

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

NAMANGAN MUHANDISLIK-TEXNOLOGIYA INSTITUTI

KARIMOV MA'RUFJON MAMIRJONOVICH

**ABDULLA QODIRIY "O'TKAN KUNLAR" ROMANINING
INGLIZCHA TARJIMALARIDA TASVIRIY VOSITALARNING
LINGVOKULTUROLOGIK TADQIQI
(sinekdoxa, o'xshatish va kinoya misolida)**

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

**FILOLOGIYA FANLARI bo'yicha falsafa (PhD) disseratsiyasi
AVTOREFERATI**

Andijon – 2023

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiya
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**Content of dissertation abstract of doctor of philosophy (PhD) on
philological sciences**

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

Karimov Ma’rufjon Mamirjonovich

Abdulla Qodiriy “O‘tkan kunlar” romanining inglizcha tarjimalarida tasviriy vositalarning lingvokulturologik tadqiqi (sinekdoxa, o‘xshatish va kinoya misolida) 3

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon xalqlari integratsiyalashuvi natijasida dunyo hamjamiyati vakillari bir-birining madaniyatini har tomonlama o'rganishga hamda shu asnoda turli sohalarida o'zaro hamkorlik aloqalarini o'rnatishga intilmoqda. Turli xalqlar madaniyatining o'zaro integratsiyalashuvi o'sha xalqlarning san'ati, adabiyoti kabi muhim sohalarini aloqalarning rivojlanishida ko'rish mumkin. Har qanday millatning madaniyati, urf-odatlar, turmush tarzi kabi o'ziga xos jihatlari badiiy adabiyotda keng ko'lamda namoyon bo'ladi. Shunga ko'ra, jahon adabiyoti durdonalari tarjimalarini qiyosiy o'rganish nafaqat badiiy asar sir- sinoatlariga oshno qiladi, balki o'sha xalq madaniyati, qadriyatlari, urf- odatlaridan ham xabardor qiladi.

Dunyo xalqlari adabiyoti durdonalariga ma'naviy boylik bo'lib qo'shilgan A.Qodiriyning "O'tkan kunlar" romanining 2018-yilda Fransiyada Kerol Yermakova hamda 2019-yilning 27-dekabrida O'zbekistonning AQShdagi elchixonasida Mark Riz tomonidan qilingan ingliz tilidagi tarjimasining taqdimot marosimi o'tkazilishi o'zbek adabiyoti va shu orqali o'zbek madaniyatiga dunyo hamjamiyati tomonidan katta qiziqish bildirilayotganidan dalolat beradi.

O'zbekistonning milliy ma'naviy boyligiga aylangan "O'tkan kunlar" romani xorijlik o'quvchilar orasida ham o'z muxlislariga ega bo'lib, ayni chog'da asar xorij o'quvchisini o'zbek xalqining ma'naviy olami, yuksak badiiy tafakkuri va umrboqiy qadriyat va an'alariga oshno etadi. Respublikamiz bo'ylab olib borilayotgan islohotlar jarayonida "Mamlakatimizda bir necha xorijiy tillarni biluvchi zamonaviy kadrlar tayyorlash, xorijiy tillar bo'yicha ilmiy ishlar olib borish, til o'rgatish metodologiyasini takomillashtirish ustuvor vazifalardan biri sifatida belgilanishi ilm-fan va texnika sohalarining so'nggi yutuqlaridan mamlakatimiz yoshlarini boxabar etishda adekvat tarjimalarni amalga oshirish va buning uchun tarjimashunoslik sohasiga doir ilmiy tadqiqot ishlarini kengaytirish"¹ va shu orqali yetuk tarjimonlarni tayyorlash vazifasini yanada dolzarblashtirmoqda.

O'zbekiston Respublikasi Prezidentining 2017-yil 20-apreldagi PQ-2909-son "Oliy ta'lim tizimini yanada rivojlantirish chora-tadbirlari to'g'risida"gi Qarori, O'zbekiston Respublikasi Prezidentining 2018-yil 5-iyundagi PQ-3775-son "Oliy ta'lim muassasalarida ta'lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta'minlash bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi Qarori, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 18-maydagi 292-son "O'zbekiston Respublikasi Fanlar akademiyasining yangidan tashkil etilgan ilmiy-tadqiqot muassasalari faoliyatini tashkil etish chora-tadbirlari to'g'risida"gi Qarori, O'zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 11-avgustdagi "Ta'lim muassasalarida chet tillarini o'qitishning sifatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi 610-son Qarori, 2018-yil 10-oktyarbdagi O'zbekiston

¹ Ўзбекистон Республикаси Президенти Ш.Мирзиёевнинг 2018 йил 5 мартдаги Наманган вилояти Тўрақўрғон тумани Исоқхон Ибрat номидаги мактаб-интернатига таширидаги нутқи. <http://www.uza.uz/oz/...prezidentimiz-is-okhon-t-ra-ibrat-mazhm>

Respublikasi Vazirlar Mahkamasining “Oliy ta’lim muassasalarini o’quv adabiyotlari bilan ta’minlash to’g’risida”gi 816-son Qarori, 2021-yil 19-maydagi PQ-5117-son “O’zbekiston Respublikasida xorijiy tillarni o’rgatishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to’g’risida”gi qarorlari hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu tadqiqot ishi muayyan darajada xizmat qiladi.

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

Muammoning o’rganilganlik darajasi. Badiiy tarjimaning lingvistik va ekstralingvistik muammolariga bag’ishlangan ilmiy tadqiqot ishlari yurtimiz va xorij olimlari tomonidan olib borilgan. Mamlakatimizda badiiy matndagi tasviriy vositalar, ma’nodosh hamda ko’p ma’noli(polisemik) so’zlarning tarjimada aks etishi, frazeologik birikmalarning qay tarzda berilishi, bir millatga tegishli milliy-madaniy jihatlar, badiiy tarjimaning stilistik, pragmatik hamda lingvokulturologik masalalariga oid tadqiqotlar G’.Salomov², Q.Musayev³, M.Umarxodjayev⁴, M.Xolbekov⁵, N.Otajonov⁶, G’.Xoshimov⁷, Sh.Shaxobitdinova⁸, M.Abduvaliyev⁹, D.Xoshimovalarning¹⁰ ishlarida amalga oshirilgan.

Jahon tilshunosligida O.Kade, L.S.Barxudarov, N.K.Garbovskiy, S.F.Goncharenko, G.V.Denisova, V.I.Ermolovich, T.A.Kazakova, Yu.N.Karaulov, V.N.Komissarov, N.A.Krasavskiy, A.Lilova, Z.D.Lvovskaya, L.Mikulina, A.D.Shveytser¹¹ kabi olimlar tomonidan tarjimaning nazaiy masalalari, badiiy

² Саломов Г. Бадий таржиманинг лексик-фразеологик масалалари. – Тошкент: Фан, 1960. – Б.94

³ Мусаев К. Стилистические вопросы художественного перевода с английского языка на узбекский. Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967. – Б.25

⁴ Умарходжаев М. Основы фразеологии. Дис... д-ра филол. наук. – М.: 1981. – С.77-100

⁵ Холбеков М.Н. Таржимашунослик ва таржима танқиди. – Тошкент: «Наврўз» нашриёти, 2015. – Б.112

⁶ Отажонов Н. Бадий таржима ва илмий шарҳ. Филол. фан ном. ... дисс. – Тошкент, 1978. – Б.84-96

⁷ Хошимов Г. Типология сложных предложений разносистемных языков. –Ташкент, 1991. – С. 90-95

⁸ Набиева Д., Нурмонов А., Шахобитдинова Ш., Искандарова Ш. Ўзбек тилининг назарий грамматикаси. – Тошкент, 2001. –Б.110-114 Ўзбек тилининг назарий грамматикаси.

⁹ Хошимов Г. Типология сложных предложений разносистемных языков. –Ташкент, 1991. – С. 90-95

¹⁰ Xoshimova D. “Boburnoma“ matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi. filol.fan...dok.(DSc) dis.avtoref. – Toshkent, 2018. – B.74

¹¹ Каде О. Проблемы перевода в свете теории коммуникации / О.Каде // Вопросы теории перевода в зарубежной лингвистике. – М.: Международные отношения, 1978. – С.69-90.; Бархударов Л.С. Общелингвистическое значение теории перевода / Л.С.Бархударов // Теория и критика перевода. – Л.: Изд-во ЛГУ, 1962. – С.8-14.; Бархударов Л.С. Язык и перевод / Вопросы общей и частной теории перевода. – Изд. 2-е. – М.: Изд-во ЛКИ, 2008. – 240 с.; Гарбовский Н.К. Теория перевода. – М.: Изд-во Моск. ун-та, 2004. – 544 с.; Гончаренко С.Ф. Поэтический перевод и перевод поэзии: константы вариативности / С.Ф.Гончаренко // Тетради переводчика. Под ред. проф. С.Ф.Гончаренко. – М.: – 1999. – С.107-122.; Денисова Г.В. Границы перевода. Учебное пособие /Г.В.Денисова. – М.: Издательство МГУ, 1998. - 80 с.; Ермолович В.И. Проблемы изучения психологических аспектов перевода / В.И.Ермолович // Тетради переводчика. Подред. проф. С.Ф.Гончаренко. – М.: – 1999. – С.45-62.; Казакова Т.А. Коммуникативно-прагматические основы художественного перевода. Автореф. дисс. на соискание степ. доктора филол. наук (10.02.20) / Т.А.Казакова. – М.:1989. – 32 с.; Караулов Ю.Н. О способах достижения функциональной эквивалентности в переводе / Ю.Н.Караулов // Сборник научных трудов МГЛУ. – М.:1996. – С.76-91.; Комиссаров В.Н. Общая теория

tarjima muammolari, tarjimaning psixologik aspekti, badiiy matn tarjimasining kommunikativ-pragmatik xususiyatlari, tarjimada ekvivalentlik va adekvatlik muammolari atroflicha tadqiq etilgan. Tarjimaning lingvomadaniy va kognitiv, kommunikativ va funksional aspekti, tarjimada olam lisoniy va kognitiv manzarasining namoyon bo'lishi masalalari N.Valeeva, Ye.A.Gut, V.Z.Demyankov, S.E.Pastuxova, Ye.V.Nikitina, D.R.Raxmatullina, I.N.Fursovaning ishlari¹² da yoritilgan.

Yuqorida ta'kidlab o'tilgan tadqiqot ishlarning aksariyati badiiy tarjima muammolariga bag'ishlangan. D.Xoshimova¹³ "Boburnoma" matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi mavzusidagi dissertatsiyasida "Boburnoma" matnidagi tasviriy vositalar tarjimasining leksik, semantik, sintaktik-stilistik, pragmatik va lingvokulturologik xususiyatlarini ochib bergan. Z.Bazarov¹⁴ badiiy tarjimada leksik-stilistik bo'yodkorlikni saqlash muammolari to'g'risida tadqiqot olib borgan. O'.Qo'ldoshev¹⁵ ning dissertatsiya ishida konversiv so'zlarni tarjima qilishning semantik va lingvokulturologik tadqiqi bo'yicha taklif va tavsiyalar ishlab chiqqan. G.Kenjayeveva¹⁶ "O'tkan kunlar" romani tarjimalarida milliy manzaraning lingvomadaniy ifodasi, S.Nazarov¹⁷ esa "Faust" asarining turkiy tillardagi tarjimalarida tasviriy vositalarning ifodalanishi haqida tadqiqot olib borgan.

Tahlil qilib chiqilgan ishlardan farqli o'laroq, bizning tadqiqot ishimizda sinekdoxa, o'xshatish hamda kinoya leksik-stilistik vositalar va frazeologik

перевода / В.Н.Комиссаров. – М.: Изд-во «ЧеРо», 1999. - 136 с.; Комиссаров В.Н. Общая теория перевода. Проблемы переводоведения в освещении зарубежных ученых: учебное пособие. – М.: ЧеРо, 1999. – 136 с.; Комиссаров В.Н. Современное переводоведение. – М.: ЭТС, 1999. – 192 с.; Красавский Н.А. Эмоциональные концепты в немецкой и русской лингвокультурах. – Волгоград: Перемена, 2001. - 494 с.; Лилова А. Введение в общую теорию перевода. Пер. с болг. / Под общей редакцией П.М.Топера / А.Лилова. – М.: Высшая школа, 1985. - 254 с.; Львовская З.Д. Теоретические проблемы перевода. – М.: Высшая школа, 1985.; Львовская З.Д. Современные проблемы перевода: пер. с исп. – М.: Издательство ЛКИ, 2008. - 224 с.; Микулина Л. Национально-культурная специфика и перевод / Л.Микулина // Мастерство перевода. – М.: Советский писатель, 1979. – С.79-99.; Швейцер А.Д. Теория перевода: статус, проблемы, аспекты. – М.: Наука, 1988. - 215 с.

¹² Валеева Н.Г. Теория перевода: культурно-когнитивный и коммуникативно-функциональный аспекты: монография / Н.Г.Валеева. – 3-е изд., испр. и доп. – М.: РУДН, 2018. - 244 с.; Gutt E.A. Translation and Relevance. Cognition and Context. – Oxford: Basil Blackwell, 1991. – P.56.; Когнитивная, или когнитивно-деятельностная, теория перевода//<https://studfile.net/preview/9173905/page:17/>(мурожаат санаси: 04.12.2022) Демьянков В.З. Понятие и концепт в художественном литературном языке и в научном языке//Вопросы филологии. – М.: 2001. – №1. – С.35.; Пастухова С.Е., Никитина Е.В. Когнитивный подход в переводоведении//Приоритетные научные направления: от теории к практике. Сборник материалов XXXVI Международной практической конференции. –М.: 2017. – С.157-163.; Ракматуллина Д.Р. Когнитивные модели и лингво-когнитивный анализ в переводоведении// <https://scipress.ru/philology/articles/kognitivnye-modeli-i-lingvokognitivnyj-analiz-v-perevodovedenii.html>; Фурсова И.Н. Когнитивный подход в переводоведении // Lingua Mobilis. Научный журнал. – Челябинск, 2013. – С. 66-73. Режим доступа: <https://linguamobilis.ucoz.ru/2013/2013-6-45.pdf> (мурожаат санаси: 8.04.2022)

¹³ Хошимова Д. «Бобурнома» матнидаги тасвирий воситаларнинг инглиз тилига таржималари тадқиқи. Филол.фан...док.(ДSc) дис.автореф. – Тошкент, 2018. – Б.74

¹⁴ Базаров З. Бадий таржимада лексик-стилистик бўёдорликни сақлаш муаммолари (А.Қодирийнинг «Ўткан кунлар» романининг инглизча таржималари мисолида). Фал.фан. фил.автореф. – Самарқанд, 2020. – Б.75-84

¹⁵ Қўлдошев Ў. Конверсив сўзларни таржима қилишнинг семантик ва лингвокультурологик тадқиқи (инглиз ва ўзбек бадий прозаси материалида). PhD автореф. – Самарқанд, 2022. – Б.90

¹⁶ Кенжаева Г. Абдулла Қодирийнинг «Ўткан кунлар» романи таржималарида миллий манзаранинг лингвомаданий ифодаси Фал.фан. фил.автореф. – Бухоро, 2021. – Б.30

¹⁷ Назаров С. Й.В.Гёте «Фауст» асарининг туркий тиллардаги таржималарида тасвирий воситаларнинг ифодаланishi Фал.фан.автореф. – Андижон, 2021. – Б.45

birliklarning asl badiiy matnda qo‘llanish xususiyatlari va ularning tarjimada aks etish, qayta tiklanish usullari, ushbu lisoniy birliklarni tarjima qilish strategiyalari hamda uch xil tarjima nusxalarini qiyoslash asosida tarjima qilish texnologiyasi tizimlashtiriladi.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim muassasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya Namangan muhandislik-texnologiya instituti ilmiy-tadqiqot ishlari rejasining “Zamonaviy tarjimashunoslikning dolzarb masalalari” mavzusi bilan bog‘liq ravishda bajarilgan.

Tadqiqotning maqsadi A.Qodiriy “O‘tkan kunlar” romanining inglizcha tarjimalarida leksik-stilistik bo‘yoqdorlikni saqlash, aks ettirish hamda qayta tiklash muammolarini ochib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

o‘zbek tilidan ingliz tiliga qilingan tarjimalarning o‘ziga xos xususiyatlarini tahlil qilish va konnotativ ma’noga ega leksik birliklarning tarjima usullarini belgilash;

sinekdoxa, o‘xshatish hamda kinoya leksik-stilistik vositalarining qo‘llanishi bilan bog‘liq badiiy matnning pragmatik muammolarini ochib berish;

sinekdoxa, o‘xshatish hamda kinoya leksik-stilistik vositalarni tarjima qilish tuzilmalarini ishlab chiqish;

A.Qodiriy “O‘tkan kunlar” romanida qo‘llangan sinekdoxa, o‘xshatish hamda kinoya stilistik vositalarini hamda frazeologik birliklarning stilistik xususiyatlarini tarjima matnida qayta aks ettirish yo‘llarini aniqlash.

Tadqiqotning obyekti sifatida A. Qodiriyning “O‘tkan kunlar” romani va uning ingliz tiliga I.To‘xtasinov, O.Mo‘minov, A.Hamidov, K. Yermakova hamda M.Riz tomonidan qilingan tarjimalari tanlandi.

Tadqiqotning predmeti. A.Qodiriy “O‘tkan kunlar” romanining inglizcha tarjimalarida leksik-stilistik xususiyatlarini chog‘ishtirma tadqiq etishdan iborat.

Tadqiqot usullari. Ishimizda qiyosiy tahlil, leksik-semantik, statistik, statistik, kontekstual va pragmatik tahlil metodlardan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

badiiy matnga xos konnotativ ma’noga ega leksik birliklarning tag ma’nolarini izohlab ko‘rsatish, asliyat matnidagi ma’nolariga mos ekvivalentlarni topish sabablariga ko‘ra badiiy, implikasiya va eksplikatsiya amallari vositasida tarjima qilish samaradorligi asoslangan;

badiiy matnning pragmatik qiymatini tarjimada qayta yaratishda asliyat matnidagi tasviriy vositalarning o‘quvchiga tushunarli bo‘lishi maqsadida leksik-semantik va lingvokulturologik omillarning ustuvorligi ochib berilgan;

sinekdoxa, o‘xshatish, kinoya ifoda vositalari badiiy matnda qo‘llanishining kognitiv, pragmatik, lingvomadaniy jihatlarini yoritib berish asnosida konseptual-pragmatik asoslari aniqlangan;

sinekdoxa, o‘xshatish hamda kinoya stilistik vositalarini tarjima qilish tuzilmalari ishlab chiqib, ularning stilistik xususiyatlarini tarjimada analogiya, dominant leksika asosida aks ettirish usullari dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

asliyat matndagi stilistik bo'yoqdorlikni aks ettirish holati tarjima tilida mavjud konnotativ ma'nolarga ega bo'lgan leksik birliklarni tarjima qilish usullaridan foydalanish taklif etilgan;

badiiy matnda stilistik bo'yoqdorlikni hosil qiluvchi sinekdoxa, o'xshatish hamda kinoya stilistik vositalarni tarjima qilish strategiyalaridan filologlar tayyorlaydigan oliy o'quv yurtlari talabalari uchun darslik va o'quv qo'llanmalar yaratishda foydalanish imkoniyati belgilab berilgan.

