text-based activities that foster linguistic

awareness, artistic thinking, and verbal creativity, all promoting intercultural and interlingual understanding;

for the first time, translation strategies for rendering poetic texts from English into Uzbek through the works of Robert Burns have been systematically substantiated within the framework of five balance models, semantic, functional, structural, pragmatic, and stylistic, while the scientific conclusions concerning the linguistic means, translation strategies, and adequacy criteria ensuring correspondence within each model were implemented in the project “Spelling Audio Dictionary for the Visually Impaired” (project No. AL-672205602, implemented 2023–2025 at the University of Journalism and Mass Communications of Uzbekistan, reference No. 04-03/317, dated April 14, 2025). Consequently, the research provided a theoretical basis for developing linguistic recommendations aimed at ensuring harmony between user interface and audio materials, as well as for improving listeners’ speech comprehension through audio resources;

finally, the analysis of poetic possibilities for recreating tone, rhyme, meter, and rhythm in Uzbek translations of Robert Burns’ poetry revealed the extent to which the laws of Uzbek versification were adapted to English poetics, while analytical observations and theoretical conclusions regarding the representation of national connotations, sociocultural symbolism, and speech realities of the original text in Uzbek interpretations were utilized in preparing the script for the “Agar” television program on the “Culture and Enlightenment” channel (reference of the National Television and Radio Company of Uzbekistan, No. 01-20/475, dated June 23, 2025). As a result, the dissertation materials played an important role in familiarizing television audiences with the distinctive features, similarities, and differences of translating English-language poetry into Uzbek.

Approbation of the research results. The findings of this research were presented in 3 international and 2 national scientific-practical conferences.

Publication of the research results. A total of 4 scientific works have been published on the topic of the dissertation, including 1 article in a scientific journal recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of main results of doctoral dissertations.

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

MAIN CONTENT OF THE DISSERTATION

In the Introduction, the relevance of the research topic is substantiated, the degree of its study is described, and the aim and objectives, object and subject of the research are identified. The correspondence of the dissertation to the important directions of the formation of science and technology is shown. The scientific novelty of the research, the reliability of the results, their theoretical and practical significance, their implementation in practice, their publication, and information about the structure of the work are presented.

The **first chapter** of the dissertation, entitled “*Translation as a Creative Process: Theoretical Foundations and Directions of Practical Research*”, opens with the first section “*The Development of the Uzbek School of Poetic Translation and its Research Directions.*” This section provides a chronological overview of the development of artistic translation into the Uzbek language.

At the outset, it should be emphasized that translation processes in Central Asia began in the 8th–11th centuries with the activities of such eminent scholars as al-Farabi, Ibn Sina (Avicenna), and al-Biruni. However, since the translations of this period do not hold substantial theoretical or practical value for the present research, they are considered here merely as a historical backdrop.⁷⁷

When speaking about the history of translation, academician N.Karimov regarded Turkic and Uzbek languages as a continuum, and dated the history of translation involving the Uzbek language to the 14th century.⁷⁸ Other scholars, however, emphasize that modern Uzbek was standardized mainly in the 20th century,⁷⁹ with its phonological standards based on the Tashkent dialect and its morphological features on the Fergana dialect.⁸⁰

For the subsequent period, it is appropriate to highlight Sayfi Saroyi (1321–1398) as a representative of 14th-century Uzbek translation. His translations stand out for their folk style and for preserving the expressive qualities of the original text.⁸¹

Among the most prominent figures of 15th-century translation are Haydar Khorezmi, Lutfiy, and Alisher Navoi.⁸² Unfortunately, from the 15th century until the 19th century, with the exception of Muhammad Rizo Ogahi in the 19th century, there is little concrete information available.⁸³ Based on these facts, it appears that in the history of translation, which had flourished in the medieval era, a kind of “pause” occurred between the 14th and 19th centuries.

Regarding the 18th century, the available information is often unclear or even contradictory. For example, O.Mo‘minov asserts that *Tarikh al-Tabari* by Abu Ja‘far Muhammad ibn Jarir al-Tabari was translated into the Kashgar dialect of Uzbek in the 18th century, though the identity of the translator remains unknown.⁸⁴

In the 19th century, Muhammad Rizo Ogahi played a significant role in Uzbek translation. Although his translation style differed from modern norms, he succeeded in preserving both the meaning and beauty of the original texts.⁸⁵

The 19th century also saw important contributions by Furqat and Komil Khorezmi. Furqat, being highly proficient in Persian-Tajik, translated several works of classical Eastern literature into Uzbek in both poetry and prose, and he also

⁷⁷ G‘ofurov I., Mo‘minov O., Qambarov N. *Tarjima nazariyasi.* - Toshkent: Tafakkur-Bo‘stoni, 2012. – B.56-57.

⁷⁸ Karimov N. *Tarjima san‘ati va jahon adabiyoti.* //Jahon adabiyoti, 10-son, 2017. – B.185.

⁷⁹ Fierman W. *Language Planning and National Development. The Uzbek Experience.* Mouton de Gruyter. – Berlin. - New York. 1991. – P.2.

⁸⁰ András J.E. *Bodrogligeti. Modern literary Uzbek.* - Lincom Europa. 2002. – P.24.

⁸¹ G‘ofurov I., Mo‘minov O., Qambarov N. *Tarjima nazariyasi.* - Toshkent: Tafakkur-Bo‘stoni, 2012. – B.63-64.

⁸² Muminov O., Sunnatov O., *Translation History (Europe And Central Asia).* – Toshkent. 2008. – P.91-92.

⁸³ Hamidov X.X. *Tarjimashunoslik fanidan ma‘ruza matnlari.* – Toshkent. 2012. – B.24.

⁸⁴ Muminov O., Sunnatov O., *Translation History (Europe And Central Asia).* – Toshkent. 2008. – P.96.