Tadqiqot natijalarining ishonchliligi tadqiqot ishida qo'llangan yondashuv, muammoning aniq qo'yilganligi va vositalarning zamonaviy lingvistik nazariyalarga mosligi hamda qiyosiy tahlil kabi usullar vositasida asoslanganligi, OAK tasarrufidagi maxsus hamda xorijiy ilmiy jurnallarda chop etilgan maqolalar, xulosalarning qat'iyligi, taklif va tavsiyalarning amaliyotga joriy etilgani, olingan natijalar joriylanishining vakolatli tashkilotlar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati o'zbek tilidagi badiiy asarlarda qo'llanilgan lingvokulturologik xususiyatlarning ingliz tilidagi tarjimalari tahlilining nazariy xulosalaridan tilshunoslik, tarjimashunoslik, stilistika hamda madaniyatlararo muloqot yo'nalishlaridagi tadqiqot ishlarida manba sifatida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati bo'lajak tarjimonlar va tarjimashunoslar oldida turgan dolzarb masalalar, jumladan asliyatdagi madaniy xarakterga ega bo'lgan ma'nolarni ona tiliga tarjima qilish samaradorligini oshirish, tarjimani qayta yaratish muammolariga yechim bo'la oladigan muhim qo'llanma bo'lishi mumkinligi, tadqiqot natijalari va xulosalari mamlakatimizdagi bir qator oliy ta'lim muassasalarida qiyosiy adabiyotshunoslik, matn tahlili, tarjimashunoslik fanlari bo'yicha ma'ruza matnlari tayyorlash, darslik hamda o'quv lug'atlari yaratishda foydali material bo'lib xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. "Abdulla Qodiriy "O'tkan kunlar" romanining inglizcha tarjimalarida tasviriy vositalarning lingvokulturologik tadqiqi mavzusida olib borilgan tadqiqot asosida:

badiiy matnga xos konnotativ ma'noga ega leksik birliklarning tag ma'nolarini izohlab ko'rsatish, asliyat matnidagi ma'nolariga mos ekvivalentlarni topish sabablariga ko'ra badiiy, implikasiya va eksplikatsiya amallari vositasida tarjima qilish samaradorligi o'ziga xos xususiyatlarini ochib berish kabi ilmiy xulosalardan Andijon davlat universitetida 2017-2020-yillarda bajarilgan OT-F1-18-raqamli "Ommaviy lisoniy madaniyatni shakllantirish metodlari va metodologiyasini ishlab chiqish" mavzusidagi fundamental loyiha doirasida foydalanilgan va o'quvchiga tasviriy vositalar pragmatik tarjimasining muhim usullarini, roman tarjimalari mohiyatini o'quvchiga pragmatik etkazish usullarini ko'rsatib berishga xizmat qilgan (Andijon davlat universiteti 2023-yil 28-yanvardagi 39-01-248-son ma'lumotnomasi). Natijada loyihaning ommaviy nutqiy madaniyatni shakllantirishga doir aniq diskurslarga doir tavsiyalarining nazariy asosi ta'minlangan;

badiiy matnning pragmatik qiymatini tarjimada qayta yaratishda asliyat matnidagi tasviriy vositalarning o'quvchiga tushunarli bo'lishi maqsadida leksik-semantik va lingvokulturologik omillarning ustuvorligi kabi masalalar borasidagi tadqiqot natijalarida Farg'ona davlat universitetida 2020-2022-yillarga mo'ljallangan UZ800-20-GR-0040 "2020 Access Microscholarship Program Fergana State University" xalqaro loyiha doirasida foydalanilgan (Farg'ona davlat universiteti 2023-yil 5-apreldagi 01-13-34-son ma'lumotnomasi). Natijada ta'lim va madaniyatni rivojlantirishga qaratilgan nazariy va amaliy ishlar yanada samarali tashkil etilgan;

sinekdoxa, o'xshatish, kinoya ifoda vositalari badiiy matnda qo'llanishining kognitiv, pragmatik, lingvomadaniy jihatlarini yoritib berish asnosida konseptual-pragmatik asoslarini ilmiy tadqiq etishga doir natijalaridan Andijon viloyat televideniyesi muharririyati tomonidan tayyorlangan "Assalom Andijon", "Xazinamsan kitob" ko'rsatuvlari senariysini tayyorlashda (2021-2022-yillar davomida) foydalanildi. (Andijon viloyati teleradiokompaniyasining 2023-yil 17-fevraldagi 01-24/14 - son ma'lumotnomasi). Natijada o'zbek tarjimachiligi va uning taraqqiyot tendensiyalari, shu bilan birga badiiy tarjima va unda milliy o'ziga xoslikning ifodalanishi haqida ma'lumot berildi, natijada teletomoshabinlar tarjimashunoslik va adabiyotshunoslik borasidagi yangiliklardan xabardor bo'lishda ilmiylik mezoni ta'minlandi.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 5 ta ilmiy-amaliy anjumanda, jumladan, 3 ta xalqaro va 2 ta respublika ilmiy- amaliy anjumanida ma'ruza ko'rinishida bayon etilgan hamda aprobatsiyadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha jami 9 ta ilmiy ish chop etilgan, shulardan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarida 4 ta maqola, jumladan, 3 ta mahalliy va 1 ta xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uchta bob, xulosa hamda foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 175 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **"Kirish"** qismida mavzuning dolzarbligi va zarurati asoslangan, muammoning o'rganilganlik darajasi, tadqiqotning maqsadi va vazifalari, obyekti va predmeti, usullari aniqlangan, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ishonchliligi, amaliyotga joriy qilinganligi, aprobatsiyasi, ishning tuzulishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **"O'tkan kunlar"** romanidagi tasviriy vositalarning ilmiy-nazariy asoslari deb nomlangan. Ushbu bobning birinchi fasli **"O'tkan kunlar"** romanidagi tasvir-ifoda vositalarining leksik- semantik tahlili"ga bag'ishlangan bo'lib, unda xorij va o'zbek olimlari tomonidan tasviriy vositalarning ishlatilishi, asl mohiyati ko'plab ta'riflar va turli qarashlar orqali o'z aksini topgan, shu bilan birga tadqiq etilayotgan muammoga doir yondashuvlar bayon etilgan.

Keyingi yillarda o'zbek tilshunosligida badiiy adabiyot tili muammolari bilan shug'ullanishning jiddiy tus olganligi, garchi ona tilimizdagi barcha birliklar badiiy adabiyotda tasvir vazifasini bajarsa-da ularning troplar va uslubiy figuralar deb nomlanuvchi katta bir guruhining adabiy asardagi lisoniy va badiiy estetik vazifasini batafsil tahlil qilish hali ko'plab tadqiqotlarning yaratilishini taqazo qiladi. Xususan, bu "vositalarning tilimizdagi funksional chegaralanishi - uslubiy xoslanishi masalalari ham ularning hozirgi tilshunosligimizdagi variantlarini mumtoz adabiyotimizdagi ko'rinishlari bilan taqqoslab o'rganish ham o'qish-o'qitish jarayonida foydali va qiziqarli bo'lishi mumkin"¹⁸ligi tilshunoslar tomonidan xulosalangan.

"Badiiy adabiyot tilida uslubiy vazifani bajarishga xizmat qiluvchi tilning ifoda tasvir vositalari ham badiiy uslubning boshqa funksional uslublar orasidagi mavqeini belgilovchi eng muhim alomatlardan biri sanaladi"¹⁹. Chunki til vositalarining majoziy, ya'ni ko'chma ma'nolarda hamda obrazli tasvir uchun turli shakllarda qo'llanish zarurati ma'lum darajada tilning barcha funksional uslublarida bor bo'lsa-da, ammo ularning badiiy uslubdagichalik bemalol, erkin, mukammal va keng doirada foydalanishning imkoniyati yo'q. Boshqa uslublarda asosan ko'pchilikka ma'lum bo'lgan, tilda qisman turg'unlik kasb etgan tasviriy vositalarga murojaat qilinadi.

Sinekdoxada so'zning hosil qiluvchi va hosila ma'no ya'ni biri butun, ikkinchisi uning bo'lagi bo'lishdek munosabatni bildiradi. A.A.Reformatskiy²⁰ bu hodisani uch ko'rinishga bo'lib, hosil qiluvchi va hosila ma'nolar referenti semantikasi munosabatini asos qilib oladi. T.Aliqulov sinekdoxani lingvistik va poetik degan ikki ko'rinishga bo'lib ko'rsatadi. Bu o'rinda u poetik sinekdoxa termini ostida nutqiy sinekdoxani tushungan bo'lsa kerak. Lekin, har qanday nom bilan atamasin, u uslubiyatning tekshirish ob'ektidir²¹. Sinekdoxani tasnif qilishda faqat bir nuqtai nazarni e'tiborda tutishga to'g'ri keladi: u ham bo'lsa so'zning hosil qiluvchi leksik ma'nosi butun referentni ifodalaydimi yoki bo'lak referentni ifodalaydimi? Shuni nazarda tutilsa, sinekdoxalar: 1.bo'lak nomidagi sinekdoxa: so'zning hosil qiluvchi ma'no referenti bo'lak bo'lib, hosila ma'no referenti uni o'z ichiga olishi bilan xarakterlanuvchi sinekdoxadir, ya'ni, bunda "butun" orqali "qism" ifodalanadi. U lotin tilida *totum pro parte*²² - "butun bo'lak nomi bilan" ataladi. Masalan, "*Dasturxon yonida Kumushbibining latif bilagiga Otabek oltin uzuk solar ekan, ul yerga qarag'an holda edi.*

-Men sizga hech narsa ham hozirlimag'an edim..." (O'tkan kunlar. 2009; 67).

Mazkur jumlada qo'llangan "latif bilagigiga Otabek oltin uzuk solar" birikmasida sinekdoxa tasvir vositasi orqali ko'chma ma'no ifodalagan. Professor

¹⁸ Базаров З. Бадий таржимада лексик-стилистик бўёқдорликни сақлаш муаммолари (А.Қодирийнинг «Ўткан кунлар» романининг инглизча таржималари мисолида). Фал.фан.фил автореф. – Самарқанд, 2020. – Б.75-84

¹⁹ Набиева Д., Нурмонов А., Шаҳобитдинова Ш., Искандарова Ш. Ўзбек тилининг назарий грамматикаси. – Тошкент, 2001. – Б.110-114.

²⁰ Реформатский А.А. Введение в языковедения. – М.: – С.83-84.

²¹ Аликулов Т. Полисемия сувестительных в узбекском языке. Автореф. дисс. ...канд. филол. наук. – Ташкент, 1966. – С.18

²² Аликулов Т. Полисемия сувестительных в узбекском языке. Автореф. дисс. ...канд. филол. наук. – Ташкент, 1966. – С.18

Bahodir Karim aytganidek, bunda “normadan og‘ish(me’yordan chetga chiqish)” hodisasi o‘quvchining nazaridan chetda qoladi. Ushbu “saktalik”²³ ko‘chma ma’noda qo‘llanganda “kamchilik, me’yordan chetga chiqish” mazmunini ifodalaydi. Bizningcha, ushbu birikmada qo‘llangan ifoda vositasini anglash kitobxonda qiyinchilik tug‘darmasligini hisobga olsak, badiiy bo‘yoqdorlikni oshirishga xizmat qilgan. “Latif” leksik birligi arab tilida “chiroyli, nozik” ma’nolarini bildiradi.

2) butun nomidagi sinekdoxaga bo‘linadi. Butun nomidagi sinekdoxa so‘zning hosil qiluvchi ma’nosi referenti butun bo‘lib, bo‘lakni ifoda etgan hosila ma’no referentini o‘z qamroviga olgan holatdagi sinekdoxadir. Uni lotin tilida *pars pro toto*- “bo‘lak butunning nomi bilan” deyiladi.²⁴ Masalan, *Usta Olim oshga sabzi bosish bilan ovora edi* (O‘tkan kunlar. 2009; 237) gapidagi osh so‘zi “palov” hosila ma’nosida voqelangan gap. Bu so‘zning hosil qiluvchi ma’nosi “umuman issiq ovqat”ni bildiradi. Palov issiq ovqatning bir turidir. Bu o‘rinda butun nomi bilan bo‘lak atalgan. Bunday sinekdoxa fe‘l va sifat turkumiga oid so‘zlarda ham kuzatiladi.

1-jadval

Tasvir-ifoda vositalarining keltirilishi

Turi	“qism” orqali “butun” ifodasi	“butun” orqali “qism” ifodasi
sinekdoxa asliyat matnida	burchakdagi eshik, oshga sabzi bosish bilan ovora, qoldiraturg‘an tuyoqimiz, Boshga tushkanni ko‘z ko‘rar, ikki jon, ikki yurak	latif bilak (barmoq) yer yuziga (Turkiston va Buxoroga)
Turi	vositali o‘xshatishlar	vositasiz o‘xshatishlar
o‘xshatish asliyat matnida	go‘yo uning bag‘riga singib ketgan, burchakka tiqilg‘an uvadadek, qafaska yangi soling‘an qushdek, yana bir gap bordek, laxja cho‘g‘ kabi yonib turg‘an yurak o‘ti bilan sarxushdek, yulduz kabi ilma-teshuk jafokash oq kiyiz	sunbul islik sochlar, umidim yulduzi, orzum chechagi, hayotim tiragi
Turi	beozor kinoya	Sarkazm
kinoya asliyat matnida	Chunki manim o‘ng yonim bilan turg‘uzadigan kishim yo‘q, Pichoq yomon kesipti... Chumchuq so‘ydingizmi? Bu kun kech bo‘lib qoldi, yertaga ketarsiz, “Aqllik kishilarning o‘g‘illari ustidan qilg‘an ishlari albatta noma’qul bo‘lmas”. (O‘tkan kunlar. 2009; 146-147)	“begingizning ta’malari xon qizidadir, bundog‘ yigitlar uylanganlarida ham kishi qizini umr bo‘yi azob ichida o‘tkazadirlar, Og‘alarimizni chayon zahri bilan o‘ldirgan kim edi? Ket, to‘ng‘iz” (O‘tkan kunlar. 2009; 120).

²³ Бегматов Э., Мадвалиев А ва бошқалар Ўзбек тилининг изоҳли луғати. –Тошкент, 2006. – Б.426

²⁴ O‘sha asar. – B.426

O'xshatishning tasviriy vosita sifatida badiiy adabiyotda tutgan o'rni, uning lingvistik tabiati tilshunoslikda yaxshigina o'rganilgan bo'lsa-da, qardosh halqlar tilshunosligida bo'lgani kabi o'zbek tilshunosligida ham o'xshatish o'zining nazariy bahosini olgan. Hatto boshqa tasviriy vositalarga nisbatan u birmuncha mukammal va atroflicha o'rganilgan deyish mumkin. R.Qo'ng'urov, M.Mukarramov, Yo.Ishoqovlarning tadqiqotlari o'xshatishlarning o'zbek tilida avvaldan mavjudligini tasdiqlaydi.

Darhaqiqat, badiiy uslubni tildagi har qanday qiyoslashlar qiziqitirmaydi, unga obrazlikka xizmat qila oladigan, chinakam ma'noda estetik vazifani bajaradigan o'xshatishlar kerak. Shu tufayli badiiy uslubda ijodkorning shablon detallaridan qochib, original o'xshatishlarga intilishi ahamiyatlidir. "O'xshatishning badiiy asar tilidagi ishtiroki uning yuzaga kelishiga xizmat qiladigan til vositalarining realligi va ko'pligidir"²⁵.

Xaqiqatdan, o'xshatishni yuzaga keltiradigan til vositalari bisyor, lekin badiiy adabiyot tilida qiyoslash ma'nosi ba'zan xech qanday o'xshatish vositalarisiz ham yuzaga kelishi mumkin: **"Umidim yulduzi, orzum chechagi, hayotim tiragi Kumushimga!"** (O'tkan kunlar. 2009; 193). Mazkur parchada qo'llangan "umidim yulduzi", "orzum chechagi" hamda "hayotim tiragi" birikmalarida o'xshatishning hech qanday vositalarsiz to'g'ridan-to'g'ri ko'chma ma'noni anglatganligini ko'rishimiz mumkin. Ya'ni Otabek (oshiq) tilidan aytilgan ushbu o'xshatishlarda anchagina "normadan og'ish" hodisasi bor, lekin romanni o'qish davomida aksariyat kitobxonning Otabek bilan Kumush muhabbatiga xayrixohligi tufayli bu "og'ishlar" ko'zga tashlanmaydi. "Umidim yulduzi" birikmasi "men uchun eng yuqorida turuvchi umidim", "orzum chechagi" esa "orzuimdagi gul (yoki Kumush bilan birga amalga oshiriladigan orzularning chechakdek ko'pligi)", "hayotim tiragi" birikmasi "bor-yo'qligim, hayotimning mazmuni" kabi ma'nolarni ifodalamoqda. Bitta jumlaning o'zida uchta bevosita o'xshatishning qo'llanilishi, bizningcha o'sha maktubning yarmiga teng, jozibadorlik nafis aks ettirilgan. Chunki Otabek uchun Kumush qanday ahamiyatli ekanligini shu jumladayoq bildirgan edi

"Badiiy adabiyotda va ayniqsa, satira va yumorni o'z ichiga oluvchi xajviyotda ironiya va kinoya deb ataluvchi usul keng qo'llaniladi. Ironiya kulgini ifodalash usullaridan biri bo'lib, unda ifodaning tashqi shakli ichki mazmuniga zid bo'ladi. Ironiya sirtdan qaraganda, muayyan bir ma'noni anglatuvchi so'z va ibora, chuqurroq o'ylab ko'rilganda, kitobxonda kulgi ham uyg'otuvchi ichki mazmunga ega bo'ladi"²⁶. Kinoya "O'tkan kunlar" romanining Otabek hamda Kumush o'rtasidagi quyidagi dialogda yorqinroq aks etgan: *Otabek bu holga tushunolmay, Kumushning ko'ziga jiq to'lg'an yosh yana uni shoshirib qo'ydi. Shundog' ham bo'lsa kulimsirab:*

-Uyqudan so'l yoning'iz bilan turibsiz,- dedi.