⁸⁵ Ogahiy Muhammad Rizo *Erniyozbek o‘g‘li. Asarlar.* 6 jildlik. (Nashrga tayyorlovchi Karimov F. Mas‘ul muharrir Dolimov S.) – Toshkent. Adabiyot va san‘at nashriyoti. 1974. Jild 3. *Tarjimalar.* – B.5-6.

translated from Russian literature.⁸⁶ Komil Khorezmi, working in Khorezm, translated works such as *Mahbub al-Qulub* and *Latā'if al-Tavā'if* from Persian into Uzbek.⁸⁷

In the 20th century, a sharp increase in translation activity connected with the Uzbek language can be observed.⁸⁸ Uzbek translation developed not only quantitatively but also qualitatively. This development was largely influenced by political, social, economic, and historical factors.

At the beginning of the 20th century, the Jadid movement emerged in Uzbekistan, and its representatives actively engaged in translation to introduce world literature to the Uzbek people. For instance, Cho'lpon translated Shakespeare's tragedy *Hamlet* into prose in 1934.⁸⁹

Throughout the 20th century, works of English-speaking and other world writers were translated into Uzbek with increasing frequency. Shakespeare's *Hamlet* was translated several times, with M. Shayxzoda's 1948 poetic translation recognized as the most accomplished. In the second half of the 20th century, Uzbek readers gained the opportunity to read the works of European and American writers in their native language. Among the translators who played an active role were renowned poets and writers such as Abdulla Oripov, Erkin Vohidov, Qodir Mirvohammedov, Mirtemir, and Muhammad Ali.⁹⁰

The **second section of the chapter**, entitled "***Discursive Reconstruction as a Process of Aligning the Communicative-Pragmatic Features of the Original Text in Poetic Translation***" analyzes the concepts of "work," "text," and "discourse" in relation to the study of poetic translation.

In defining these key concepts, the definitions of the French literary theorist Roland Barthes are used. According to Barthes, a "*work*" is a material object (in English usage "work"), existing in tangible form, such as a book or a painting. A "*text*" (in English usage "text"), by contrast, is an open and infinite structure, whose boundaries are not fixed, and which constantly evolves, generating new meanings.⁹¹ Every work is composed of text. Furthermore, text is understood as a sequence of signs subject to linguistic laws and possessing an autonomous existence. *Discourse*, however, is the contextual and deeper interpretation of text: it creates new meanings and is dynamic in nature, subject to shifts and transformations. From this perspective, once a text is interpreted, it becomes discourse.⁹²

In addressing the problem of discursive reconstruction, the concept of "reconstruction" is also defined. The term literally means "to restore," and in linguistics it refers to the systematic restoration of unconfirmed data in ancient

⁸⁶ Karimov G'.K. O'zbek adabiyoti tarixi. Uchinchi kitob. (XIX asrning ikkinchi yarmidan XX asr boshlarigacha) Qayta ko'rilgan va to'ldirilgan ikkinchi nashri. "O'qituvchi" nashriyoti. - Toshkent. 1975. – B.146-147.

⁸⁷ Karimov G'.K. O'zbek adabiyoti tarixi. Uchinchi kitob. (XIX asrning ikkinchi yarmidan XX asr boshlarigacha) Qayta ko'rilgan va to'ldirilgan ikkinchi nashri. "O'qituvchi" nashriyoti. - Toshkent. 1975. – B.247-248.

⁸⁸ G'ofurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi. - Toshkent: Tafakkur-Bo'stoni, 2012. – B.

⁸⁹ Musaev Q. Tarjima nazariyasi asoslari: Darslik. – Toshkent. 2005. – B.15.

⁹⁰ Musaev Q. Tarjima nazariyasi asoslari: Darslik. – Toshkent. 2005. – B.15-16.

⁹¹ Roland Barthes. Image Music Text. Essays selected and translated by Stephen Heath. Fontana Press. London. 1977.

⁹² Калиш Е.Е. Реконструкция дискурса в целях перевода. Теоретические проблемы. Монография. - Иркутск 2018. – С.13.

languages by comparing them with written monuments or with facts attested in living speech.⁹³

On this basis, it may be stated that discourse begins when a poet expresses his emotions through language; the translator, in turn, enters into this discourse and re-encodes it in his own language. Therefore, discursive reconstruction is regarded as an essential and complex stage in poetic translation.

It should be emphasized that poetic translation is more challenging than prose translation, as carrying out discursive reconstruction in full is not easily achievable. For this reason, the translator must possess deep knowledge of the culture, politics, and economy of the people whose language is being translated.⁹⁴ The translations of Russian fables into Uzbek by Abdulla Avloniy, as well as Oybek's translation of Pushkin's verse novel *Eugene Onegin* into Uzbek, serve as vivid examples of discursive reconstruction in practice.

Regarding the dependence of word meaning on context, J. R. Firth notably stressed that a word's full meaning can only ever be realized in context.⁹⁵ Another scholar, B. Russell, argued that for a person to fully grasp a concept, it is not enough to know its name; one must also have experienced it in real life.⁹⁶

Thus, for a translator undertaking discursive reconstruction, it is imperative to possess empirical knowledge and lived experience related to the discourse being interpreted, in order to render it adequately.

In the **third section of the chapter**, entitled "*The Issue of the Author's Individual Style and the Translator's Creative Approach in Poetic Discourse*," the author's individual style is examined through linguistic, communicative, and cognitive aspects.⁹⁷

The linguistic aspect itself consists of several levels: phonological, morphological, syntactic, and lexical.

At the **phonological level**, words are deliberately selected and arranged to create rhyme and rhythm, which in turn determines the boundaries of poetic lines and the overall structure of the poem.⁹⁸ This includes devices such as onomatopoeia, alliteration, and rhyme.⁹⁹

At the **morphological level**, the focus is on morphemes, primarily those characterizing the lexicon of the work.¹⁰⁰ This involves modifying the form and meaning of words.¹⁰¹

⁹³ Ахманова О.С. Словарь лингвистических терминов. – Рипол Классик. 2013. – С.372.

⁹⁴ Venuti L. The translator's invisibility //Criticism. – 1986. – Т. 28. – №. 2. – P. 179-212.

⁹⁵ Firth J.R. The technique of semantics. Read at a meeting of the Philological Society on Friday, 1st February, 1935 Transactions of the Philological Society. – P.36-73.

⁹⁶ Bertrand Russell, "Logical Positivism," Revue Internationale de Philosophie , IV (1950), 18; cf. – P. 3

⁹⁷ Chendey N.V. Linguistic and conceptual features of poetic discourse //development of philology and linguistics at the modern historical period. – P.135.

⁹⁸ Coleman R.G.G. Poetic diction, poetic discourse and the poetic register //proceedings-British academy. – Oxford university press inc., 1999. – Т. 93. – P.27.

⁹⁹ Гальперин И.Р. Стилистика английского языка. – Москва. Высшая школа. 1977. – С. 115-118

¹⁰⁰ Van Dijk T.A. Some aspects of text grammars: A study in theoretical linguistics and poetics. – Walter de Gruyter GmbH & Co KG. 2015. – P.224.

¹⁰¹ Lapasov J. Badiiy matn va lisoniy tahlil. – Toshkent. "O'qituvchi". 1995. – B.30-31.

At the **syntactic level**, the range of stylistic devices is broader, some of which include:

a) **stylistic inversion** – intentional alteration of word order to preserve poetic rhythm;

b) **detached construction** – separating a phrase from the main clause while retaining semantic connection;

c) **parallel constructions** – repetition of similar grammatical elements within the poem at certain intervals.¹⁰²

The **lexical level** of poetic stylistics involves the use of devices such as:

a) **metaphor** – transferring meaning from one object to another;

b) **metonymy** – naming something not by its own name but through an attribute or association;

c) **irony** – using a word in the opposite sense to its literal meaning, depending on the context.¹⁰³

A poem is fully understood and appreciated only when the reader perceives it as a communicative phenomenon, that is, when the interplay of denotation, connotation, and meaning is grasped.¹⁰⁴

In our view, the choice of poetic devices for depicting a given component depends on the author's emotional state and situational context. Such choices stimulate cognitive (intellectual) engagement in the reader, a process expressed through various lexical and syntactic means.¹⁰⁵

Thus, in the linguo-stylistic dimension of poetic discourse, the **cognitive aspect** requires a certain intellectual mobilization on the part of both author and reader/listener.

It should also be noted that **idiostylistics** plays a crucial role in assessing the author's place within artistic discourse, as it defines the uniqueness of a writer's style. Although no single, definitive definition of the term *idiostyle* has yet been established, in general it can be interpreted as a set of features that determine the individuality of an author's creative style.¹⁰⁶

From this perspective, conveying the works of English Romantic poets, including Robert Burns, to Uzbek readers is a complex and multifaceted process, since these works embody a unique style, emotional depth, the spirit of their time, and a distinct cultural context.

The **second chapter** of the dissertation is entitled ***“Strategic Foundations of Translating Poetic Texts from the Original (English) into Uzbek.”*** Its first section, ***“The Status of Strategies for Preserving Balance and Equivalence in the Translation of Poetic Works in English and Uzbek,”*** is devoted to the issue of balance and equivalence in poetic translation.

¹⁰² Гальперин И.Р. Стилистика английского языка. – Москва. Высшая школа. 1977. – С.187-191.

¹⁰³ Гальперин И.Р. Стилистика английского языка. – Москва. Высшая школа. 1977. – С.129-136.

¹⁰⁴ Akhmanova O. (ed.). Linguostylistics: theory and method. – Walter de Gruyter GmbH & Co KG, 2019. – P.40.

¹⁰⁵ Monakhova, E. (2019). Cognitive and pragmatic approach to using stylistic devices in English literary discourse. Training, Language and Culture, 3(1), 37-52. doi: 10.29366/2019tlc.3.1.3 – P.46.

¹⁰⁶ Чернышева Т.А. Идиостиль: лингвистические контуры изучения //Вестник Череповецкого государственного университета. – 2010. – №. 1. – С.30-31.

It should be emphasized that balance and equivalence occupy a special place in poetic translation. In this study, these concepts are defined drawing on the views of scholars such as L.Barkhudarov and E.Nida.^{107,108} In ensuring balance and equivalence in translation, certain inevitable losses occur; however, this should never be a reason for the translator to abandon the work.¹⁰⁹

Speaking about restoring the meaning of the original text through balance, V. Komissarov, citing A. Neubert, notes that balance refers not only to the linguistic recreation of the original text in translation but also to its pragmatic adequacy. In addition, the concept of *equivalence* in literary translation implies that the functional recreation of meaning occurs in translation, where the content of the text composed of linguistic signs is re-realized.¹¹⁰

A range of transformations (*shifts*) ensure balance in poetic translation.¹¹¹ In their scholarly work on literary translation, Sh.Sirojiddinov and G.Odilova identify five types of transformations: restructuring, substitution, addition, omission, and lexical-semantic replacement.¹¹²

The **second section** of this chapter, entitled “*Issues of Preserving Semantic Balance in Terms of Relativity*,” defines semantic balance as follows: “Semantic balance refers to the extent to which a translation fully reflects the content of the original and achieves a high degree of semantic adequacy.”¹¹³

Furthermore, I. G‘ofurov provides another definition of balance as “*the harmony of a word’s meaning and expression, the force of the word, and its consistent usage.*”¹¹⁴ This definition allows for a more precise understanding of balance.

Within the framework of semantic balance, several works of English Romantic poetry were analyzed, including Lord Byron’s poem “*She Walks in Beauty.*” The results of the analysis yielded the following statistical data:

Table 1. Features of Original and Translation Quantitative Representation

Total words in original	119
Total words in Uzbek translation	86
Word-for-word translated words in original	61 – 51%
Word-for-word translated words in Uzbek	51 – 59%

¹⁰⁷ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.49.

¹⁰⁸ Жутовская Н.М., Поэтический перевод и проблема адекватности. – С.342.

¹⁰⁹ Беспалова Н.В. Особенности перевода поэтического текста с русского на английский язык //Перевод в меняющемся мире: материалы Международной научно-практической конференции (Саранск, 19-20 марта 2015 г.). М.: Издательский центр «Азбуковник». – 2015. – С.20.

¹¹⁰ Musaev Q. Tarjima nazariyasi asoslari. – Fan, 2005. – B.55.

¹¹¹ Кулемина К.В. Основные виды переводческих трансформаций //Нефтегазовые технологии и экологическая безопасность. – 2007. – №. 5. – С.143.

¹¹² Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.153.