-Chunki manim o'ng yonim bilan turg'uzadigan kishim yo'q... (O'tkan kunlar. 2009; 371). Kumush tilida frazeologik (idiomatik va ko'chma ma'noli)

²⁵ Каримов С. Бадий услуб ва тилнинг ифода тасвир воситалари. – Самарқанд, 1994. – Б.11

²⁶ Худойбердиев Э. Адабиётшуносликка кириш. –Тошкент, 2003. – Б.147

soʻzlar oz emas. Bu hol Kumushbibini obrazi jozibasini orttiradi. Kumushbibini Otabekdan ginahonlik qiladi, Zaynabga esa ochiq qarshi hujumga oʻtadi. Romanning kundoshlikka doir oʻrinlari xalq tili jihatidan eng goʻzal yozilgan sahifalardir. “Badiiy tasvir va ifoda vositalari tildan foydalanishda muayyan badiiy-estetik maqsadni koʻzlab umumodatiy normadan ogʻish natijasida yuzaga keladi va tasvirning jonli, ifodaning taʼsirli boʻlishiga xizmat qiladi. Bu xil ogʻishlar tilning turli sathlarida – fonetik (alliteratsiya, assonans), morfologik (asindeton, polisindeton), leksik (arxaizm, dialektizm, jargon), semantik (troplar), sintaktik (inversiya, soʻz takrori, sintaktik parallelizm, ellipsis, xiazm) sathlarda kuzatilishi mumkin”²⁷.

Kinoya nafaqat soʻzni teskari maʼnoda qoʻllash, balki jumlaning kinoyaviy maʼno ifodalaydigan tartibda tuzish va shunga mos ohang yordamida ham yuzaga chiqarilishi mumkin. Kinoyaviylik²⁸ – 1) komiklik koʻrinishlaridan biri, voqelikka gʻoyaviy-hissiy munosabat turi. Bu holda muallif butun asar voqeligiga yoki uning bir qismiga (ayrim xarakterlarga) nisbatan kinoyaviy munosabatda boʻladi, asar kompozitsiyasi kinoyaviy nuqtai nazarni ifodalashga mos ravishda quriladi. Ushu jumlada: “Yaxshi qoling endi. Otabek tushunolmay unga qaradi: Nima boʻldi sizga qayoqqa borasiz?”

–*Margʻilongʻa... -Bu kun kech boʻlib qoldi, ertaga ketarsiz.*” (Oʻtkan kunlar. 2009; 351). Bunda Otabek umuman Kumushning ketishini istamayotgani koʻrinib turibdi, yaʼni teskari maʼnoni ifodalagan beozor kinoya tasdiq orqali inkorni anglatmoqda.

2) badiiylik modusi: Kinoyaviylik satira va yumordagi kabi reallikni baholash bilangina cheklanmaydi, shu bois voqelik va badiiy asardagi har qanday ijtimoiy-maʼnaviy (baʼzan estetik) ideal yoki gʻoyaviy-hissiy munosabat kinoyaning obʼekti boʻla oladi. Shu maʼnoda kinoya “xukm ustidan hukmdir”²⁹. Yaʼni kinoyaviy asarning qabul qilinishi, kinoyaviy badiiyatning yuzaga chiqishida muallif-obʼekt-adresat uchligidagi adresatning ahamiyati yanada ortadi.

Badiiy adabiyot tilida uslubiy vazifani bajarishga xizmat qiluvchi tilning ifoda tasvir vositalari ham badiiy uslubning boshqa funksional uslublar orasidagi mavqegini belgilovchi eng muhim alomatlardan biri sanaladi. Chunki til vositalarining majoziy, yaʼni koʻchma maʼnolarda hamda obrazli tasvir uchun turli shakllarda qoʻllanish zarurati maʼlum darajada tilning barcha funksional uslublarida bor boʻlsa-da, ammo ularning badiiy uslubdagichalik bimalol, erkin, mukammal va keng doirada foydalanishning imkoniyati yoʻq.

Ishning ikkinchi bobi “Oʻtkan kunlar” romanidagi tasviriy vositalarning ingliz tiliga tarjima qilish tamoyillari deb nomlanib, bunda snekdoxa, oʻxshatish va kinoyalarning tarjima matnida aks etish masalalari ochib berilgan hamda ularning tarjimashunoslikdagi ahamiyati koʻrsatib berilgan. Shu bilan birga bir tildagi sinekdoxa, oʻxshatish va kinoyalarning ikkinchi tilda qayta yaratilishi ekvivalentlik usuli (toʻliq, shakliy almashuv) va adaptatsiya (tarjima tili

²⁷ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. –Тошкент: Академнашр, 2010. – Б.210

²⁸ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. –Тошкент: Фан, 2013. – Б.132-134

²⁹ Oʻsha asar. – Б.135

madaniyatiga muvofiq variant tanlash) usuli orqali amalga oshganligi romandan keltirilgan parchalar asosida tahlil qilib, yoritib berilgan.

Ushbu bobning birinchi fasli **“O‘tkan kunlar” romanidagi sinekdoxaning inglizcha tarjimalarda ifodalanishi**”ga bag‘ishlangan. Bunda asliyat matnidagi sinekdoxa asarning g‘oyasi uning uslubiy jihati bilan chambarchas tarzda bog‘liq bo‘lib, tarjimada sinekdoxaning roman voqealarini ochib berishdagi badiiy-estetik xususiyati qay tarzda qayta yaratilganligi ko‘rsatib berilgan.

Masalan: *“Yo‘lak panasidan mudhish bashara chiqib bir-ikki qayta unga kulib qarag‘ach, yo‘qoldi...”* (O‘tkan kunlar. 2009; 186). Romandagi salbiy qahramon bo‘lmish Homid tomonidan yozilgan ushbu soxta taloq xati va uni olib kelguchi “mudhish bashara” Kumushni deyarli aqlidan ozdiradi. “Mudhish bashara” birligida ham sinekdoxa orqali ko‘chma ma’no ochib berilmoqda. Ushbu jumlada “mudhish bashara” “ko‘rinishi niyati kabi xunuk, kishida qo‘rqinch uyg‘otuvchi” ma’nolarini bildiradi. Salbiy qahramonlardan biri Jannat tasvirlangan ushbu o‘rin roman o‘quvchisi qalbida nafrat uyg‘otadi, Kumushning xatdan keyingi taqdiri esa ayanchli bo‘ladi. Parchada keltirilgan sinekdoxa (qism orqali butun) ifoda vositasi tarjimasini uch tarjima matnlari misolida tahlilga tortamiz: “mudhish bashara” birikmasi I.To‘xtasinov tarjimasida “terrible woman’s face” (dahshatli ayol basharasi) shaklida beriladi. Bizningcha, tarjimonlar “terrible” (dahshatli) sifat aks etgan leksik birlikni “woman’s” (ayolning) so‘zidan keyin, ya’ni “woman’s terrible face” (ayolning dahshatli basharasi) tarzida berganida asliyatga muqobil bo‘lar edi. Yoki “horrible face” (mudhish bashara) birikmasi ekvivalent bo‘la oladi. Bu tarjimada tasviriy ekvivalent usulidan foydalangan.

“Mudhish bashara” birikmasi K.Yermakova tarjimasida esa “the frightening face of the hag” (qo‘rqinchli cho‘chqabashara) tarzida beriladi. Bunda salbiy qahramon Jannatni “qo‘rqinchli cho‘chqabashara” deb beradi, biroq mutarjim bir oz emotsiyaga berilishi natijasida birikmani mubolag‘alashtirib yuboradi. Bu birikma “the frightening face” (qo‘rqinchli bashara) deb berilishi asliyatga muvofiq keladi, “of the hag” (cho‘chqaning) leksik birligi qo‘shimcha konnatativ ma’no kasb etib, asliyatga nomuvofiqlik bo‘ladi.

O‘zbek tarjimonlari va K.Yermakovadan farqli o‘laroq M.Riz “mudhish bashara” birikmasini *terrible visage- daxshatli qiyofa* tarzida aks ettiradi. Tarjimon *previously described- ilgari tasvirlangan* deya ta’kidlaydi, chunki rostdan ham ushbu salbiy personaj tarjima matnining avvalida *a stunted and misshapen woman-pakana, rivojlanmay qolgan ayol* tarzida keltirgan. Tarjimon ushbu sinonimik birikmani asliyatga muqobil aks ettirgan, zero adib Jannatni “pakana xotin” degan edi.

“Tarjima variantini tanlash ma’lum darajada tarjimonning mahorati va shaxsiy hususiyatlariga bog‘liq. Lekin tarjimaning sub’ektivligi asl nusxa tarjimasining iloji boricha to‘laroq mazmunini bera olish bilan cheklanadi. Shunday qilib, tarjima uni amalga oshiradigan tarjimon tomonidan ob’ektiv munosabatlarning sub’ektiv voqelanishidir”³⁰. Tarjimalarni aniq va lo‘nda o‘z

³⁰ Тўхтасинов И. Таржимон тайёрлашда касбий компетенцияларни эквивалентлик ҳодисаси асосида ривожлантириш. Пед. фан. док. (DSc) дисс.... –Тошкент, 2018. – Б.242

aksini topishida tarjimonning subektiv yondashuvi ham muhim ahamiyatga ega. Sinekdoxaning “qism” orqali “butun” ifodasidagi ma’no ko‘chishi, “qism” o‘rnida “butun” ifodasiga ba’zan jins va tur munosabati tarzida ham qaralishi mumkin, sinekdoxa hosil qilinishida ko‘plik o‘rnida birlikni ishlatish, sinekdoxani hosil qilishda jins o‘rnida tur ifodalanishi misollar orqali tahlil qilinib, tarjimalarda qay tarzda ifodalanishi dissertatsiyada keng yoritib berilgan.

Ishning ikkinchi faslida “O‘tkan kunlar” romanidagi o‘xshatishning inglizcha tarjimalarda aks etish masalalari yoritilgan. O‘xshatishlar eng qadimiy tasviriy vositalardan biri sifatida nutqimizni, ayniqsa, badiiy adabiyot tilini bezashda, tasvirning aniqligi va obrazlilikini ta’minlashda foydalanib kelinadi. Panini grammatikasidan boshlab (eramizdan oldingi IV asr) qadimgi³¹ hind poetik - grammatik traktlarida o‘xshatishlar poyetik figura sifatida o‘rganilgan va o‘xshatishning muntazam to‘rt unsuridan tarkib topishi ta’kidlangan, masalan,

1) o‘xshatiladigan narsa yoki sub’ekt: ... *namozshomgul kabi* o‘xshatish ifoda vositasi orqali guldagi shomdan keyin yopilish sifatini insonga nisbatan ko‘chirgan, bunda “kayfiyati yo‘qlik”, “tushkunlik” mazmunini ifodalagan. I.To‘xtasinov tarjimasida: *like a nightmare flower*(qo‘rqinchli guldek), deb beriladi. O‘xshatish leksik birligi orqali ma’no ko‘chishi tasviriy ekvivalentlik yo‘lida saqlanib qolingani biroq asliyat matnida nazarda tutilgan “tushkunlik, tundlik” tarjimada aks etmagan, “yopiq edi” frazeologik birikmasi “her eyes were closed” (ko‘zlari yumilgan) tarzida qayta tiklangan. Fikrimizcha, ushbu tarjima asliyat matnidan farq qiladi, ya’ni asliyatdagi ko‘chma ma’noda qo‘llangan frazema tarjimada oddiy ma’noga aylanib qolgan, asliyat tarjimasini ifodalab berilmagan. K. Yermakova tarjimasida: ... *like a Queen of the Night flower* (tun malikasi gulidek) deb adekvat usulda berilgan. *Queen of the Night flower* tunda gullaydigan yoki ochiladigan gul bo‘lganligi uchun biroz bo‘lsa-da ekvivalent bo‘la olgan. M.Riz tarjimasida esa o‘xshatish leksik birligi Kumushning xech narsa gapirmasligi, undagi tushkunlik kayfiyati tarjimada soda usulda ifoda etilgan. Tarjimon *refusing to reveal its secrets- sirlarini oshkor etishni istamadi* jumlasini qo‘shimcha qiladi;

2) unga o‘xshash bo‘luvchi narsa yoki ob’ekt: ... *saroy kabi bir hovli* o‘xshatishi I.To‘xtasinov tarjimasida: *a yard like a palace* (saroy kabi bir hovli) deb so‘zma-so‘z o‘giradi. K.Yermakova tarjimasini: *reminiscent of caravanseray* (karvonsaroyini eslatuvchi) tarzida beriladi, o‘xshatish ifoda vositasi tarjimada aks etmaydi. M.Riz tomonidan adekvat usulda *enormous yard- haybatli hovli* deb, tarjima muvaffaqiyatli amalga oshirilgan. Ushbu ... **yosh boladek aldanish ekan** jumlasini “boladek aldanish” aslida “osonlikcha aldanish” birikmasi o‘rnida qo‘llangan. Bu misolda aldanish-ob’ekt, boladek-etalon, belgi-bolaning yoshi kichikligidadir. I.To‘xtasinov tarjimasida: ... **like a boy** (boladek aldanish) deb so‘zma-so‘z tarjima qilgan. K.Yermakova tarjimasida:...**like puppies** (kuchuklardek) o‘xshatishi soddalik va ishonuvchanlikni ifodalaydi. Ayni haqiqat tarjimon ham bu joyda lingvokulturologik jihatiga ham e’tibor qaratgan. M.Riz esa

³¹ Maxmudov N. O‘xshatishlar - obrazli tafakkur mahsuli // O‘zbek tili va adabiyoti. – Toshkent, 2011. – №3. – B.19-24

small, naive children (kichik, oddiy bolalardek) deb asliyatga muvofiq amalga oshirgan. “Tarjimon ham ijodkor, tarjima jarayonida, avvalo, u ham yozuvchi kabi ona tilida fikrlaydi, tarjimasiga ona tilida sayqal beradi”³². Darxaqiqat tajimonda albatta bu hislatlar mujassam bo‘lishi darkor.

4) o‘xshatishning formal ko‘rsatkichi³³: ... **qiz suratida ko‘ringan malak** o‘xshatish leksik birligi orqali ko‘chma ma‘no ifodalagan. “Qiz suratida ko‘ringan malak” birikmasi “Kumushning tabiat tomonidan yaratilgan benihoya go‘zalligi” ma‘nosi ifodalangan. Kumushbibi-ob‘ekt, malak-obraz, qiz suratida ko‘ringan-belgisidir. Belgi ob‘ekt va obrazlar bilan alohida bir sintaktik aloqani tashkil yetadi. Tashqi tomondan qaraganda, farishta bilan qiz o‘rtasida hech qanday aloqa yo‘qdek tuyuladi. Lekin yozuvchi Kumushbibining go‘zalligini asosiy o‘xshashlik belgisi qilib olgan. Belgi (qiz suratida ko‘ringan) asosida ikki predmet bir-biri bilan taqqoslanmoqda. Agar “belgi” (qiz suratida ko‘ringan) bo‘lmasa, Kumush bilan malak o‘rtasida o‘xshashlik bo‘lmas edi. I.To‘xtasinov tarjimasida: *Angel, embodied in the image of the girl* (qiz timsolida gavdalangan farishta) tarzida muvaffaqiyatli amalga oshirgan. Kerol Yermakova tarjimasida: *angel in the form of a girl* (qiz qiyofasidagi farishta) tarzida beriladi. M.Riz tomonidan ham so‘zma-so‘z tarjima etilgan hamda *belle-nozanin, maiden-* qiz sifatlashlari izohli ta’kidlanadi. Ushbu izohlar o‘xshatilayotgan personajga yanada joziba bag‘ishlaydi.

Tadqiqotning “O‘tkan kunlar” romanidagi kinoya leksik birligining inglizcha tarjimalarda qayta yaratilishi” faslida kinoya yumor va satiradan sub‘ektiv ibtidoning yetakchiligi bilan ajralib turishi, sarkazm esa kinoyaning yuqori bosqichiligi ko‘rsatib berilgan. O‘zbek adabiyotida kinoyaning yuzaga kelishi va kuchayishiga olib kelgan ikkita asosiy omil mavjud: davrning ijtimoiy shart-sharoitlari (ob‘ektiv omil) hamda ayni shu shart-sharoitlarda yetilgan va ijodkorlarimiz tomonidan shaxsiylangan ijtimoiy dard-kayfiyat (sub‘ektiv omil). Abdulla Qodiriy asar davomida ironik mazmunni ifodalashda leksik-frazeologik, paremik, sintaktik lisoniy vositalarni ishlatgan.

1.“Leksik-frazeologik lisoniy vositalar asarda kinoya, qochirim, kulgi, piching (sarkazm) kabi tasviriy vositalardan voqea-hodisalar va kishilarning salbiy tomonlari, xususiyatlarini fosh qilishda unumli foydalanilgan. Piching romanda o‘ziga xos tarzda ifoda etilgan: ... **“nimcha” (Nimcha- chala mulla, ilmsiz) ulamolar ham yo‘q emas edilar.** “Nimcha ulamolar” birikmasi “o‘zlariga dinni niqob qilib olgan ilmsiz kishilar” birikmasi o‘rnida qo‘llanib, kinoya orqali ma‘no ko‘chishini hosil qilgan. I.To‘xtasinov tarjimasida: ... **ulema who had failed to become Musulmankul’s close people and enjoy his favors** “ulema”(ulamo) tarzida, ya’ni birinchi komponent, kinoya vositasi tushirib qoldirilgan. Ikkinchi tarkibiy qism “ulamolar” leksik birligi tarjimada transliteratsiya orqali berilgan. “Har qaysi tarjimon tarjimaning uch bosqichi: asl nusxani idrok qilish, asl nusxa interpretatsiyasi, asl nusxani qayta ifodalashga e’tibor berishi talab etiladi”³⁴, albatta bularning barchasi bir-biri bilan bog‘liq holda amalga oshadi. K.Yermakova tarjimasida “semi- literate folk among the ulema whose knowledge was paltry”

³²Холбеков М. Таржимашунослик ва таржима танқиди. – Тошкент: Наврўз, 2015. – Б.60.

³³Қобулжонова Г. Метафора ва ўхшатиш//Ўзбек тили ва адабиёти. – № 5. – Тошкент, 1999. –Б.53

³⁴Очилов Э. Таржима назарияси ва амалиёти. –Тошкент, 2012. – Б.6

(ulamolar orasida arzimagan ilmga ega yarim savodli kishilar) adekvat tarjima orqali qayta tiklanadi. M.Riz esa ***Ulama deemed not sufficiently knowledgeable or half-literate*** (bilimsiz yoki chala savodli ulamolar) tarzida asliyatga muvofiq tarjimani amalga oshirgan;

2. Paremik vositalar badiiy asarlarda, asosan, ko'chma ma'noda qo'llanilib, matn ortidagi yashirin ma'nolarga ishora qiladi: ... ***ikki to'ng'izning gavdalari!***” birikmasi aslida “o'ldirilgan devon beklari” birikmasi o'rnida qo'llangan. I.To'xtasinov tarjimasida: “two pigs that were the lame Musulmonqul's commanders” (Bular Musulmonqulning sarkardalari bo'lgan ikki cho'chqaning jasadlari) tarzida so'zma-so'z o'girilgan. K.Yermakova tarjimasida: “two pigs, Musulman Kul-the-lame's generals, leaders” (Bular Musulmonqul cho'loq sarkardalari bo'lmish ikki cho'chqaning jasadlari) tarzida aks ettiriladi. M.Riz tarjimasida esa ushbu kinoya *bodies of two bastards, soldiers of Musulman the Lame- Musulmon cho'loq askarlari bo'lgan ikki badbaxtning gavdalari* tarzida aks ettiriladi. Xorijiy tarjimonlar tomonidan ham asliyat matnida keltirilgan kinoya ifoda vositasi so'zma-so'z tarjima etilgan. Fikrimizcha, har uchchala tarjimada ham asliyat matnidagi mazmun mutanosibligiga erishilgan.

3. Sintaktik vositalarning so'z birikmalari tobe komponentlari orasida baholash xususiyati alohida hodisa hisoblanadi. Bu turga xos bo'lgan ... ***Marg'ilon andisiga*** o'xshatishi aslida “Marg'ilonlik kelin” birikmasi o'rnida ishlatilmoqda, kinoyali o'xshatish badiiy matnning ta'sirchanligi hamda estetik qiymatini oshirmoqda. Ushbu so'z birikmasi O'zbek oyimning asar personaji Kumushga nisbatan salbiy bahosini ifodalaydi. I.To'xtasinov tarjimasida: “Margilon girl” (Marg'ilonlik qiz) tarzida, Kerol Yermakova tarjimasida “Margilan wench” (Marg'ilonlik erka qiz); M.Riz tarjimasida esa *Margilani villager- Marg'ilonlik qishloqi* tarzida aks etadi. Biroq, birikmaning ikkinchi komponenti “andi” leksik birligi “boshqa joydan kelib o'rinish qolgan, kelgindi”³⁵ ma'nolarida qo'llanilishini inobatga olsak tarjimalarda biroz g'alizlik ko'zga tashlanadi. Bizningcha, “Margilan alien” (Marg'ilonlik begona) deb berilishi, maqsadga muvofiq bo'ladi. Chunki asliyat matnida O'zbekoyim nazarda tutgan urf-odatlar hamda yashash tarzidagi farqlar, muxtasar qilib aytganda lingvokulturologik xususiyatlar ushbu birikma orqali ifodalanmoqda.

Kinoyaviy badiiy shartlilik beozor kinoya va zaharxanda kinoya va sarkazmlarning asliyat matnida ko'p uchrashi hamda ularning tarjimalarga qay yo'sinda ko'chganligi tadqiqotda misollar orqali nazariy fikrlarga asoslangan holda keng tahlil qilingan.

Ishning uchinchi bobi “**O'tkan kunlar**” romani tasviriy vositalar tarjimalarining lingvokulturologik jihatlari deb nomlangan bo'lib, “O'tkan kunlar” romanidagi tasviriy vositalar inglizcha tarjimalarining lingvokulturologik xususiyatlari, “O'tkan kunlar” romanidagi tasviriy vositalarning ingliz tiliga tarjima qilish mezonlari va “O'tkan kunlar” romanidagi tasviriy vositalar inglizcha tarjimalarining lingvopragmatik tahlili masalarini yoritib berishga bag'ishlangan.

Lingvokulturologiya madaniyatshunoslik va tilshunoslik kesishgan nuqtada shakllangan til tadqiqining yangi sohasidir. Lingvokulturologiya madaniyat va

³⁵ Ўша асар. – Б.84

tilning o'zaro aloqasini, o'zaro ta'sirini, tilda o'z aksini topgan xalq madaniyatining ko'rinishlarini tadqiq etadi³⁶. Agar madaniyatshunoslik insonning tabiat, jamiyat, san'at, tarix va boshqa ijtimoiy va madaniy borliq sohalarida o'z-o'zini anglash xususiyatini o'rgansa, tilshunoslik tilda dunyo lisoniy manzarasining mental modellari sifatida aks yetuvchi dunyoqarashni o'rganadi.

Lingvokulturemalar - nominativ, predmetlik ma'nosidan tashqari, milliy-madaniy (tildan tashqaridagi madaniy ma'no) kabi segmentlarni o'z ichiga oladi. "O'tkan kunlar" romani mana shunday lingvokulturologik xossalarni to'la saqlagan romandir. Shu bois uni tarjima qilish uchun tarjimon nafaqat qadimgi fors va o'zbek tillarini bilishi, balki o'zbek xalqining hayot tarzini urf-odatlarini va badiiy tasvir vositalar(badiiy qochirim)ini chuqur bilishni talab etadi.

Sinekdoxaning asliyat matnida: *boshqa tushkanni ko'z ko'rar, degan so'z bor. O'zbek oyim ham boshig'a tushkan bu kulfatni ko'rishka majbur edi...* (O'tkan kunlar. 2009; 172), ushbu jumlada qo'llanilgan "boshqa tushkanni ko'z ko'rar" barqaror birikmasi sinekdoxaning "butun" (inson)ni "qism" (ko'z) ifodasi orqali ifodalanishidir.

Quyida uch tarjima variantida ushbu lingvokulturologik jihatlarni aks etish masalasini tahlil qilamiz: sinekdoxa tasvir vositasi ifodalagan "boshqa tushkanni ko'z ko'rar" birikmasi I.To'xtasinov tarjimasida ham K.Yermakova tarjimasida ham aks ettirilmagan, tashlab ketilgan. Kitobxon uchun bu jumla tushunarsiz bo'lib, pragmatik nomuvofiqlikni keltirib chiqaradi. Ushbu *Boshqa tushkanni ko'z ko'rar, degan so'z bor. O'zbek oyim ham boshig'a tushkan bu kulfatni ko'rishka majbur edi* jumlasini, I.To'xtasinov "Uzbek-oyim was deep in thought" (O'zbek oyim chuqur qayg'uga botdi) deb o'giradi, natijada, asliyat matnidagi birinchi qo'llangan gap tarjimada tushirib qoldirilgan. Bu tarjima matnida pragmatik nomuvofiqlik ko'zga tashlanadi, chunki muallif ifodalayotgan fikr tarjima matnida biroz bo'lsa-da tushunarsiz ifodalangan.

K.Yermakova esa yuqoridagi birikmani "Having brought this calamity upon herself, she now had to fathom a way to get rid of it" (Bu musibatni boshiga o'zi olib kelgan, endi undan qutulish yo'lini ham o'zi o'ylab topishi kerak edi) deb o'giradi. Bu sinekdoxa ifodalagan birikmaning tarjima tilida muqobilini berishda, tarjimon ko'p izlangan va muqobil sifatida shu variantni tanlagan ko'rinadi. Lekin, bu birikma "boshqa tushkanni ko'z ko'rar" birikmasiga muqobil bo'la olmaydi. Shuningdek, maqolning lingvokulturologik xususiyatlarini o'zida mujassam etmaydi.

M.Riz tarjimasida ushbu sinekdoxali jumla *unhappy situation lay with her-noxush vaziyatning yechimi o'zida* tarzida biroz asliyatga yaqin muqobillik tanlanadi. Tarjimon vaziyatning bunday salbiy rivoj topishida O'zbek oyimni haqli ravishda ayblaydi, biroq bunda ham frazaning mohiyati jozibasini yo'qotadi. Muallif tomonidan keltirilgan badiiy estetik qiymatning lingvokulturologik xususiyatlari tarjima matnida o'z ahamiyatini yo'qotgandek tuyuladi. "Boshqa tushkanni ko'z ko'rar" o'zbek hamda ingliz tarjimonlari tomonidan qilingan mazmunan asliyat matnidagi farq qilmaydi. Biroq fikrimizcha, ushbu birikma tarjimasida ingliz tiliga *fate cannot be avoided-taqdirni chetlab bo'lmaydi* tarzida

³⁶ Худойбергана Н. Таржиманинг лингвомаданий масалалари. – Тошкент, 2016. – Б.19

berilsa maqsadga muvofiq bo'lardi. Chunki shu birikma asliyat matnidagi birikmaga qisman ekvivalent bo'lib, tarjimada ham o'z aksini topar edi.

Tadqiqotning ikkinchi fasli "O'tkan kunlar" romanidagi tasviriy vositalarning ingliz tiliga tarjima qilish mezonlari bo'lib, unda tasviriy vositalarning tarjimalarida aks etishi misollar orqali tahlil qilinib, tarjima usullari va mezonlari belgilangan. Tarjimalar tahlili jarayonida sinekdoxa, o'xshatish va kinoya tarjimalari asliyatdagidek aynan ma'nosini bermasligi, ayrim hollarda ekvivalent usuli orqali qayta tiklangan holatlar mavjudligi, ba'zan aynan tag ma'noni aks ettirgan tarjimalar mavjudligi masalalari ham yoritilib berilgan.

Masalan: *"-Qassob tayyor, hozir bo'g'izlatsaq bo'lmaydimi?"*

-Yo'q,- dedi O'zbek oyim,- osh egasi bilan shirin" (O'tkan kunlar. 2009; 336).

Ushbu parchada butun nomi bilan bo'lak atalgan, bunda osh so'zi "palov" hosila ma'nosida voqelangan gap. Bu so'zning hosil qiluvchi ma'nosi ovqatni bildirmoqda. To'xtasinov tarjimasida:... *Everything good in its season...* (T.I. 2017; 307) (- Hammasi o'z vaqtida yaxshi- K.M) deb beriladi.

K.Yermakova: *"Food is good when its cooked in the presence of guests..."* (Y.K. 2018; 281) (Ovqat mehmonlar huzurida pishirilsa yaxshi bo'ladi... (K.M) shaklida keltiriladi.

R.M. tarjimasida esa: *"Meat is tastier when it is cooked in front of the guests"* (R.M. 2018; 512) (Go'sht mehmonlar oldida pishirilsa mazaliroq bo'ladi- K.M). Birikma o'zbek tarjimonlari tomonidan adabtatsiya (tarjima tili madaniyatiga muvofiq variant tanlash) usulida to'g'ri o'girilgan. Ya'ni, bunda "osh egasi" Mirzakarim qutidor va uning oilasini ("Qudalarni kutib olish") ilk bor kutib olish jarayoni tasvirlangan. Asl mehmonga atab jonliq so'yish faqat o'zbekona lutf, xurmat belgisi sanaladi.

Yuqoridagi tahlillardan sinekdoxa tarjimalarini tarjima nazariyasi va amaliyotining umummetodologiyasi asosida to'la tahlildan o'tkazish jarayonida sinekdoxa, o'xshatish va kinoya tarjimalarining quyidagi tarjima mezonlarini belgilashni ma'qul topdik:

№	Sinekdoxa	O'xshatish	Kinoya
1	Sinekdoxalarning leksik ma'nolariga e'tibor berish;	O'xshatishlarni o'ziga xos leksik ma'noga egaligi;	Tarjima matnlarida kinoya leksemalarining muqobili bilan almashtirish;
2	Retsepiyentda umumiy taassurot hosil qilishi, bir tilda so'zlashuvchi jamoa asosan ularni bir xilda tushunadigan tarzda ifoda etish;	O'xshatishlarda umumlashtirish va umumtushunish xususiyati mavjudligi;	Kinoya leksemalarining muqobil varianti topilmaganda tasviriy ekvivalentlik bilan tushintirib berish;
3	Sinekdoxalar o'zlariga xos qurilishga, tuzilmaga ega bo'lishi va tarjimada bularni hisobga olish zarurati;	O'xshatishlar xos struktura va shaklga ega bo'lishini;	Tarjimalar tahlillarini amalga oshirish jarayonida kinoyalarning lingvomadaniy xususiyatlarini farqlay olish;

4	Sinekdoxalar asosan sodda holda berilib retsepiyentga tushunarli bo'lishi uchun ma'lum bir ob'ekt (qo'l, ko'z, bosh) o'rnida keladi, ularning tarjimasini adekvat, so'zma-so'z, tasviriy ekvivalent va boshqa usullarda amalga oshadi;	O'xshatishlar sodda holda ba'zan murakkab (tizmali) tasvirlar bilan birga keladi;	Tarjima jarayonida yuzaga keladigan muammolarni barataraf etish, kinoya kontekstual xususiyatlarni inobatga olgan holda tarjimaga yondashish;
5	Sinekdoxalar gapda ma'lum bo'lak vazifasini bajarib, boshqa gap bo'laklari bilan munosabatga kirisha oladi, asosan gapning egasi (ba'zan aniqlovchi yoki to'ldiruvchi) vazifasida keladi, tarjimalarda shakl va mazmunini saqlagan holda amalga oshirilishi lozim.	O'xshatishlar gapda ma'lum bo'lak vazifasida kelib, boshqa gap bo'laklari bilan sintaktik munosabatga kirisha oladi.	Kinoyalarning lisoniy ma'nolarini keng va chuqurlashtirilgan holda tahlil qilish maqsadida turli ensiklopediya, izohli va ko'p tilli lug'atlardan foydalanish;
6			Tarjimada mos keladigan ekvivalentlikka yetishish usullari, adekvat strategiyalar va tarjima usullarini ifoda vositalarining ma'nosini to'la tushuna olish kabilar.

Badiiy tasvir vositalari tarjimalari turlicha tarjimalarda aks etgan holatlariga duch keldik. Ular umumiylik va xususiylik xususiyatlariga ega ekanligini aniqladik. Badiiy tasvir vositalari (sinekdoxa, o'xshatish, kinoya)ni tarjima qilishda quyidagi tarjima usullari belgilandi: 1. Tarjima usuli (so'zma-so'z o'girish), ya'ni, so'z turkumini qayta ishlash, so'zning gapdagi o'rnini o'zgartirish orqali berilishi; 2. Transpozitsiya (so'z turini o'zgartirish) orqali tarjima qilinishi; 3. Tasviriy tarjima, ya'ni sinekdoxa va kinoyaning ifodalagan ma'nosi mazmunini ochib berish; 4. Tarjimada o'xshatishlarning tarjimalarini sharhlar orqali berish yo'li bilan ham tarjimalar amalga oshirilgan; 5. Ekvivalentlik, ya'ni, so'zlarning to'liq, shakli almashuvi orqali berilishi. Bu tarjima usullaridan foydalanish tarjimini aniq va lo'nda ifodalanishi uchun asos bo'ladi.

Bobning uchunchi fasli "O'tkan kunlar" romanidagi tasviriy vositalar tarjimalarining lingvopragmatik tahlili deb nomlanib, tarjimalarning pragmatik juhatlarini ochib berishga qaratilgan. Lingvopragmatika bevosita semiotikadan ajralib chiqqan lingvistik soha bo'lib, ya'ni Ch.Pirs va Ch.Morrisning tasnifiga ko'ra pragmatika (lingvopragmatika) semiotika doirasidan sintaksis va semantika bilan bir qatorda turadi.

"Pragmatikani belgilar va ushbu lisoniy belgilarni yaratuvchi, uzatuvchi hamda qabul qiluvchi shaxslar o'rtasidagi munosabatlarni o'rganuvchi fan sifatida tadqiq qilgan nemis faylasufi G.Klausning ilmiy qarashlari Ch.Pirs va Ch.Morrisning ushbu soha xususidagi fikrlarini mantiqan davom ettiradi"³⁷. XXI

³⁷ Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – Б.59-241

asr tilshunoslaridan Ya.Mey³⁸ va D.Kim³⁹ ning lingvopragmatika sohasi, uning predmeti va boshqa sohalar bilan o‘zaro aloqadorligi haqidagi fikrlari ahamiyatga molikdir.

“O‘tkan kunlar” romanidagi badiiy tasviriy vositalar tarjimalarining lingvopragmatik xususiyatlarini tahlil qilamiz: *“Tomda kuyav kutib o‘lturg‘an xotinlar ichidan Oftob oyimning egachisi oshiqib singlisi yonig‘a tushdi-da: “Oftob, darrav isiriq hozirla, kuyavingni yomon ko‘zdan o‘zi asrasin!” dedi”* (O‘tkan kunlar. 2009; 40).

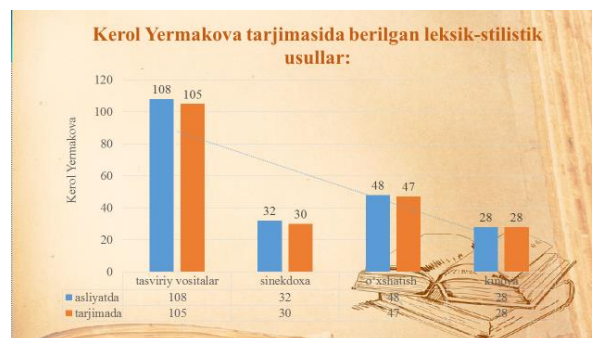
Ushbu “yomon ko‘zdan o‘zi asrasin” birikmasida “yomon niyatli kishilar” nazarda tutilmoqda. Bu tasviriy vosita (grammatik jihatdan sinekdoxa, ya’ni “butun” (inson)ning “qism” (ko‘z) orqali ifodalanishi) I.To‘xtasinov tarjimasida: “... **evil eyes**” (...yomon ko‘z), K.Yermakova tarjimasida: “...**evil eyes** (yomon ko‘z)” va M.Riz tarjimasida ham...**evil eyes** (yomon ko‘z)” shaklida beriladi. Mazkur sinekdoxa birikmasining aynan ekvivalenti ingliz tilida ham mavjud “evil eye” (yomon ko‘z) hamda ingliz tilida ham frazema (ibora) hisoblanadi.