¹¹³ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.17.

¹¹⁴ I.G‘ofurov, O.Mo‘minov, N.Qambarova. Tarjima nazariyasi. Tafakkur bo‘stoni, Toshkent. 2012. – B.196-197.

Table 1. Features of Original and Translation Quantitative Representation

Total cases of transformation applied	19 – 100%
Lexical-semantic replacement	9 – 69%
Restructuring	4 – 31%

As Table 1 shows, the translation of this poem approaches semantic balance to a satisfactory degree. However, the dissertation also examines translations in which the degree of semantic balance is lower.

The **third section** of this chapter is entitled “*Problems of Harmoniously Conveying the Functional Value of Poetic Texts in Translation.*”

On the issue of functional balance, I. Alekseeva, drawing on E. Nida, states that if a text is written in the original to produce a particular effect on its reader, and if this effect is preserved in translation, then the functional value of the original is reflected in the translation.¹¹⁵ Similarly, L. Kirichuk adds that functional balance requires the translated text to evoke in its reader the same feelings as those experienced by the original audience.¹¹⁶

Summarizing these views, it would be appropriate to define functional balance as “*re-creating in Text B the impact produced by Text A.*”

Within the framework of functional balance, William Wordsworth’s poem “*Lines Written in Early Spring*” was analyzed. The following statistical data were obtained:

Table 2. Features of Original and Translation Quantitative Representation

Total words in original	153
Total words in Uzbek translation	111
Word-for-word translated words in original	73 – 48%
Word-for-word translated words in Uzbek	73 – 66%
Total cases of transformation applied	22 – 100%
Lexical-semantic replacement	14 – 69%
Restructuring	8 – 31%

According to Table 2, the degree of functional balance achieved in this translation can be assessed as satisfactory.

In addition, the dissertation analyzes the Uzbek translation by Safar Olloyor of John Keats’s sonnet “*On the Sea*” (translated from Russian). The analysis demonstrates that the degree of functional balance is considerably lower. The statistical results are presented below:

Table 3. Features of Original and Translation

Quantitative Representation

Total words in original	109
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¹¹⁵ Алексеева И.С. Введение в переводоведение. Учеб. Пособие для студ. филол и лингв. фак. высш. учеб. заведений. – СПб.: Филологический факультет СПбГУ; М.: «Академия». 2004. – С.143-144.

¹¹⁶ Kyrylchuk.L. Translation strategies, methods and techniques: in pursuit of translation adequacy. Research Trends in Modern Linguistics and Literature. 2018. – P.73.

Table 3. Features of Original and Translation	Quantitative Representation
Total words in Uzbek translation	67
Word-for-word translated words in original	11 – 10%
Word-for-word translated words in Uzbek	11 – 16%
Total cases of transformation applied	15 – 100%
Compensation	10 – 66%
Omission	3 – 20%
Addition	1 – 6%
Synonymic translation	1 – 6%

The **fourth section of the second chapter**, entitled “*Structural Balance: The Reconstruction of Syntactic and Morphological Forms in the Target Language*,” discusses the issue of structural balance.

When speaking about structural balance, V.Komissarov emphasizes that, due to the lexical and grammatical features of languages, achieving full structural balance is impossible.¹¹⁷ Instead, structural balance creates the closest possible formal correspondence between the original and its translation.¹¹⁸

As an example, let us consider a passage from Lord Byron’s poem “*She Walks in Beauty*” (“*Go ‘zal borur*” in Uzbek):

Original:

*Thus mellowed¹ to that tender light²
Which heaven³ to gaudy day⁴ denies⁵.¹¹⁹*

Uzbek translation:

*Ushbu yorug ‘likdan² erigan¹ osmon³
Uni ravshan kunga⁴ bermas⁵, qilar rashk.¹²⁰*

If we pay attention to the numbering of the words in bold, it becomes clear how significantly the structure of the translated poem differs from the original. This serves as clear evidence of the point made above.

The **fifth and final section of the second chapter**, “*Ensuring the Harmony of Context, Mentality, and Stylistic Differences (Pragmatic Balance)*,” addresses pragmatic balance.

In general terms, pragmatic balance may be defined as the reflection in the target language of the purpose that the author of the original text set for himself.¹²¹ It is precisely through pragmatic balance that the communicative effect of the original text can be conveyed.¹²²

¹¹⁷ Комиссаров В.Н. Современное переводоведение. – 2007. – С.119.

¹¹⁸ Kyrychuk L. Translation strategies, methods and techniques: in pursuit of translation adequacy //Research trends in modern linguistics and literature. – 2018. – Т. 1. – С.72

¹¹⁹ Byron J. (lord) G. G. “She Walks in Beauty” [Elektron manba] / Byron G. G. // Poetry Foundation. – URL: <https://poetryfoundation.org/poems/43844/she-walks-in-beauty> (murojaat sanasi: 23.06.2024).

¹²⁰ Tarjima bizga tegishli.

¹²¹ Sirojiddinov Sh. Odilova G. Badiiy tarjima asoslari. – Toshkent, 2011. – B.158-161.

¹²² Швейцер А.Д., Ярцева В.Н. Теория перевода: Статус, проблемы, аспекты. – Наука, 1988. – С.145.

In our view, pragmatic balance in poetic translation reveals not only the literal content of the original text but also its cultural, emotional, and contextual essence.

Thus, the preservation of balance between the translation and the original text should be understood as relative. In this regard, the interchangeability of the compared concepts is not absolute, but relative.¹²³

Within this framework, Henry Wadsworth Longfellow’s poem “*The Rainy Day*” (“*Yomg’irli kun*” in Uzbek) was analyzed, yielding the following statistical results:

Table 4. Features of Original and Translation	Quantitative Representation
Total words in original	117
Total words in Uzbek translation	71
Word-for-word translated words in original	50 – 43%
Word-for-word translated words in Uzbek	46 – 65%
Total cases of transformation applied	12 – 100%
Compensation	6 – 50%
Modulation	4 – 33%
Synonymic translation	2 – 17%

Since there are no fixed criteria for measuring pragmatic balance, it should be emphasized that, in such cases, the evaluation of translation quality is often left to the perception and judgment of the readers.