Professor M.Umarxodjayevning ta’kidicha: “Frazema komponenti so‘zmi yoki so‘z emasmi, ya’ni iboraning komponenti o‘zining asosiy nominativ yoki ko‘chma ma’nosi bo‘lsa, frazema tarkibida bu ma’nosini saqlab qoladimi yoki “ma’noni puchlanish” jarayoni”⁴⁰ ga aylanadimi buni aynan ta’riflab o‘tadi. Tarjima jarayonini amalga oshirishda muhim ahamiyat kasb etishi keltirilgan fikrda ham dalillanadi.

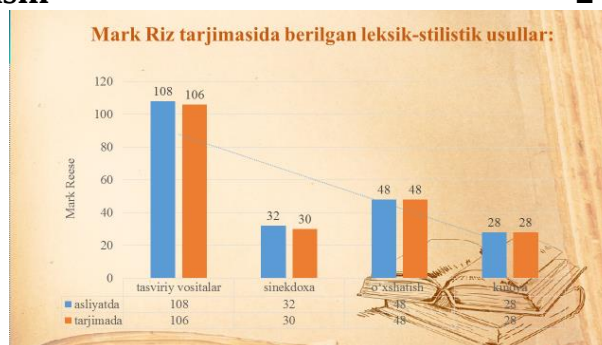
Romanning tarjimalarini tahlil qilish jarayonida tasviriy vositalarni ishlatilish jarayoni bo‘yicha statistik tahlil qildik, ular quyidagi diagrammalar orqali ko‘rsatildi:



1-rasm



2-rasm



3-rasm

³⁸ Mey J.L. Pragmatics: An Introduction. 2nd ed. – Oxford: Blackwell, 2001. – P.148.

³⁹ Kim D. et al. The Role of an Interactive Book Reading Program in the Development of Second Language Pragmatic Competence // The Modern Language Journal. Vol. 86. – № 3. 2002. – P. 328-332.

⁴⁰ Umarxodjaev M. Osnovy frazeografi. Dis... d-ra filol. nauk. – M.: 1981. – C.77-100

Yuqoridagi diagrammalarda snekdoxa, o'xshatish va kinoyalarning tarjimalarga ko'chish statistikasi aniqlab ko'rsatib berilgan.

"O'tkan kunlar" romanidagi tasviriy vositalar (sinekdoxa, o'xshatish, kinoya) tarjimalarini amalga oshirish jarayonida ularning bildirgan ma'nosini o'zida saqlagan holda tarjima qilish muhim ekanligi tahlillar jarayonida aniqlandi. Lekin barcha tasvir vositalarning tarjimalari ham, ayniqsa, kinoya tarjimalari asliyat matnidagi kinoyalarni aynan ma'nosini bermasligi asoslandi. Ayrim hollarda o'xshatish va kinoyalarni tasviriy ekvivalent usuli orqali qayta tiklab, ularni asliyat tilidagi tag ma'nosini berishga muvaffaq bo'lishgan. Tasvir vositalari tildan-tilga o'tishi orqali asliyat matnidagi badiiy tasvirni umuman boshqa ma'noga aylanib ketganiga ham tarjimalar tahlili jarayonida amin bo'ldik.

XULOSA

1. O'zbek tarjimashunosligi sohasida, shu jumladan, badiiy tarjima sohasida ham, chet tillardan bevosita tarjima qilish san'ati alohida ahamiyat kasb eta boshladi. Natijada, o'zbek nazariy tarjimashunosligida o'z yechimini kutayotgan qator nazariy muammolar mavjudligi aniqlandi. Ularning yechimini topish bugungi kun tarjima amaliyotining talabidir. Shularni inobatga olgan holda, tadqiqotda "O'tkan kunlar" romanining ingliz tiliga bevosita tarjimasida leksik-stilistik bo'yoqdorlikni saqlash omillari tadqiq etildi.

2. Aslida tarjima bir tildan boshqa tilga o'girish jarayoni hisoblanib, bu jarayon bir tilning shaklini boshqa tilga o'zgartirish orqali amalga oshiriladi. Asliyat matnidagi ma'no esa doim saqlab qolinishi shart. Umuman olganda, ma'noning turlarini bir-biridan farqlash, tarjima jarayonining maqsadini to'g'ri anglagan holda, uni tarjima tili talabi, me'yori asosida qayta yaratishd tarjimonga qo'yiladigan vazifasi sanaladi. Mana shu ma'noni bir tildan ikkinchi tilga aslini saqlagan holatda o'girish tarjimon mahoratining natijasidir.

3. Badiiy-estetik qimmat, lingvopragmatik salmoq nuqtayi nazaridan erkin o'xshatishlar yozuvchining mahoratini namoyon etuvchi vositalardan biri sifatida badiiy nutqda alohida o'rin tutadi. Yozuvchi o'zining badiiy tasvir maqsadiga muvofiq ravishda xilma-xil original o'xshatishlar yaratadi, bu o'xshatishlar kutilmaganligi, ohorliligi bilan o'quvchini rom etadi, muayyan ruhiy yoki jismoniy holat-xususiyat predmetlarni o'quvchi ko'z o'ngida yaqqol gavdalantiradi. "O'tkan kunlar" romanida muallif tomonidan ko'p o'rinlarda erkin o'xshatishlar keltirilganligi hamda ularning ingliz tilida aks etish masalalari ikki xil tarjima matnlari orqali tahlilga tortildi.

4. Tarjimadan ko'zlanadigan asosiy maqsad ma'no va axborotni asliyat tilidan tarjima tiliga turli xil uslublarga murojaat qilgan holda sifatli qayta bayon qilishdan iborat. Bunda nafaqat har ikkala tilni yaxshi bilish, balki har bir millatga xos madaniy mazmunni ham yaxshi anglash muhim hisoblanadi. Romanda qo'llanilgan sinekdoxa, o'xshatish hamda kinoya kabi tasviriy vositalarning tarjimada ifodalanishi tillar o'rtasidagi o'xshashlik va farqli jihatlariga e'tibor qaratish va ikki tilning ma'no nozikliklarini teranroq anglash imkonini beradi.

5. Lingvokulturologiya til birliklarining milliy-madaniy ma'nosi (semantika)ni, ma'no mazmuni, til va madaniyat munosabatlarini, milliy

madaniyatning tilda ifoda yetilishi muammolarini ilmiy va amaliy o'rganishi haqida, olimlarning qarashlariga ko'ra, fikr yuritdik. Shularni inobatga olib, tadqiqot ishida izohli lug'atga ko'p murojaat qildik hamda ba'zi eskirgan so'zlarning mazmun mohiyati keltirish barobarida tarjimonlar tomonidan yo'l qo'yilgan ayrim g'alizliklarni ko'rsatib o'tishga erishdik.

6. Tarjimada pragmatik salohiyatning qanchalik to'g'ri aks ettirilganligi badiiy asarning kitobxonga ta'sir kuchi, uning badiiy qimmati, ko'plab kitobxonlarning diqqatini jalb qila olishi bilan belgilanadi. Bunday matn tarjimasining pragmatik vazifasi tarjima tili matnida ham xuddi asliyatdagidek kitobxonda badiiy-estetik ta'sir uyg'ota oladigan matn yaratishdir. Tarjimonlar I.To'xtasinov, O.Mo'minov, A.Hamidov hamda Kerol Yermakovalar bajargan "O'tkan kunlar" romanining tarjimalarini leksik-semantik hamda pragmatik tabiatini qiyosiy o'rganish natijasida tarjimonlarning muqobil leksik-sintaktik birliklarni qo'llab asliyatdagi badiiy estetik ta'sirdorlikni saqlashga intilganliklari aniqlandi.

7. "O'tkan kunlar" romanida qo'llangan o'xshatishlarni tarjima qilishda ikki tilning lingvistik va milliy- madaniy xususiyatlarini hisobga olish va tarjima tilida o'xshash ifodani qaytadan tasvirlash, manba tilidagi tasvirni tarjima tili madaniyatiga zid bo'lmagan muqobil ifodaga o'zgartirish, ifoda mazmunini saqlagan holda o'xshatishni metaforaga o'zgartirish yoki metofoarani ma'no qo'shish orqali o'xshatishga o'zgartirish, o'xshatishning ma'nosini berish kabi strategiyalardan foydalanish samaralidir.

8. "O'tkan kunlar" romani tarjimalarini (o'zbek va ingliz tilidagi matnlarni) qiyosiy o'rganish tahlili jarayonida o'zbek va ingliz tillaridagi tasvir-ifoda vositalarining bir-biriga to'liq va qisman ekvivalent bo'la olishini kuzatdik. Tasviriyy vositalarning o'zaro bir-biriga mos ekvivalenti topilmaganda, so'zma-so'z tarjima, adekvat tarjima, transliteratsiya tarjima usullaridan foydalanilganligining guvohi bo'lish mumkin.

9. Ko'plab stilistik vositalar asosan, sinekdoxa, o'xshatish, kinoya kabi ma'no ko'chishi natijasida yuzaga kelishi sababli, ushbu stilistik vositani tarjima qilish uchun qo'llanadigan tarjima strategiyasi tadqiqot jarayonida umumlashtirilgan hamda tarjimonlar I.To'xtasinov, O.Mo'minov, A.Hamidov hamda Kerol Yermakovalar ko'plab o'rinlarda foydalangan tarjima usullariga tarjimashunos olimlar tomonidan keltirilgan ta'riflar havola qilingan.

10. Badiiy tarjimada asosan ijodiy, erkin, idiomatik, moslashtirilgan, semantik tarjima uslublaridan va bir tildan boshqa tilga o'girishda chet tilidan so'z o'zlashtirish, kalkalash, so'z turkumini qayta ishlash, so'zning gapdagi o'rnini o'zgartirish, transpozitsiya, modulyatsiya, ekvivalentlik, adaptatsiya tarjima usullaridan foydalanish maqsadga muvofiq. Bu jarayonni tarjimonlar tomonidan "O'tkan kunlar" romanining tarjimasi misolida ham ko'rish mumkin.

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

NAMANGAN INSTITUTE OF ENGINEERING AND TECHNOLOGY

KARIMOV MARUFJON MAMIRJONOVICH

**LINGUISTIC-CULTURAL STUDY OF DESCRIPTIVE TERMS
IN THE ENGLISH TRANSLATIONS OF ABDULLA KADIRI'S
NOVEL "DAYS GONE BY"
(in the example of synecdoche, simile and irony)**

**10.00.06 – Comparative literature, contrastive
linguistics and theory of translation**

ABSTRACT
of dissertation of the doctor of philosophy (PhD) in PHILOLOGICAL SCIENCE

The topic of the Doctor of Philosophy dissertation in philological sciences (PhD) is registered with the Higher Attestation Commission under the number №B2022.3.PhD/Fil1146

The dissertation was completed at Namangan Institute of Engineering and Technology.

The abstract of the dissertation is available in three languages (Uzbek, Russian, English (resume) on the website of the Academic Council (www.adchti.uz) and on the Information and Education Portal «ZiyoNet» (www.ziynet.uz).

Research advisor:

Khoshimova Dildora Madaminovna
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Official opponents:

Shakhabitdinova Shokhida Khashimovna
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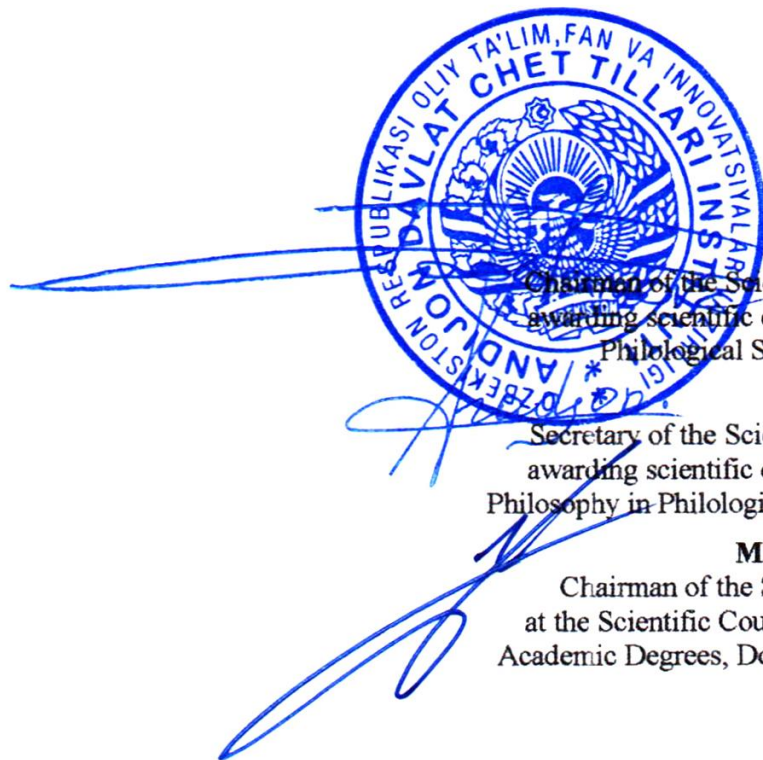
Leading organization:

Fergana State University

The defence of the dissertation will take place on "29" December 2023 at 11 am at a meeting of the Scientific Council PhD.03/29.12.2022.Fil.156.01 awarding scientific degrees at Andijan State Institute of Foreign Languages (Address: 170100, Andijan city, Baburshah Street, 5, Tel.: (99874) 223-42-76; fax: (99871) 223-42-76, e-mail: info@asifl.uz).

The dissertation can be found in the Information Resource Center of the Andijan State Institute of Foreign Languages (registered under the number 24-A). (Address: 170100, Andijan, Boburshoh Street, 5. Tel: 0(374) 223-42-76).

The abstract of the dissertation was distributed on "20" December 2023.
(Register protocol numbered _____ in "____" _____ 2023).



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INTRODUCTION (abstract of the PhD dissertation)

Relevance and necessity of the dissertation topic. As a result of the integration of the peoples of the world, the representatives of the world community are trying to learn each other's culture in every way and at the same time to establish mutual cooperation in various fields. The mutual integration of different peoples' culture can be seen in the development of relations in such important areas as the art and literature of those peoples. The culture, traditions, and lifestyle of any nation are widely expressed in fiction. Accordingly, the comparative study of the masterpieces translations in world literature not only makes one familiar with the secrets of artistic works, but also informs about the culture, values, and traditions of that people.

The presentation ceremony of the English language translation of a novel by A. Kadiri "Days Gone by", which was added to the masterpieces of the world literature as a spiritual treasure, in France in 2018 by Carol Yermakova and on December 27, 2019 in the Embassy of Uzbekistan in the USA by Mark Reese. It shows that the world community is showing great interest in Uzbek literature and thus Uzbek culture.

The novel "Days Gone by", which has become the national spiritual treasure of Uzbekistan, has its fans among foreign readers, and at the same time, the work introduces foreign readers to the spiritual world of the Uzbek people, high artistic thinking and lifelong learns about values and traditions. In the course of the reforms carried out throughout our republic, "Training of modern personnel who knows several foreign languages, carrying out scientific work on foreign languages, and improving the methodology of language teaching in our country is one of the latest science and technology achievements to implement adequate translations to inform the youth of our country and for this purpose to expand scientific research in the field of translation studies"¹ and thereby making the task of training mature translators even more urgent.

This dissertation research is based on the Decision of the President of the Republic of Uzbekistan dated April 20, 2017 No. President Decree - 2909 "On measures to further develop the higher education system", No. President Decree-3775 of the President of the Republic of Uzbekistan dated June 5, 2018 "Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 292 dated May 18, 2017 "On additional measures to increase the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country" of the Sciences Academy Resolution of the Republic of Uzbekistan on measures to organize the activities of newly established research institutions, Ministers Cabinet of the Republic of Uzbekistan dated August 11, 2017 "Measures to further improve the quality of teaching foreign languages in educational institutions" Resolution No. 610, dated October 10, 2018, Resolution No. 816 of the Ministers Cabinet of the Republic of

¹ The speech of the President of the Republic of Uzbekistan, Sh. Mirziyoev, on March 5, 2018, during his visit to the boarding school named after Isoqkhan Ibrat, Turaqorgan district, Namangan region. <http://www.uza.uz/oz/...prezidentimiz-is-okhon-t-ra-ibrat-mazhm>

Uzbekistan, dated October 19, 2021 to a certain extent in the implementation of the tasks defined in the decisions of May PQ-5117 “On measures to bring the activity of popularization of foreign language teaching in the Republic of Uzbekistan to a qualitatively new level” and other regulatory legal documents related to this activity serves.

Compliance of the research with the priorities of the science development and technology of the republic. The dissertation was completed within the framework of the priority direction of the republican science and technology development: I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state.”

The level of study of the subject. Scientific research works on linguistic and extra linguistic problems of artistic translation were carried out by domestic and foreign scientists. In our country, researches are carried out on visual means in artistic texts, the reflection of synonymous and polysemous words in translation, how phraseological combinations are rendered, national-cultural aspects of one nation, stylistic, pragmatic and linguo-cultural issues of literary translation. It was implemented in the works of G.Salomov², K.Musayev³, M.Umarkhodjayev⁴, M.Kholbekov⁵, N.Otajonov⁶, G.Khoshimov⁷, Sh.Shahobitdinova⁸, M.Abduvaliyev⁹, D.Khoshimova¹⁰.

In world linguistics, such as O.Kade, L.S.Barkhudarov, N.K.Garbovsky, S.F.Goncharenko, G.V.Denisova, V.I.Ermolovich, T.A.Kazakova, Yu.N.Karaulov, V.N.Komissarov, N.A.Krasavsky, A.Lilova, Z.D.Lvovskaya, L.Mikulina, A.D.Schweitzer¹¹ scientists thoroughly researched the abstract issues of translation,

² Саломов Г. Бадий таржиманинг лексик-фразеологик масалалари. – Тошкент: Фан, 1960. – Б.94

³ Мусаев К. Стилистические вопросы художественного перевода с английского языка на узбекский. Автореф. дисс. ... канд. филол. наук. – Самарканд, 1967. – Б.25

⁴ Умарходжаев М. Основы фразеологии. Дис... д-ра филол. наук. – М.: 1981. – С.77-100

⁵ Холбеков М.Н. Таржимашунослик ва таржима танқиди. – Тошкент: «Наврўз» нашриёти, 2015. – Б.112

⁶ Отажонов Н. Бадий таржима ва илмий шарҳ. Филол. фан ном. ... дисс. – Тошкент, 1978. – Б.84-96

⁷ Хошимов Г. Типология сложных предложений разносистемных языков. –Ташкент, 1991. – С. 90-95

⁸ Набиева Д., Нурмонов А., Шаҳобитдинова Ш., Искандарова Ш. Ўзбек тилининг назарий грамматикаси. – Тошкент, 2001. –Б.110-114 Ўзбек тилининг назарий грамматикаси.