Finally, the dissertation presents the statistical data on the transformation methods employed to achieve balance in the analyzed poems in a **visualized graphical format**.

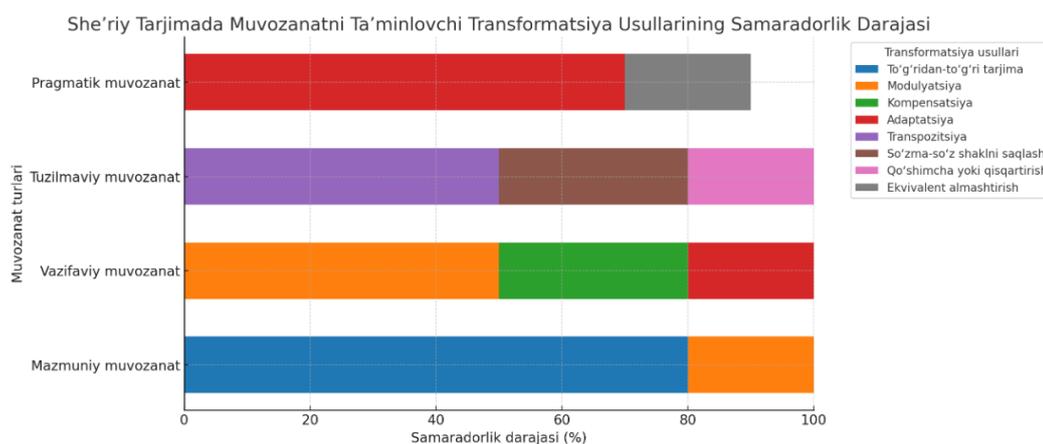


Table 5.

The **third chapter** of the dissertation is entitled “*The Interpretation of Robert Burns’ Poetry in Uzbek: A Linguostylistic Analysis.*” Its first section, “*An Analysis*

¹²³ Валеева Н.Г. Прагматическая доминанта в оценке качества перевода //Вестник Московского государственного лингвистического университета. – 2007. – №. 519-1. – С.199.

of the Linguostylistic Features of the Original Texts of Robert Burns' Poetry," begins with a brief biographical overview of Burns, acknowledging him as a poet who achieved fame both in Great Britain and worldwide. The section also briefly discusses the literary era and environment to which he belonged. In particular, it highlights how his creative activity was often marked by boldness, originality, and accessibility to the common people.¹²⁴

In order to comprehensively reveal the linguo-stylistic features of Burns' oeuvre, several of his poems are analyzed in this section, including "Ae Fond Kiss" ("Qaynoq Bo'sa"). The poem is examined from phonetic, morphological, syntactic, and lexical perspectives, which allows for a clearer identification of the poet's distinctive linguo-stylistic features.

- At the **phonetic level**, the analysis reveals Burns' frequent use of assonance, alliteration, rhyme, and rhythm.

- At the **morphological level**, manipulation through word-shortening and the use of dialectal vocabulary are noted.

- At the **syntactic level**, inversion is observed as a stylistic device.

- At the **lexical level**, metaphor and irony are found to be widely employed by the poet.

In addition, the section also examines Burns' poems "For a' That and a' That" ("Hammasi uchun"), "A Red, Red Rose" ("Qizil Atirgul"), "To a Mouse" ("Sichqonchaga"), and "The Selkirk Grace" ("Selkirk duosi"). The results of these analyses are given a distinct place in the research, and their findings are presented in the following graphical illustrations.

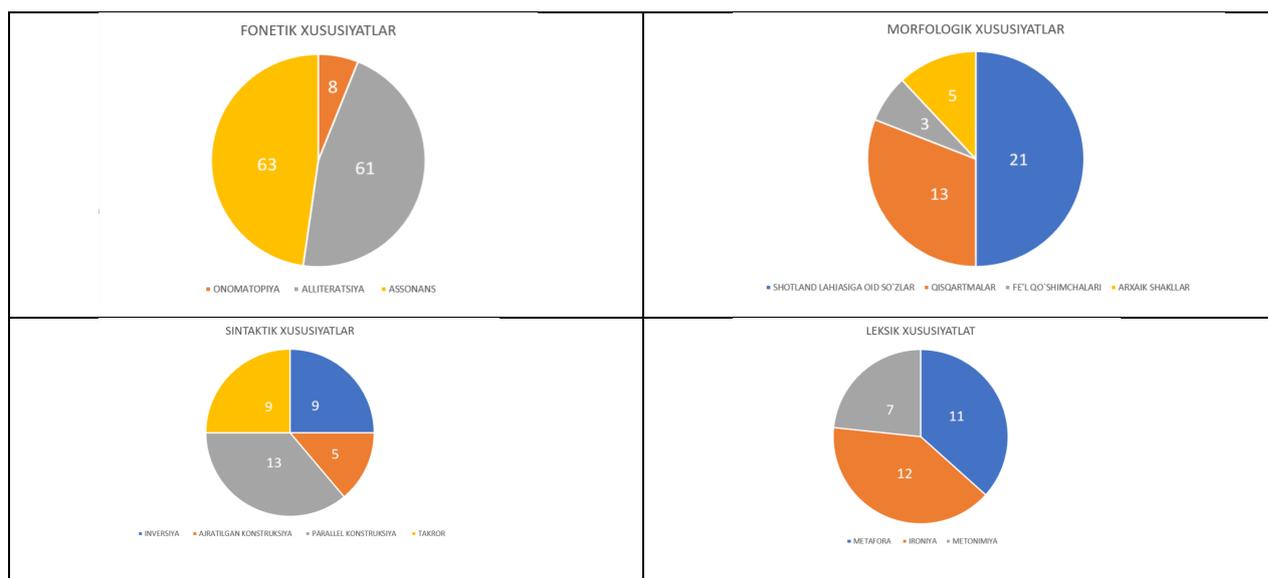


Figure 6.

The second section of the third chapter, entitled "Issues of Recreating Intonation, Rhyme, and Meter in the Translation of Robert Burns' Poetry," sets as its main goal the analysis of the rhythmic melody, rhymed structures, and metrical features of the poet's verse.