⁹ Хошимов Г. Типология сложных предложений разносистемных языков. –Ташкент, 1991. – С. 90-95

¹⁰ Xoshimova D. “Boburnoma“ matnidagi tasviriy vositalarning ingliz tiliga tarjimalari tadqiqi. filol.fan...dok.(DSc) dis.avtoref.– Toshkent, 2018. – B.74

¹¹ Каде О. Проблемы перевода в свете теории коммуникации / О.Каде // Вопросы теории перевода в зарубежной лингвистике. – М.: Международные отношения, 1978. – С.69-90.; Бархударов Л.С. Обще лингвистическое значение теории перевода / Л.С.Бархударов // Теория и критика перевода. – Л.: Изд-во ЛГУ, 1962. – С.8-14.; Бархударов Л.С. Язык и перевод / Вопросы общей и частной теории перевода. – Изд. 2-е. – М.: Изд-во ЛКИ, 2008. – 240 с.; Гарбовский Н.К. Теория перевода. – М.: Изд-во Моск. ун-та, 2004. – 544 с.; Гончаренко С.Ф. Поэтический перевод и перевод поэзии: константы вариативности / С.Ф.Гончаренко // Тетради переводчика. Под ред. проф. С.Ф.Гончаренко. – М.: – 1999. – С.107-122.; Денисова Г.В. Границы перевода. Учебное пособие /Г.В.Денисова. – М.: Издательство МГУ, 1998. - 80 с.; Ермолович В.И. Проблемы изучения психологических аспектов перевода / В.И.Ермолович // Тетради переводчика. Подред. проф. С.Ф.Гончаренко. – М.: – 1999. – С.45-62.; Казакова Т.А. Коммуникативно-прагматические основы художественного перевода. Автореф. дисс. на соискание степ. доктора филол. наук (10.02.20) / Т.А.Казакова. – М.:1989. – 32 с.; Караулов Ю.Н. О способах достижения функциональной эквивалентности в переводе / Ю.Н.Караулов // Сборник научных трудов МГЛУ. – М.:1996. – С.76-91.; Комиссаров В.Н. Общая теория перевода / В.Н.Комиссаров. – М.: Изд-во «ЧеРо», 1999. - 136 с.; Комиссаров В.Н. Общая теория перевода. Проблемы переводоведения в освещении зарубежных ученых: учебное пособие. – М.: ЧеРо, 1999. – 136 с.; Комиссаров В.Н. Современное переводоведение. – М.: ЭТС, 1999. – 192 с.; Красавский Н.А. Эмоциональные

the problems of artistic translation, the psychological aspect of translation, the communicative-pragmatic features of artistic text translation, the problems of equivalence and adequacy in translation. Linguistic-cultural and cognitive, communicative and functional aspects of translation, issues of manifestation of the linguistic and cognitive landscape of the world in translation are discussed in the works of N.Valeeva, Ye.A.Gut, V.Z.Demyankov, S.E.Pastukhova, Ye.V.Nikitina, D.R.Rakhmatullina, I.N.Fursova¹² illuminated.

Most of the above-mentioned research works are devoted to the problems of literary translation. D.Khoshimova¹³ revealed the lexical, semantic, syntactic-stylistic, pragmatic and linguo-cultural translation characteristics of figurative means in “Baburname” in her dissertation on the topic “The translation of figurative means in the text “Baburname” into English”. Z.Bazarov¹⁴ conducted research on the problems of preserving lexical-stylistic coloring in literary translation. U.Koldoshev’s¹⁵ dissertation work developed proposals and recommendations on the semantic and linguocultural research of conversion words translation. G.Kenjayeveva¹⁶ conducted a study on the linguistic and cultural expression of the national landscape in the translations of the novel “Days Gone by”, and S.Nazarov¹⁷ conducted a study on the representation of visual means in the Turkish translations of the work “Faust”.

In contrast to the analyzed works, in our research, the characteristics of synecdoche, simile and irony lexical-stylistic tools and phraseological units in the original artistic text and their reflection and restoration methods in translation,

концепты в немецкой и русской лингвокультурах. – Волгоград: Перемена, 2001. – 494 с.; Лилова А. Введение в общую теорию перевода. Пер. с болг. / Под общей редакцией П.М.Топера / А.Лилова. – М.: Высшая школа, 1985. – 254 с.; Львовская З.Д. Теоретические проблемы перевода. – М.: Высшая школа, 1985.; Львовская З.Д. Современные проблемы перевода: пер. с исп. – М.: Издательство ЛКИ, 2008. – 224 с.; Микулина Л. Национально-культурная специфика и перевод / Л.Микулина // Мастерство перевода. – М.: Советский писатель, 1979. – С.79-99.; Швейцер А.Д. Теория перевода: статус, проблемы, аспекты. – М.: Наука, 1988. – 215 с.

¹² Валеева Н.Г. Теория перевода: культурно-когнитивный и коммуникативно-функциональный аспекты: монография / Н.Г.Валеева. – 3-е изд., испр. и доп. – М.: РУДН, 2018. – 244 с.; Gutt E.A. Translation and Relevance. Cognition and Context. – Oxford: Basil Blackwell, 1991. – P.56.; Когнитивная, или когнитивно-деятельностная, теория перевода//<https://studfile.net/preview/9173905/page:17/>(мурожаат санаси: 04.12.2022) Демьянков В.З. Понятие и концепт в художественном литературном языке и в научном языке//Вопросы филологии. – М.:2001. – №1. – С.35.; Пастухова С.Е., Никитина Е.В. Когнитивный подход в переводоведении//Приоритетные научные направления: от теории к практике. Сборник материалов XXXVI Международной практической конференции. –М.: 2017. – С.157-163.; Ракматуллина Д.Р. Когнитивные модели и лингво-когнитивный анализ в переводоведении// <https://scipress.ru/philology/articles/kognitivnye-modeli-i-lingvokognitivnyj-analiz-v-perevodovedenii.html>; Фурсова И.Н. Когнитивный подход в переводоведении // Lingua Mobilis. Научный журнал. – Челябинск, 2013. – С. 66-73. Режим доступа: <https://linguamobilis.ucoz.ru/2013/2013-6-45.pdf> (мурожаат санаси: 8.04.2022)

¹³ Хошимова Д. «Бобурнома» матнидаги тасвирий воситаларнинг инглиз тилига таржималари тадқиқи. Филол.фан...док.(ДSc) дис.автореф. – Тошкент, 2018. – Б.74

¹⁴ Базаров З. Бадиий таржимада лексик-стилистик бўёқдорликни сақлаш муаммолари (А.Қодирийнинг «Ўткан кунлар» романининг инглизча таржималари мисолида). Фал.фан. фил.автореф. – Самарқанд, 2020. – Б.75-84

¹⁵ Қўлдошев Ў. Конверсив сўзларни таржима қилишнинг семантик ва лингвокультурологик тадқиқи (инглиз ва ўзбек бадиий прозаси материалида). PhD.автореф. – Самарқанд, 2022. – Б.90

¹⁶ Кенжаева Г. Абдулла Қодирийнинг «Ўткан кунлар» романи таржималарида миллий манзаранинг лингвомаданий ифодаси Фал.фан. фил.автореф. – Бухоро, 2021. – Б.30

¹⁷ Назаров С. Й.В.Гёте «Фауст» асарининг туркий тиллардаги таржималарида тасвирий воситаларнинг ифодаланиши Фал.фан.автореф. – Андижон, 2021. – Б.45

strategies for translating these linguistic units and the translation technology is systematized based on the comparison of three different translation copies.

Connection between the dissertation research and the research plans of the higher education institution where the dissertation was carried out. The dissertation was completed in connection with the topic “Current issues of modern translation studies” of the scientific-research work plan of the Namangan Institute of Engineering and Technology.

The aim of the study. It is to reveal the problems of preservation, reflection and restoration of lexical-stylistic coloring in the English translations of the novel “Days Gone by” by A.Kadiri.

The tasks of the research are as follows:

- to analyze the specific features of translations from Uzbek to English and to determine the translation methods of lexical units with connotative meaning;

- to reveal the pragmatic problems of the artistic text related to using synecdoche, simile and lexical-stylistic means of irony;

- translation development structures of synecdoche, simile and irony lexical-stylistic tools;

- to determine the stylistic tools of synecdoche, simile and irony used in the novel “Days Gone by” by A.Kadiri and re-reflecting ways the stylistic features of phraseological units in the translated text.

The novel “Days Gone by” by A.Kadiri and its translations into English by I. Tukhtasinov, O.Muminov, A.Khamidov, K.Yermakova and M.Rees were selected as **the object of the research**.

The subject of research. It consists a cross-sectional study of the lexical-stylistic features of the novel “Days Gone by” in English translations.

Research methods. Comparative analysis, lexical-semantic, stylistic, statistical, contextual and pragmatic analysis methods were used in our work.

The scientific novelty of the research is determined by:

- the effectiveness of translation by means of artistic, implication and explication actions is based on explaining the basic meanings of lexical units with connotative meaning specific to the artistic text, finding equivalents corresponding to their meanings in the original text;

- the priority of lexical-semantic and linguo-cultural factors is revealed in order to make the visual means of the original text understandable to the reader when re-creating the pragmatic value of the artistic text in the translation;

- the conceptual-pragmatic foundations of the use of synecdoche, simile, and irony in artistic texts are clarified in the course of elucidating the cognitive, pragmatic, linguistic and cultural aspects;

The structures of translation of synecdoche, simile and irony stylistic tools have been developed, and methods of reflecting their stylistic features in translation on the basis of analogy and dominant lexicon have been proved.

Implementation of the research results:

- it is proposed to use translation methods of lexical units that have existing connotative meanings in the translated language in order to reflect the stylistic coloring of the original text;

the possibility of using the translation strategies with synecdoche, simile and irony stylistic tools, which create stylistic color in the artistic text, in creating textbooks and training manuals for students of higher educational institutions prepared by philologists.

The reliability of the research results is based on the approach used in the research work, the fact that the problem is clearly stated and the tools are compatible with modern linguistic theories and methods such as comparative analysis, the articles published in special and foreign scientific journals under the jurisdiction of Higher Attestation Commission, the rigor of the conclusions, the implementation of suggestions and recommendations, the obtained results are explained by the approval of the implementation by authorized organizations.

Scientific and practical significance of research results. Research results linguistic and cultural significance used in artistic works in the Uzbek language from the theoretical conclusions of the English translations analysis of features;

It is explained by the fact that it can be used as a source in research works in the fields of linguistics, translation studies, stylistics and intercultural communication;

The practical significance of the research result is that it will be an important guide that can be a solution to the current issues facing future translators and translation specialists, including increasing the efficiency of translating the meanings that have a cultural character into the native language, and the problems of re-creating the translation;

Research results and conclusions serve as useful material for the preparation of lectures, textbooks and educational dictionaries in several higher education institutions in our country in the fields of comparative literature, text analysis, and translation studies.

Implementation of research results. On the basis of the research carried out on the topic of linguistic and cultural research of visual means in the English translations of the novel “Days Gone by” by Abdulla Kadiri:

scientific, such as explaining the basic meanings of lexical units with a connotative meaning specific to the artistic text, finding equivalents to their meanings in the original text, and revealing the specific features of the effectiveness of translation by means of artistic, implication and explication actions conclusions were used within the framework of the fundamental project OT-F1-18 No. OT-F1-18 on the topic “Development of methods and methodology of formation of popular linguistic culture” carried out at Andijan State University in 2017-2020, and the reader was taught the important methods of pragmatic translation of visual means, the essence of novel translations served to show pragmatic delivery methods (Andijan State University reference No. 39-01-248 dated January 28, 2023). As a result, the theoretical basis of the project's recommendations on specific discourses on the formation of public speech culture is provided;

UZ800-20-GR- intended for 2020-2022 at Fergana State University in the results of research on issues such as the priority of lexical-semantic and linguocultural factors in order to make the visual means of the original text

understandable to the reader in recreating the pragmatic value of the literary text in translation 0040 was used within the international project “2020 Access Microscholarship Program Fergana State University” (Fergana State University reference No. 01-13-34 dated April 5, 2023). As a result, theoretical and practical work aimed at the development of education and culture was organized more effectively;

“Assalom Andijan”, “Khazinamsan kitob” programs prepared by the editors of Andijan regional television based on the results of the scientific research of the conceptual-pragmatic foundations of the use of synecdoche, simile, and irony in the artistic text to illuminate the cognitive, pragmatic, linguistic and cultural aspects was used in the preparation of the scenario (during 2021-2022). (Reference number 01-24/14 of the Andijan region television and radio company dated February 17, 2023). As a result, information was provided about Uzbek translation and its development trends, as well as artistic translation and the expression of national identity in it.

Approbation of research results. The results of the research were presented and approved in 5 scientific and practical conferences, including 3 international and 2 national scientific and practical conferences.

Publication of research results. A total of 9 scientific works were published on the subject of the dissertation, of which 4 articles were published in the scientific publications of the Higher Attestation Commission of the Republic of Uzbekistan recommended for publication of the main scientific results of doctoral dissertations, including 3 local and 1 foreign journal.

The structure and scope of the dissertation: The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature, the total volume of which is 175 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the “Introduction” part of the dissertation, the relevance and necessity of the research topic is based, the level of research of the problem is highlighted, the purpose, tasks, object and subject of the research, scientific innovation, and practical results are described: the theoretical and practical significance of the obtained results is revealed, the introduction of the research, information about the announcement of the results and the structure is given.

The first chapter of the work is called the scientific-theoretical basis of the pictorial means in the novel “Days Gone by”. The first part in this chapter is devoted to the lexical-semantic analysis of the figurative means of expression in the novel “Days Gone by”. It is reflected in the views, and at the same time, the approaches to the researched problem are described.

In recent years, Uzbek linguistics has taken a serious approach to the language problems of fiction, although all units in our native language perform the function of images in fiction, a detailed analysis of the linguistic and artistic aesthetic function of a large group of them, known as tropes and stylistic figures, in a literary work still requires the creation of many studies. In particular, it was

concluded by linguists that “the issues of functional delimitation and methodological characterization of tools in our language can be useful and interesting to study by comparing their variants in our current linguistics with their manifestations in our classical literature”¹⁸. “In the language of fiction, the means of expression and image of the language, which serve to fulfill the methodological task, are considered one of the most important signs that determine the position of the artistic style among other functional styles”¹⁹. Because although the need to use language tools in figurative, i.e. figurative, and in various forms for figurative images exists to a certain extent in all functional styles of language, but they do not have the opportunity to use them freely, freely, perfectly and in a wide range as in artistic style. In other styles, visual means that are known to many people and have become partially stable in the language are referred to.

Synecdoche refers to the relation between the word’s generating and derivative meanings, i.e., one is a whole, and the other is a part of it. A. A. Reformatsky²⁰ divides this phenomenon into three aspects, based on the relationship between the semantics of the referent of the generating and derived meanings. T. Alikulov²¹ divides synecdoche into two types: linguistic and poetic. In this place, he must have understood speech synecdoche under the term poetic synecdoche. But, by any name, it is the test object of methodology. When classifying a synecdoche, it is necessary to take into account only one point of view: does the resulting lexical meaning of the word represent the whole referent or does it represent a partial referent? If this is meant, synecdoche: 1. synecdoche in the name of a fragment: the referent of the word that forms the meaning is a fragment, and the referent of the derived meaning is a synecdoche characterized by its inclusion, i.e., in this case, “whole” means “part” is expressed. In Latin, it is called *totum pro parte*²² – “in the name of the whole piece”. For example, “*Dasturxon yonida Kumushbibining **latif bilagiga** Otabek oltin uzuk solar ekan, ul yerga qarag‘an holda edi.*

-Men sizga hech narsa ham hozirlimag‘an edim...” (O‘tkan kunlar. 2009; 67). In this sentence, “*latif bilagigiga Otabek oltin uzuk solar*” used synecdoche expresses a figurative meaning. As Professor Bahadir Karim said, the phenomenon of “deviation from the norm”²³ is ignored by the reader. This “defect” means “flaw, deviation” when used figuratively. In our opinion, understanding the means of expression used in this combination is not difficult for the reader, and served to increase artistic creativity. The lexical unit “*latif*” means “beautiful, delicate” in Arabic. 2) it is divided into a synecdoche of the whole name. A synecdoche in the

¹⁸ Базаров З. Бадий таржимада лексик-стилистик бўёқдорликни сақлаш муаммолари (А.Қодирийнинг “Ўткан кунлар” романининг инглизча таржималари мисолида). Фал.фан.фил автореф. – Самарқанд, 2020. – Б.75-84.

¹⁹ Набиева Д., Нурмонов А., Шаҳобитдинова Ш., Искандарова Ш. Ўзбек тилининг назарий грамматикаси. –Тошкент, 2001. – Б.110-114.

²⁰ Реформатский А.А. Введение в языковедения. – М.: – С.83-84.

²¹ Аликулов Т. Полисемия суздствительных в узбекском языке. Автореф. дисс. ...канд. филол. наук. –Ташкент, 1966. – С.18.

²² Аликулов Т. Полисемия суздствительных в узбекском языке. Автореф. дисс. ...канд. филол. наук. –Ташкент, 1966. – С.18.

²³ Бегматов Э., Мадвалиев А ва бошқалар Ўзбек тилининг изоҳли луғати. –Тошкент, 2006. – Б.426.

name of the whole is a synecdoche in the case where the referent of the word's forming meaning is the whole, and the referent of the derived meaning expressing the fragment is covered. In Latin it is called *pars pro toto* – “the part in the name of the whole”²⁴. For example, the word “*osh*” in the sentence *Usta Olim oshga sabzi bosish bilan ovora edi* (O‘tkan kunlar. 2009; 237) is a derivative sentence of “pilaf”. The original meaning of this word means “generally hot food”. Pilaf is a kind of hot food. In this place, the piece is called by its full name. Such synecdoche is also observed in words related to the group of verbs and adjectives.