¹²⁴ Broadhead A. The Language of Robert Burns: Style, Ideology, and Identity. – Bucknell University Press, 2013. - P. 1.

It should be noted that Burns often wrote his poems in the Scots dialect, which imparted a distinctive phonetic tone and local color to his works. Furthermore, the tone of Burns' poetry is diverse: some are cheerful and humorous (for example, the satirical narrative poem "*Tam O'Shanter*"), while others are sorrowful and lyrical (such as "*Ye Banks and Braes of Bonnie Doon*," a song of lament). What unites them all, however, is their folk-like simplicity and compelling musicality.^{125,126}

From this perspective, translating Burns' works into Uzbek presents a number of challenges. The first of these is preserving meter and rhythm; the second is reconciling tensions between form and content. A third difficulty arises from the translation of the dialectal words and culture-specific concepts that Burns frequently employed. These three issues are analyzed in detail in poems such as "*For a' That and a' That*" ("*Hammasi uchun*"), "*A Red, Red Rose*" ("*Qizil Atirgul*"), and "*Ae Fond Kiss*" ("*Bitta Qaynoq Bo'sa*"). The study concludes that the main solutions to these challenges lie in the application of transformation strategies such as restructuring, omission, and compensation.

In addition, the section discusses the effectiveness of other transformation techniques, such as compensation, transposition, and adaptation, in preserving both the form and content of the poems.

The **third section of the third chapter, "Issues of the Spirit of the Age and National Color in the Translation of Robert Burns' Poetry,"** draws on S.Bassnett's quotation from L.Venuti to argue that translation must remain faithful both to the culture of the source language and to that of the target language, and that it represents an exceptionally demanding activity.¹²⁷

When speaking about the *spirit of the age* in Burns' poetry, it is essential to emphasize the poet's recurring ideas of equality, human dignity, and justice. For example, in "*For a' That*," Burns proclaims that a person's worth is measured not by wealth or title but by honesty and human virtue. This poem reflects the Enlightenment spirit of the period. In his poetry, Burns glorifies the poor yet honest and hardworking ordinary man.

One of the most important features of Burns' poetic style is its distinctly Scottish folk character. By skillfully blending the Scots dialect with standard English, Burns created a "simple and meaningful style characteristic of Scottish folk poetry," through which he introduced a unique national color.¹²⁸ For instance, in "*Ae Fond Kiss*" he uses the Scots word "*ae*" (meaning "one"), while in the lines of "*For a' That*" the abbreviated form "*a'*" (meaning "*all*") appears. Burns also employed many colloquial phrases, proverbs, and dialectal forms, for example, "*gowd*" instead of "*gold*" or "*guid*" instead of "*good*." Thus, the national spirit in Burns' poetry manifests itself not only through content but also through linguistic means.

¹²⁵ Роберт Бёрнс. She'rlar [Текст] // Xurshid Davron kutubxonasi. – URL: kh-davron.uz/yangiliklar/muborakin/25-yanvar-buyuk-shotland-shoiri-robert-byorns-raibeart-burns-1759-1796-tavalludi-kuni.html (Date of access: 18.08.2025)

¹²⁶ Jacks W. Robert Burns in other tongues: a critical review of the translations of the songs & poems of Robert Burns. – 1896. – P.XVI.

¹²⁷ Bassnett S. Translation studies. – London: Routledge, 2013. – P. 9.

¹²⁸ Koletnik M., Kaloh Vid N. Dialect in poetic translations: The case of Robert Burns' poetry in Russia and in Slovenia. – 2020. – P.7.

At the same time, Burns was not only a singer of the people and of nature but also an author of works rich in sharp satire and poetic irony. For instance, in “*Holy Willie’s Prayer*” he exposes the hypocrisy of a clergyman who, under the guise of prayer, conceals his sins. This satire denounces religious hypocrisy. In such works, Burns employs biting irony: while on the surface the reader encounters the devout prayer of a pious man, between the lines one perceives the poet’s sarcastic critique.

For the translator, such stylistic peculiarities pose two major challenges: first, the translation of cultural realia specific to Scottish life; and second, the rendering of dialectal words.

In this process, translators rely on a range of strategies: transliteration or equivalence for cultural realia; neutralization or compensation for dialectal elements; explanation or functional substitution for poetic imagery and irony; and attempts to recreate poetic rhythm and structure through alternative stylistic means. In choosing among these strategies, the translator must consider several factors: the cultural awareness of the readership, the purpose of the translation (whether to provide aesthetic enjoyment or cultural information), and the unique qualities of the work itself.

The fourth section of the third chapter, entitled “*Contextual Analysis of Transformation (Shift) Techniques in the Translation of Robert Burns’ Poetry into Uzbek*,” is devoted to examining the transformation strategies applied in the translation of several well-known poems by Robert Burns into Uzbek, with a focus on their contextual functions.

Returning once again to the issue of transformation, the dissertation emphasizes that “*shifts in translation*” are to be understood as “*departures from formal correspondence between the source text and the translated text.*”¹²⁹ Furthermore, drawing on E. Nida’s well-known definition, “*translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message*”¹³⁰, the contexts in which transformations are employed are discussed.

In this regard, Burns’ poem “*Ae Fond Kiss*” (“*Bitta qaynoq bo’sa*”) is analyzed. For instance:

- “*Ae fond kiss*” → “*Qaynoq bitta bo’sa*”
- “*and then we sever*” → “*so’ngra ayriliq*”

Even within these two short lines, several transformation techniques are evident. The expression “*fond kiss*” (literally, “affectionate kiss”) conveys tenderness and love. In the Uzbek translation, this phrase appears as “*qaynoq bo’sa*” (“passionate kiss”), which shifts the nuance toward intensity and passion. This constitutes a semantic transformation: the translator has rendered “*fond*” through “*qaynoq*” (“fiery, ardent”), thereby conveying the heated emotional warmth of love.

In addition, other poems by Burns, such as “*For a’ That and a’ That*” (“*Hammasi uchun*”), “*Bonny Doon*” (“*Go’zal Doon*”), and “*My Heart’s in the*

¹²⁹ Catford J.C. A linguistic theory of translation. – London : Oxford university press, 1965. – T. 31. – P.73.