Table 1

The usage of figurative means: synecdoche, simile and irony

Type	the expression “whole” through “part”	the expression “part” through “whole”
synecdoche in the original text	corner door, is busy pressing carrots into the soup, the hoof we leave behind, The eye sees what has fallen to the head, two souls, two hearts	wrist (finger) to the earth (to Turkestan and Bukhara)
Type	instrumental similes	non-instrumental similes
analogy in the original text	as if he was stuck in a corner, like a rag, like a newly caged bird as if there is another thing, a joke is like a heart burning like an ember, drunk with the fire of a heart, white felt with holes like a star	Fragrant hair, the star of my hope, the pox of my dreams, the pillar of my life
Type	harmless sarcasm	Sarcasm
sarcasm in the original text	Because I have no one to stand by my right hand, The knife cuts badly... Have you killed a sparrow? It's late today, you're leaving tomorrow “The actions of intelligent people against their sons will certainly not be inappropriate”.	“Your Beg’s taste is in the daughter of a khan, even when such young men marry, they spend their lives in torment, Who killed our masters with scorpion venom? Go away pig”

Although the role of simile as a descriptive tool in fiction, its linguistic nature has been well studied in linguistics, simile has received its theoretical evaluation in Uzbek linguistics as well as in the linguistics of sister nations. It can even be said that compared to other visual media, it is somewhat perfect and thoroughly studied. The researches of R.Kungurov, M.Mukarramov, Yo.Ishakov confirm the existence of similes in the Uzbek language.

²⁴ O‘sha asar. – B.426.

In fact, the artistic style is not interested in any comparisons in the language, it needs similes that can serve imagery and perform an aesthetic function in the true sense. Because of this, it is important for the artist to avoid template details and strive for original similes in the artistic style. "Participation of the simile in the language of an artistic work is the reality and abundance of language tools that serve to create it."²⁵ Indeed, the language devices that create similes are many, but in the language of fiction, the meaning of comparison can sometimes be created without any similes at all: "***Umidim yulduzi, orzum chechagi, hayotim tiragi Kumushimga!***" (O'tkan kunlar. 2009; 193). We can see that in the combinations "star of my hope", "flower of my dream" and "pillar of my life" used in this passage, the simile means a direct figurative meaning without any means. That is, in these similes spoken from the language of Otabek (lover), there are many "deviations" from the norm, but during the reading of the novel, most of the readers are sympathetic to the love between Otabek and Kumush, and these "deviations" are not noticeable. The combination "star of my hope" is "highest hope for me", "flower of my dream" is "the flower of my dream (or the abundance of dreams that come true with Kumush)", the combination "pillar of my life" is "my existence, my life means "content"²⁶. The use of three direct similes in one sentence is, in our opinion, half of that letter, the charm is elegantly displayed. Because in this sentence he expressed how important Kumush is for Otabek.

"The method called irony and sarcasm is widely used in fiction, especially in humor, which includes satire and humor. Irony is one of the ways of expressing laughter, in which the external form of the expression contradicts its internal content."²⁷ "Irony, on the surface, is a word and a phrase that has a certain meaning, but when it is thought more deeply, it has an inner meaning that makes the reader laugh." The irony is more vividly reflected in the following dialogue between Otabek and Kumush of the novel "Days Gone by": *Otabek bu holga tushunolmay, Kumushning ko'ziga jiq to'lg'an yosh yana uni shoshirib qo'ydi. Shundog' ham bo'lsa kulimsirab:*

-Uyqudan so'l yoning'iz bilan turibsiz, - dedi.

-Chunki manim o'ng yonim bilan turg'uzadigan kishim yo'q... (O'tkan kunlar. 2009; 371). There are many phraseological (idiomatic and figurative) words in the Kumush language. This situation increases the charm of Kumushbibi's image. Kumushbibi blames Otabek and openly attacks Zainab. The parts of the novel about daily life are the most beautifully written pages in the vernacular. "Artistic images and means of expression arise as a result of deviating from the general norm in the use of language for a certain artistic-aesthetic purpose and serve to make the image vivid and the expression effective. These deviations occur at different levels of language - phonetic (alliteration, assonance), morphological (asyndeton, polysyndeton), lexical (archaism, dialectism, slang), semantic (tropes), syntactic (inversion, word repetition, syntactic parallelism, ellipsis, chiasm) can be observed at levels"²⁸.

²⁵ Каримов С. Бадийи услуб ва тилининг ифода тасвир воситалари. – Самарканд, 1994. – Б.11.

²⁶ Худойбердиев Э. Адабиётшуносликка кириш. –Тошкент, 2003. – Б.147.

²⁷ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. –Тошкент: Академнашр, 2010. – Б.210.

²⁸ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. –Тошкент: Фан, 2013. – Б.132-134.

Irony can be revealed not only by using the word in the opposite sense, but also by constructing the sentence in an order that expresses ironic meaning and using the appropriate tone. Irony²⁹ - 1) one of the manifestations of comedy, a type of ideological-emotional attitude to reality. In this case, the author has a sarcastic attitude towards the whole reality of the work or a part of it (some characters), the composition of the work is built in accordance with the expression of a sarcastic point of view. In this sentence: :“*Yaxshi qoling endi. Otabek tushunolmay unga qaradi: Nima bo‘ldi sizga qayoqqa borasiz?*”

-*Marg‘ilong‘a... -Bu kun kech bo‘lib qoldi, ertaga ketarsiz.*” (O‘tkan kunlar. 2009; 351). In this case, it can be seen that Otabek does not want Kumush to leave at all, that is, a simple irony expressing the opposite meaning means denial through confirmation. 2) artistic mode: Irony is not limited to the assessment of reality, as in satire and humor, therefore, any socio-spiritual (sometimes aesthetic) ideal or ideological-emotional attitude in reality and an artistic work can be the object of irony. In this sense, irony is “judgement over judgment”. That is, the importance of the author-object-addressee triad in the acceptance of a satirical work and the appearance of satirical art increases.

The means of expression and image of the language, which serve to fulfill the methodological task in the language of literary literature, are also considered one of the most important signs that determine the position of the artistic style among other functional styles. Because although the need to use language tools in figurative, i.e. figurative, and in various forms for figurative images exists to a certain extent in all functional styles of the language, but they do not have the opportunity to use them freely, freely, perfectly and in a wide range as in the artistic style.

The second chapter of the work is called “Principles of translation of figurative means in the novel “Days Gone by” into English, in which the issues of reflection of synecdoche, simile and irony in the translated text are revealed and their importance in translation studies is shown. At the same time, the re-creation of synecdoche, similes and ironies in one language in the second language is carried out through the method of equivalence (complete, formal exchange) and adaptation (choosing an option in accordance with the culture of the translated language) is analyzed and highlighted based on excerpts from the novel.

The first part of this chapter is devoted to the expression of synecdoche in English translations of the novel “Days Gone by”. In this case, the idea of the synecdoche in the original text is closely related to its stylistic aspect, and it is shown how the artistic-aesthetic feature of the synecdoche in revealing the events of the novel is recreated in the translation.

For example: “*Yo‘lak panasidan **mudhish bashara** chiqib bir-ikki qayta unga kulib qarag‘ach, yo‘qoldi...*” (O‘tkan kunlar. 2009; 186). This fake divorce letter written by Hamid, the negative character of the novel, and the “terrible face-mudhish bashara” who brings it, drive Kumush almost mad. In the unit “Mudhish Bashara” a moving meaning is revealed through synecdoche. In this sentence,

²⁹ O‘sha asar. – B.135.

“terrible person” means “as ugly as the intention of his appearance, causing fear in a person.” One of the negative characters, Jannat, is depicted in this place, which arouses hatred in the heart of the reader of the novel, and Kumush’s fate after the letter is sad. We analyze the translation of synecdoche (whole through part) given in the passage on the example of three translation texts: the combination “mudhish bashara” is given in the form of “terrible woman's face” in the translation of I. Tokhtasinov. In our opinion, it would be an alternative to the original if the translators gave the lexical unit with the adjective “terrible” after the word “woman's” in the form of “woman's terrible face”. Or the combination “horrible face” (mudhish bashara) can be equivalent. This translation used the pictorial equivalent method. The combination “mudhish bashara” is given in the translation of K. Yermakova as “the frightening face of the hag”. In this case, the negative character refers to Jannat as a “scary piglet”, but the translator exaggerates the combination as a result of being a bit emotional. Giving this combination as “the frightening face” corresponds to the original, the lexical unit “of the hag” acquires an additional connotative meaning and is inconsistent with the original. Unlike the Uzbek translators and K. Yermakova, M. Reese reflects the combination “mudhish bashara” in the form of terrible visage. The translator says previously described, because really this negative character was presented in the beginning of the translation text as a stunted and misshapen woman. The translator reflected this synonymic combination as an alternative to the original, because the writer called Jannat a “little woman”. “Choosing a translation option depends to some extent on the skills and personal characteristics of the translator. But the subjectivity of the translation is limited to being able to give the full content of the translation of the original. Thus, translation is the subjective realization of objective relations by the translator who implements it”³⁰. The translator’s subjective approach is also important in making translations clear and concise. The transfer of meaning of synecdoche in the expression “whole” through “part”, the expression “whole” instead of “part” can sometimes be considered as a gender and type relationship, the use of the singular instead of the plural in the formation of a synecdoche, the gender in the formation of a synecdoche. Instead, the expression of type is analyzed through examples, and how it is expressed in translations is widely explained in the dissertation.

In the second part of the work, the issues of reflecting the simile in the novel “Days Gone by” in English translations are covered. Similes are used as one of the oldest visual tools to decorate our speech, especially the language of fiction, to ensure clarity and imagery. Beginning with Panini’s Grammar (4th century BC), similes are studied as poetic figures in ancient Indian³¹ poetic-grammatical tracts, and it is emphasized that a simile consists of four regular elements, for example, 1) the object or subject of simile: ... *namozshomgul kabi* through the means of simile, he transferred the quality of closing in a flower after dusk to a person,

³⁰ Тўхтасинов И. Таржимон тайёрлашда касбий компетенцияларни эквивалентлик ҳодисаси асосида ривожлантириш. Пед. фан. док. (DSc) дисс.... –Тошкент, 2018. – Б.242.

³¹ Maxmudov N. O‘xshatishlar - obrazli tafakkur mahsuli // O‘zbek tili va adabiyoti. – Toshkent, 2011. – №3. – B.19-24.

expressing the content of “lack of mood”, “depression”. In the translation of I. Tokhtasinov, it is given as: *like a nightmare flower*. The transfer of meaning through the lexical unit of simile is preserved in the way of pictorial equivalence, but the translation of “depression, sensitivity” as intended in the original text is not reflected, the phraseological combination “she was closed” in the form of “her eyes were closed” restored. In our opinion, this translation differs from the original text, that is, the phrase used figuratively in the original has become a simple meaning in the translation, and the original translation is not expressed. In the translation of K. Yermakova, it is given in an adequate way as: ... *like a Queen of the Night flower*. The Queen of the Night flower is somewhat equivalent because it is a flower that blooms or blooms at night. In the translation of M. Rees, the simile lexical unit Kumush does not say anything, the mood of depression in him is expressed in a simple way in the translation. The translator adds the sentence refusing to reveal its secrets; 2) something or an object similar to it: ... *like a yard like a palace*. K. Yermakova’s translation is given in the form reminiscent of caravanserai, the simile is not reflected in the translation. M. Reese has successfully translated it as enormous yard. This ... *yosh boladek aldanish ekan* is actually used instead of the phrase “childish deception”. In this example, the delusion is the object, the child is the standard, the sign is the child’s young age. In the translation of I. Tokhtasinov, he translated literally as ... *like a boy*. Translated by K. Yermakova: “...*like puppies*” represents simplicity and trustworthiness. In fact, the translator also paid attention to the linguistic and cultural aspect. And M. Reese made *small, naive children* according to the original. “The translator is also a creator, in the process of translation, first of all, he thinks in his native language, like a writer, and polishes his translation in his native language.”³² In fact, these feelings must be embodied in the Tajik. 4) formal indicator of simile³³: ... *qiz suratida ko‘ringan malak* expressed a figurative meaning through the lexical unit of simile. The combination means “the innocent beauty of silver created by nature”. Kumushbibi is an object, *malak- angel* is an image, a sign seen in a girl’s photo. A symbol forms a special syntactic relationship with objects and images. From the outside, it seems that there is no connection between the angel and the girl. But the writer took Kumushbibi’s beauty as the main similarity. Two objects are being compared on the basis of the sign (seen in the girl’s picture). If there was no “mark” (seen in the image of the girl), there would be no similarity between Kumush and angel. Translated by I. Tokhtasinov: *Angel, embodied in the image of the girl*. Translated by Carol Yermakova: *angel in the form of a girl*. Literally translated by M. Reese, and the adjectives *belle-nozanin* (thin), *maiden-girl* are highlighted. These comments add more charm to the character being compared.

In the chapter of the research “Recreation of the lexical unit of irony in the novel “Days Gone by” in English translations” it is shown that irony is distinguished from humor and satire by the leadership of subjective origin, and sarcasm is a high level of irony. There are two main factors that led to the

³² Холбеков М. Таржимашунослик ва таржима танқиди. – Тошкент: Наврӯз, 2015. – Б.60.

³³ Қобулжонов Г. Метафора ва ўхшатиш//Ўзбек тили ва адабиёти. – № 5. – Тошкент, 1999. –Б.53.

emergence and strengthening of irony in Uzbek literature: the social conditions of the time (objective factor) and the social pain-mood matured in these conditions and personalized by our creators (subjective factor). Abdulla Kadiri used lexical-phraseological, par-emic, syntactic linguistic tools to express ironic content throughout the work. 1. “Lexical-phraseological linguistic means in the work, such as sarcasm, sarcasm, laughter, pitching (sarcasm) are effectively used to expose the negative sides and characteristics of events and people. Harmless sarcasm (pitching) is expressed in the novel in a unique way: ... *“nimcha” (Nimchachala mulla, ilmsiz) ulamolar ham yo‘q emas edilar*. The phrase “how many scholars” was used instead of the phrase “ignorant people who took religion as a mask for themselves” and created a transfer of meaning through irony. In the translation of I. Tokhtasinov: ... *ulema* who had failed to become Musulmankul’s close people and enjoy his favors in the style of “ulema”, that is, the first component, the irony, has been omitted. The second component, the lexical unit “ulama” is transliterated in the translation. “Each translator is required to pay attention to the three stages of translation: perception of the original, interpretation of the original, and re-expression of the original,” all of which are interrelated. In K. Yermakova’s translation, *“semi-literate folk among the ulema whose knowledge was paltry”* is reconstructed through an adequate translation. And M. Reese made the translation in accordance with the original in the style of *ulama* deemed not sufficiently knowledgeable or half-literate; 2. Paremical devices are used in works of art, mostly figuratively, to refer to the hidden meanings behind the text: ... *ikki to‘ng‘izning gavdalari!* the combination was actually used instead of the combination *“o‘ldirilgan devon beklari”* -killed leaders who served for Musulmankul. In the translation of I. Tokhtasinov, it is literally translated as *“two pigs that were the lame Musulmonkul’s commanders”*. In the translation of K. Yermakova, it is reflected in the style: *“two pigs, Musulman Kul-the-lame’s generals, leaders”* In the translation of M. Reese, this irony is reflected in the style *bodies of two bastards, soldiers of Musulman the Lame*. Foreign translators also translated the sarcastic expression in the original text literally. In our opinion, in all three translations, the proportionality of the content of the original text has been achieved. 3. Among the subordinate components of syntactic means, the evaluation feature³⁴ is a special phenomenon. The simile of ... *Marg‘ilon andisiga*, which is characteristic of this type, is actually used instead of the combination *“Margilan’s bride”*, the ironic simile increases the impressiveness and aesthetic value of the artistic text. This phrase expresses the negative assessment of the Uzbek woman towards Kumush, the character of the work. In the translation of I. Tokhtasinov: in the style of *“Margilon girl”*, in the translation of Carol Yermakova *“Margilan wench”* (male girl from Margilon); In the translation of M. Reese, Margilani is reflected in the style of villager - *Margilani villager* is reflected in the style. However, if we take into account the fact that the second component of the compound, the lexical unit “andi” is used in the meaning of “settled from another

³⁴ Очилов Э. Таржима назарияси ва амалиёти. –Тошкент, 2012. – Б.6.

place, alien”³⁵, the translations show some confusion. In our opinion, it would be appropriate to call it “Margilan alien”. Because in the original text, the traditions and differences in the way of life, which is meant by *Uzbekoyim*, in short, linguistic and cultural features are expressed through this combination. Ironic artistic conditionality, the frequent occurrence of irony and sarcasm in the original text, and how they were transferred to the translations were extensively analyzed in the research based on theoretical ideas through examples.

The third chapter of the work is called the linguistic and cultural aspects of the translations of visual media from the novel “Days Gone by”, the linguistic and cultural characteristics of the English translations of visual media from the novel “Days Gone by”, the criteria for the translation of visual media from the novel “Days Gone by” into English and Visual means in the novel “Days Gone by” are dedicated to clarifying issues of linguo-pragmatic analysis of English translations.

Linguistics is a new field of language research formed at the intersection of cultural studies and linguistics. Lingvo-culturology³⁶ studies the relationship between culture and language, their interaction, and the manifestations of national culture reflected in language. If cultural studies learn the nature of a person’s self-awareness in nature, society, art, history and other spheres of social and cultural existence, linguistics studies the worldview reflected in language as mental models of the linguistic landscape of the world. “Lingvokulturema” - in addition to nominative, subject meaning, includes such segments as national-cultural (cultural meaning outside language). The novel “Days Gone by” is a novel full of such linguistic and cultural features. Therefore, in order to translate it, the translator needs not only to know the ancient Persian and Uzbek languages, but also to have a deep knowledge of the Uzbek people’s way of life, customs and artistic tools (artistic style).

In the original text of the synecdoche there is a saying: *boshqa tushkanni ko‘z ko‘rar, degan so‘z bor. O‘zbek oyim ham boshig‘a tushkan bu kulfatni ko‘rishka majbur edi...* (O‘tkan kunlar. 2009; 172), the stable combination “boshqa tushkanni ko‘z ko‘rar” used in this sentence is the “whole” of the synecdoche (person) is represented by the expression “part” (eye). Below we will analyze the issue of reflecting these linguistic and cultural aspects in three translation options: the synecdoche expression “boshqa tushkanni ko‘z ko‘rar” is not represented in the translation of I. Tokhtasinov or in the translation of K. Yermakova, it is left out. For the reader, this sentence is incomprehensible and creates a pragmatic inconsistency. I. Tokhtasinov translates the phrase “*Uzbek-oyim was deep in thought*”, as a result, the first used sentence in the original text is omitted in the translation. A pragmatic inconsistency is evident in this translated text, because the author’s idea is expressed in a slightly unclear way in the translated text. And K. Yermakova said the above combination “*Having brought this calamity upon herself, she now had to fathom a way to get rid of it*”. It seems that the translator searched a lot and chose this option as an alternative to the combination represented by this synecdoche. However, this combination cannot be an

³⁵ Ўша асар. – Б.84.