¹³⁰ Nida E.A. Toward a science of translating: with special reference to principles and procedures involved in Bible translating. – Brill Archive, 1964. – P.159.

Highlands” (“*Yuragim tog‘larda*”), are also examined within the framework of contextual analysis of transformation strategies.

The in-depth analysis of these poetic works further demonstrates the contextual relevance of transformation techniques and highlights their role in adequately conveying the semantic, stylistic, and emotional dimensions of Burns’ poetry in Uzbek translation.

CONCLUSION

1. Poetic translation is not merely a change of language, but a reconstruction of an entire aesthetic and cultural context. In poetic texts, this process takes place in two stages: transferring the semantic layer into another language and recreating aesthetic units such as intonation, rhythm, and artistic style within the framework of a new culture. The success of the translation process depends not only on the translator’s linguistic knowledge but also on their intercultural competence, aesthetic sensitivity, and poetic thinking.

2. Robert Burns’ poetry, as a model in which poetic form is harmonized with national identity, folk expression, Scots dialect, and emotional intensity, deserves special attention in Uzbek translation studies. His poems combine phonetic effects (alliteration, assonance, onomatopoeia), morphological simplicity, syntactic originality, and imagery. In translating such poetry into Uzbek, translators face the complex tasks of ensuring cultural equivalence, stylistic adaptation, semantic precision, and preservation of poetic intonation.

3. The **communicative and linguostylistic dimensions of poetic translation** require multi-layered analysis. Understanding the pragmatic purpose of the poetic text and preserving it in the target language, while expressing the author’s inner state, the historical context, the aesthetic intent, and the musicality of the poetry through discursive reconstruction, constitute the main criteria that determine the translator’s mastery. Within this framework, metaphor, inversion, parallelism, folk idioms, and national lexical units function as key tools for achieving balance and equivalence in translation.

4. In translations of Burns’ poems into Uzbek, whether direct (from English) or indirect (through Russian), cases of semantic shifts, stylistic simplifications, or loss of poetic form are observed. Such changes are mostly the result of employing strategies like modulation, compensation, adaptation, or transposition in order to preserve equivalence, and they serve to maintain the poetic impact of the translation.

5. The idiostylistic analysis of the author’s style, through lexical choices, morphosyntactic structures, and discursive background, together with ensuring their adequate expression in Uzbek, constitutes one of the central directions of this research. Moreover, in poetic translation it is essential to take into account the contexts of time and place, adapt the text to the mentality of the target readership, and maintain harmony with Uzbek poetic traditions.

6. The analyses show that **direct translations from English into Uzbek** achieve better semantic accuracy, stylistic harmony, and aesthetic balance compared to indirect translations via Russian. This can be explained by the higher degree of

equivalence attained when translation is carried out from a language closer to the poetic structure and contextual links of the source text.

7. Through linguopoetic analysis, it has been revealed that at the **phonetic level** Burns frequently uses alliteration, assonance, and onomatopoeia; at the **morphological level**, affixal forms characteristic of the Scots dialect; at the **syntactic level**, inversion and parallel constructions; and at the **lexical level**, folk idioms, synonymous pairs, and figurative devices. Their equivalents were identified in the target language, ensuring poetic effect through strategies aimed at achieving balance and equivalence.

8. The statistical analyses provide empirically grounded results regarding the preservation of poetic style, the choice of translation strategies, and the reconstruction of linguopoetic features in Uzbek translations of Burns' poetry. These results highlight issues of adequacy and equivalence in poetic translation on the basis of quantitative evidence.

9. Preserving the elements of poetic form, rhyme, rhythm, syntax, and musicality, in translation serves to transmit the aesthetic force of the poet's art. Strategies such as compensation and modulation have proven to be the most effective in restoring poetic balance. This is particularly significant in Burns' poems that are rich not only in content but also in formal artistry.

10. Finally, interpreting poetic texts within an **intercultural context** emerges as a factor that enhances the communicative effectiveness of translation. Translation involves not merely changing linguistic units, but re-expressing for the target readership the social, historical, and cultural environment in which the work was created, a necessity that is theoretically substantiated in this dissertation.

**НАУЧНЫЙ СОВЕТ PhD.03/25.12.2024.Fil.130.02 ПРИ КОКАНДСКОМ
УНИВЕРСИТЕТЕ ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ
ДОКТОРА ФИЛОСОФИИ (PHD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**
АНДИЖАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

САТТИБАЕВ ИСКАНДАР ИЛХАМИДДИНОВИЧ

**КОММУНИКАТИВНО-ПРАГМАТИЧЕСКОЕ И
ЛИНГВОСТИЛИСТИЧЕСКОЕ ИССЛЕДОВАНИЕ ПОЭТИЧЕСКОГО
ПЕРЕВОДА**

(на примере переводов поэзии Роберта Бёрнса на узбекский язык)

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

АВТОРЕФЕРАТ

диссертации доктора философии (PhD) по филологическим наукам

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии за № B2022.3.PhD/Fil2767.

Диссертация выполнена в Андижанском государственном университете.

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

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Ведущая организация:

Ферганский государственный университет

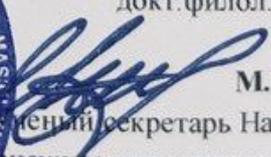
Защита диссертации состоится « 27 » 12 2025 года в 10⁰⁰ часов на заседании Научного совета PHD.03/25.12.2024.FIL.130.02 при Кокандском университете (Адрес: 150700, г. Коканд, ул. Туркистан, дом 28 а).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганском государственном университете (зарегистрирована за № 4). Адрес: 150700, г. Коканд, ул. Туркистан, дом 28 а).

Автореферат диссертации разослан « 12 » 12 2025 года. (протокол реестра рассылки за № 2 от _____ 2025 года).




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ВВЕДЕНИЕ (аннотация доктора философии (PhD) по филологическим наукам)

Цель исследования. Работа состоит в лингвопоэтическом анализе художественного стиля творчества Бёрнса и поэтов эпохи романтизма, их теоретических основ, а также переводов стихотворений поэта на узбекский язык, как косвенных (через русский язык), так и прямых (с оригинала). Задачами исследования являются выявление особенностей художественного стиля и выработка соответствующих рекомендаций.

Объектом исследования составляют тексты стихотворений Роберта Бёрнса в оригинале, а также их русские и узбекские переводы.

Предметом исследования выбраны особенности формы и структуры стихотворений Роберта Бёрнса и поэтов эпохи романтизма, а также специфика их сравнительного анализа при переводе на узбекский язык.

Научная новизна исследования заключается в следующем:

принцип дискурсивной реконструкции, принятый в качестве концептуальной основы поэтического перевода, обоснован как обеспечивающий адекватное выражение коммуникативно-прагматических особенностей, присущих поэтическому тексту, поскольку посредством воссоздания авторского коммуникативного замысла, эмоционального тона и стилистических доминант он позволяет сохранить не только семантическую эквивалентность, но и коммуникативную динамику и эстетическую целостность текста;

стилистические и экспрессивные различия между индивидуальным стилем автора и творческой интерпретацией переводчика, включая лексический выбор, синтаксическую структуру, ритм и интонацию, образность и метафорику, степень экспрессивности, прагматические функции и стилистические доминанты, были проанализированы с лингвопоэтической точки зрения. В ходе анализа определена роль эстетических взглядов, профессиональной компетенции и речевой позиции переводчика как ключевых факторов, влияющих на результат перевода;

впервые стратегии перевода поэтических текстов с английского на узбекский язык на примере поэзии Роберта Бёрнса были системно обоснованы в рамках пяти моделей баланса, семантической, функциональной, структурной, прагматической и стилистической. В каждой модели были выявлены языковые средства, переводческие стратегии и критерии адекватности, обеспечивающие взаимное соответствие;

в исследовании определены поэтические возможности воссоздания тона, рифмы, метра и ритма в узбекских переводах поэзии Роберта Бёрнса, а также степень адаптации метрических законов узбекской поэтической системы к английской поэтике. Кроме того, на основе лингвокультурологического анализа раскрыто, как национальные коннотации, социокультурная символика и речевые реалии оригинала нашли своё выражение в узбекской интерпретации;

Внедрение результатов исследования. На основе теоретических и практических выводов, рекомендаций и разработок, представленных в диссертации:

принцип дискурсивной реконструкции, принятый в качестве концептуальной основы поэтического перевода, обеспечивает адекватное выражение коммуникативно-прагматических особенностей, присущих поэтическому тексту, таких как коммуникативное намерение автора, эмоциональный тон и стилистические доминанты, посредством их художественного воссоздания, в результате чего сохраняются не только семантическая эквивалентность, но и коммуникативная динамика и эстетическая целостность текста, тогда как на основе анализа языковых (грамматических, фонетических, лексических, синтаксических) и экстралингвистических (прагматических) факторов в диссертации количественно определены наиболее эффективные принципы эквивалентного перевода и трансформационные методы, применяемые для их достижения, при этом научные результаты и материалы исследования были использованы на заседании Художественного совета Союза писателей Узбекистана, в кружке молодых переводчиков и на литературных вечерах (согласно справке Союза писателей Узбекистана № 01-03/216 от 22 июля 2025 года). В результате содержание научного проекта было обогащено новыми материалами и разработками;

кроме того, стилистические и экспрессивные различия между индивидуальным стилем автора и творческой интерпретацией переводчика в поэтическом дискурсе, такие, как выбор лексики, синтаксическая структура, ритм и интонация, образность и метафоричность, степень экспрессивности, прагматические функции и стилистические доминанты, были проанализированы с лингвопоэтической точки зрения, при этом размышления о роли эстетических взглядов переводчика, его профессиональной компетенции и речевой позиции способствовали разработке механизмов восприятия поэтических образов английской культуры в доступной форме для узбекских студентов, тогда как выводы, касающиеся эквивалентной передачи поэтических средств, в частности, метафоры, инверсии и параллелизма, были реализованы в рамках международного грантового проекта «Reinforcing English Language Competence at Karshi State University» (код проекта SUZ-800-21GR-3181, договор № VH33594913, реализован в 2021–2023 годах; справка Каршинского государственного университета № 04-2018 от 19 мая 2025 года). В результате в процессе преподавания английского языка в рамках проекта были внедрены инновационные, основанные на переводе методы обучения, выходящие за рамки традиционных форм. Были применены коммуникативно-практические задания, творческие письменные работы и текстовые упражнения, способствующие формированию языкового сознания, художественного мышления и речевого творчества, а также развитию межкультурного и межъязыкового понимания;

впервые стратегии перевода поэтического текста с английского на узбекский язык на материале поэзии Роберта Бёрнса были системно обоснованы в рамках пяти моделей баланса, семантической, функциональной, структурной, прагматической и стилистической, при этом научные выводы о языковых средствах, переводческих стратегиях и критериях адекватности, обеспечивающих соответствие в каждой модели, были использованы в проекте «Spelling Audio Dictionary for the Visually Impaired» (№ проекта AL-672205602, реализован в 2023–2025 годах в Университете журналистики и массовых коммуникаций Узбекистана; справка № 04-03/317 от 14 апреля 2025 года), вследствие чего проведённое исследование послужило теоретической основой для разработки лингвистических рекомендаций, направленных на обеспечение гармонии между пользовательским интерфейсом и аудиоматериалом, а также для создания методических предложений, способствующих более точному восприятию речи слушателями посредством аудиоресурсов;

Наконец, анализ поэтических возможностей воссоздания тона, рифмы, метра и ритма в узбекских переводах поэзии Роберта Бёрнса позволил определить степень адаптации узбекской системы стихосложения к английской поэтике, при этом аналитические наблюдения и теоретические выводы о том, каким образом национальные коннотации, социокультурная символика и речевые реалии оригинального текста нашли отражение в узбекских интерпретациях, были использованы при подготовке сценария телепередачи «Agar» телеканала «Madaniyat va ma'rifat» (справка Национальной телерадиокомпании Узбекистана № 01-20/475 от 23 июня 2025 года). В результате материалы диссертации сыграли важную роль в ознакомлении телезрителей с особенностями, сходствами и различиями перевода поэзии с английского языка на узбекский.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения, списка использованной литературы и приложений. Общий объём работы составляет 156 страниц.

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