³⁶ Худойберганава Н. Таржиманинг лингвوماданий масалалари. – Тошкент, 2016. – Б.19.

alternative to the combination “eye sees another dream”. Also, it does not embody the linguistic and cultural features of the proverb. In the translation of M. Reese, this synecdoche sentence “unhappy situation lay with her” is chosen as an alternative that is somewhat closer to the original. The translator rightly blames the Uzbekoyim for such a negative development of the situation, but even then the essence of the phrase loses its appeal. It seems that the linguistic and cultural characteristics of the artistic aesthetic value presented by the author have lost their significance in the translated text. “*Boshqa tushkanni ko‘z ko‘rar*” is not different from the original text in terms of the content made by the Uzbek and English translators. However, in our opinion, it would be appropriate if the translation of this combination into English is given in the form of “*fate cannot be avoided*”. Because this combination is partially equivalent to the combination in the original text, and was also reflected in the translation.

The second part of the study is the criteria for the translation of figurative means in the novel “Days Gone by” into English, in which the reflection of the figurative means in translations is analyzed through examples, and translation methods and criteria are defined. During the analysis of translations, the issues of synecdoche, simile, and irony translations that do not give the exact meaning as in the original, in some cases, the existence of situations restored through the equivalent method, and sometimes the existence of translations that reflect the original meaning, were also highlighted.

For example: “-*Qassob tayyor, hozir bo‘g‘izlatsaq bo‘lmaydimi?*

-*Yo‘q,- dedi O‘zbek oyim,- osh egasi bilan shirin*” (O‘tkan kunlar. 2009; 336). In this passage, the full name of the piece is called, in which the word “*osh*” is derived from the word “pilaf”. The original meaning of this word means food. In Tokhtasinov’s translation, it is given as: **...Everything good in its season** (T.I. 2017; 307) K. Yermakova: **“Food is good when its cooked in the presence of guests...”** (Y.K. 2018; 281) when it is cooked in front of the guests (R.M. 2018; 512) In other words, it describes the process of welcoming the “host” Mirzakarim Kutidor and his family for the first time. Slaughtering a live animal in the name of the original guest is considered only an Uzbek grace and a sign of respect.

From the above analysis, in the process of conducting a full analysis of synecdoche translations based on the general methodology of translation theory and practice, we decided to define the following translation criteria for synecdoche, simile and irony translations:

№	Synecdoche	Simile	Irony (sarcasm)
1	Paying attention to the lexical meanings of synecdoche;	Similes have their own lexical meaning;	Substitution of ironic lexemes in translated texts with alternatives;
2	To create a general impression on the recipient, to express them in such a way that the community speaking the same language basically understands them in the same way;	Similes have generalization and generalization feature;	To explain with figurative equivalence when an alternative option of sarcastic lexemes is not found;

3	Synecdoche have their own construction and structure and the need to take this into account in translation;	Similes have a specific structure and form;	Being able to distinguish linguistic and cultural features of ironies in the process of analyzing translations;
4	Synecdoches are mainly given in a simple form and take the place of a certain object (hand, eye, head) in order to be understandable to the recipient, their translation is carried out in adequate, literal, figurative equivalent and other ways;	Similes are simple, sometimes accompanied by complex (complex) images;	Elimination of problems arising in the process of translation, approach to translation taking into account ironic contextual features;
5	Synecdoche acts as a part of the sentence and can interact with other parts of the sentence. They mainly act as the owner of the sentence (sometimes as a qualifier or complement).	Similes act as a part of a sentence and can enter into a syntactic relationship with other parts of a sentence.	Using various encyclopedias, explanatory and multilingual dictionaries in order to analyze the linguistic meanings of sarcasm in a broad and in-depth manner;
6			Methods of achieving appropriate equivalence in translation, adequate strategies and methods of translation, such as being able to fully understand the meaning of the means of expression.

We have come across cases where translations of artistic images are reflected in different translations. We found that they have general and specific features. The following translation methods were defined when translating artistic image tools (synecdoche, simile, irony): 1. Translation method (literal translation), i.e., processing of the word group, the meaning of the word in the sentence to be given by changing the position; 2. To be translated by transposition (changing the type of word); 3. Figurative translation, that is, revealing the meaning of synecdoche and irony; 4. In the translation, translations of analogies were also made by giving translations through comments; 5. Equivalence, i.e. giving words through complete, formal exchange. The use of these translation methods is the basis for clear and concise translation.

The third part of the chapter is called the linguo-pragmatic analysis of the translations of figurative means in the novel “Days Gone by” and aims to reveal the pragmatic aspects of the translations. Lingvopragmatics is a linguistic branch

directly separated from semiotics, that is, according to the classification of Ch. Peirce and Ch. Morris, pragmatics (linguopragmatics) stands alongside syntax and semantics within the framework of semiotics. “The scientific views of the German philosopher G. Claus, who studied pragmatics as a science that studies the relationship between signs and the persons who create, transmit and receive these linguistic signs, logically continue the views of Ch. Peirce and Ch. Morris in this area.”³⁷ The opinions of 21st century linguists Ya. Mei³⁸ and D. Kim³⁹ about the field of linguo-pragmatics, its subject and its interrelationship with other fields are important.

We have come across cases where translations of artistic images are reflected in different translations. We found that they have general and specific features. The following translation methods were defined when translating artistic image tools (synecdoche, simile, irony): 1. Translation method (literal translation), i.e., processing of the word group, the meaning of the word in the sentence to be given by changing the position; 2. To be translated by transposition (changing the type of word); 3. Figurative translation, that is, revealing the meaning of synecdoche and irony; 4. In the translation, translations of analogies were also made by giving translations through comments; 5. Equivalence, i.e. giving words through complete, formal exchange. The use of these translation methods is the basis for clear and concise translation.

We will analyze the linguistic and pragmatic features of the translations of artistic and descriptive tools in the novel “Days Gone by”: “*Tomda kuyav kutib o‘lturg‘an xotinlar ichidan Oftob oyimning egachisi oshiqib singlisi yonig‘a tushdi-da: “Oftob, darrav isiriq hozirla, kuyavingni yomon ko‘zdan o‘zi asrasin!” dedi*” (O‘tkan kunlar. 2009; 40). In this combination “may he protect himself from the evil eye”, “people with bad intentions” are meant. This is a visual tool (grammatically synecdoche, i.e. expression of “whole” (person) through “part” (eye)) translated by I. Tokhtasinov: “... *evil eyes*” , K. Yermakova in the translation: “...*evil eyes*” and in the translation of M.Reese it is also given in the form “*evil eyes*”. The exact equivalent of this synecdoche combination is “evil eye” in English and phraseme (expression) in English. Professor M.Umarkhadjayev emphasized: “Is the phrase component a word or not a word, that is, if the component of the phrase has its main nominative or figurative meaning, does it retain its meaning in the phrase or is it a process of “disappearance of meaning” turns into describes exactly that”⁴⁰. It is also proven in the given opinion that it is of great importance in the implementation of the translation process.

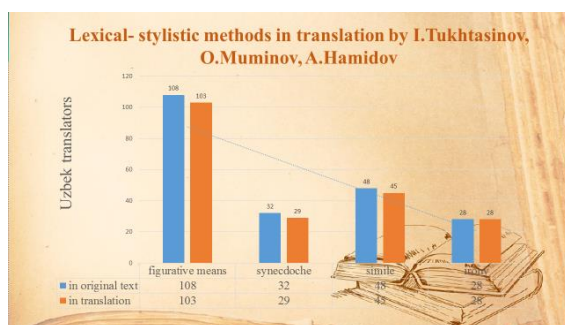
In the process of analyzing the translations of the novel, we made a statistical analysis of the process of using visual aids, which were shown in the following diagrams:

³⁷ Сафаров Ш. Прагмалингвистика. – Тошкент, 2008. – Б.59-241.

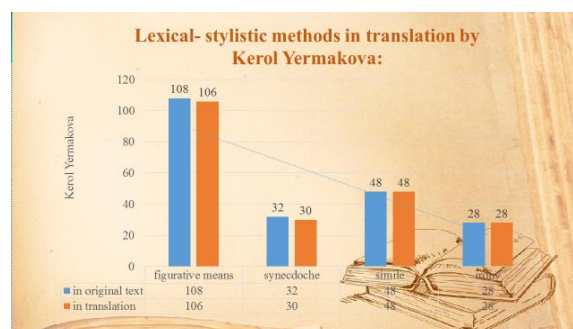
³⁸ Mey J.L. Pragmatics: An Introduction. 2nd ed. – Oxford: Blackwell, 2001. – P.148.

³⁹ Kim D. et al. The Role of an Interactive Book Reading Program in the Development of Second Language Pragmatic Competence // The Modern Language Journal. Vol. 86. – № 3. 2002. – P. 328-332.

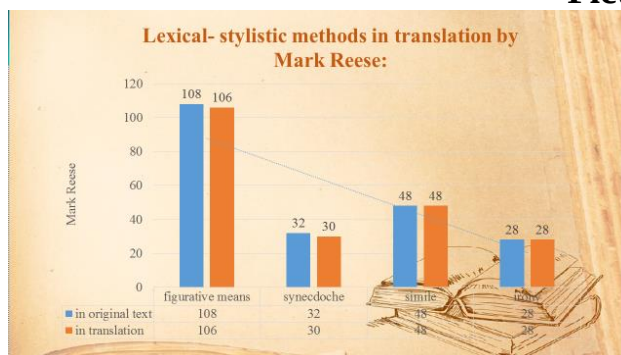
⁴⁰ Умарходжаев М. Основы фразеологии. Дис... д-ра филол. наук. – М.: 1981. – С.77-100.



Picture 1



Picture 2



Picture 3

In the above diagrams, the statistics of the transition of synecdoche, simile and irony into translations are clearly shown.

In the course of the analysis, it was found out that it is important to translate figurative means (synecdoche, simile, irony) in the novel “Days Gone by” while preserving their meaning. However, it was argued that the translations of all visual media, especially ironic translations, do not convey the exact meaning of ironies in the original text. In some cases, similes and sarcasms were recreated by the method of pictorial equivalents, and they were able to give them their original meaning. During the analysis of the translations, we were convinced that the artistic image in the original text changed into a completely different meaning due to the transfer of image tools from one language to another.

CONCLUSIONS

1. In the field of Uzbek translation studies, including the field of artistic translation, the art of direct translation from foreign languages began to gain special importance. As a result, it was found that there are a number of theoretical problems that await their solution in Uzbek theoretical translation studies. Finding their solution is a requirement of today’s translation practice. Taking this into account, the study investigated the factors of preservation of lexical-stylistic color in the direct translation of the novel “Days Gone by” into English.

2. In fact, translation is a process of converting from one language to another, and this process is carried out by changing the form of one language into another. The meaning of the original text must always be preserved. In general, it is the task of the translator to distinguish the types of meaning from each other, to recreate it based on the requirements and standards of the translation language, while correctly understanding the purpose of the translation process. This is the result of

the translator's skill in translating this meaning from one language to another while preserving the original.

3. From the point of view of artistic-aesthetic value, linguo-pragmatic weight, free similes have a special place in artistic speech as one of the means of showing the skill of the writer. The writer creates a variety of original similes in accordance with the purpose of his artistic image, these similes captivate the reader with their unexpectedness and charm, a certain mental or physical state-characteristic clearly embodies the objects in the eyes of the reader. . In the novel "Days Gone by" the author used free similes in many places and the issues of their reflection in English were analyzed through two different translation texts.

4. The main goal of translation is to qualitatively retell the meaning and information from the original language to the translated language using different methods. In this case, it is important not only to know both languages well, but also to have a good understanding of the cultural content of each nation. The translation of figurative tools such as synecdoche, simile, and irony used in the novel allows one to pay attention to the similarities and differences between the languages and to gain a deeper understanding of the subtleties of meaning of the two languages.

5. We thought about the scientific and practical study of the national-cultural meaning (semantics) of language units of linguistics and culture, semantic content, relations between language and culture, problems of national culture expression in language, according to the views of scientists. Taking this into account, we often referred to the explanatory dictionary in the research work and managed to point out some mistakes made by the translators while giving the meaning of some outdated words.

6. How well the pragmatic potential is reflected in the translation is determined by the influence of the literary work on the reader, its artistic value, ability to attract the attention of many readers. The pragmatic task of the translation of such a text is to create a text that can create an artistic and aesthetic effect on the reader in the same way as in the original text. As a result of a comparative study of the lexical-semantic and pragmatic nature of the translations of the novel "Bygone Days" by the translators I. Tokhtasinov, O. Mominov, A. Hamidov and Carol Yermakova, the translators used alternative lexical-syntactic units in the original literary works. It was determined that they sought to maintain aesthetic effectiveness.

7. When translating the similes used in the novel "Days Gone by", take into account the linguistic and national-cultural features of the two languages and re-depict the similar expression in the translated language, change the image in the source language to an alternative expression that does not contradict the culture of the translated language. It is effective to use such strategies as 'transformation', changing the simile into a metaphor while preserving the content of the expression, or changing the metaphor into a simile by adding meaning, giving the meaning of the simile.

8. In the process of comparative analysis of the translations of the novel "Days Gone by" (texts in Uzbek and English), we observed that the means of image and

expression in Uzbek and English can be fully and partially equivalent to each other. It is possible to witness the use of literal translation, adequate translation, and transliteration translation methods when no mutually compatible equivalent of visual means is found.

9. Many stylistic tools, mainly synecdoche, simile, irony as a result of the transfer of meaning, this stylistic. A translation strategy used to translate a medium is research. In the course of the work, definitions given by translators were given to the translation methods used by translators I.Tokhtasinov, O.Mominov, A.Hamidov and Carol Yermakova in many places.

10. Literary translation is mainly creative, free, idiomatic, adapted, other than semantic translation methods and monolingual to learn words from a foreign language when translating working, changing the position of a word in a sentence, transposition, modulation, the use of equivalence, adaptation and translation methods is the goal according to This process was described by the translators of the novel "Days Gone by" can also be seen in the example of translation.

**НАУЧНЫЙ СОВЕТ PhD. 03/29.12.2022.Fil.156.01 ПО
ПРИСУЖДЕНИЮ УЧЁНОЙ СТЕПЕНЕЙ ПРИ АНДИЖАНСКИЙ
ГОСУДАРСТВЕННЫЙ ИНСТИТУТ ИНОСТРАННЫХ ЯЗЫКОВ**

**НАМАНГАНСКИЙ ИНЖЕНЕРНО-ТЕХНОЛОГИЧЕСКИЙ
ИНСТИТУТ**

КАРИМОВ МАЪРУФЖОН МАМИРЖОНОВИЧ

**ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ
ИЗОБРАЗИТЕЛЬНЫХ СРЕДСТВ В АНГЛИЙСКИХ ПЕРЕВОДАХ
РОМАНА АБДУЛЛЫ КАДИРИ «МИНУВШИЕ ДНИ»
(на примере синекдохи, сравнения и иронии)**

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

**АВТОРЕФЕРАТ
диссертации доктора философии (PhD) ПО ФИЛОЛОГИЧЕСКОМ НАУКАМ**

Тема диссертации доктора философии по филологическим наукам (PhD) зарегистрирована в Высшей аттестационной комиссии за номером B2022.3.PhD/Fil1146.

Диссертация выполнена в Наманганский инженерно-технологический институт.

Аннотация диссертации доступен на трех языках (узбекский, русский, английский (резюме)) на сайте Научного совета (www.adchti.uz) и Информационно-образовательном портале «ZiyoNet» (www.ziynet.uz)

Научный руководитель:

Хашимова Дилдора Мадаминовна
доктор филологических наук, профессор

Официальные оппоненты:

Шахабидинова Шохиди Хашимовна
доктор филологических наук, профессор

Абдувалиев Махаммаджон Арабович
кандидат филологических наук, профессор

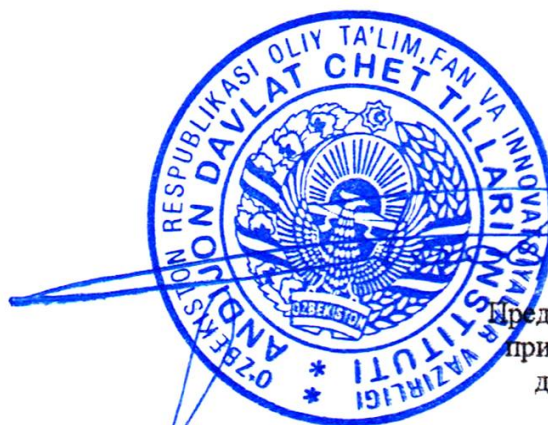
Ведущая организация:

Ферганский государственный университет

Защита диссертации состоится на заседании Научного совета PhD.03/29.12.2022.Fil.156.01 по присуждению учёной степени при Андижанском государственном институте иностранных языков «29» декабря 2023 года в 11:00 часов. (Адрес: 170100, город Андижан, улица Бобуршоҳ, дом 5. Тел: 0(374) 223-42-76; факс: 0(374) 223-42-76; e-mail: info@asifl.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Андижанского государственного института иностранных языков (зарегистрирована под номером 24А). (Адрес: 170100, город Андижан, улица Бобуршоҳ, дом 5. Тел: 0(374) 223-42-76).

Аннотация диссертации разослан «20» декабря 2023 года.
(Протокол реестра рассылки за № _____ от «___» _____ 2023 года.).



Д.А.Рустамов

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ВВЕДЕНИЕ (аннотация докторской диссертации(PhD) резюме)

Цель исследования - выявить проблемы сохранения, отражения и восстановления лексико-стилистической окраски в английских переводах романа А. Кадири «Минувшие дни».

Объектом исследования был выбран роман А.Кадыри «Минувшие дни» и его переводы на английский язык И.Тохтасинова, О.Моминова, А.Гамидова, К.Ермаковой и М.Риза.

Предмет исследования. Он представляет собой перекрестное исследование лексико-стилистических особенностей романа А. Кадири «Минувшие дни» в английских переводах.

Методы исследования. В нашей работе использовались методы сравнительного анализа, лексико-семантического, статистического, статистического, контекстуального и прагматического анализа.

Научная новизна исследования:

эффективность перевода средствами художественных, импликационных и экспликационных действий основана на объяснении основных значений лексических единиц со специфическим для художественного текста коннотативным значением, нахождении эквивалентов, соответствующих их значениям в исходном тексте;

выявляется приоритет лексико-семантического и лингвокультурологического факторов, чтобы сделать изобразительные средства оригинального текста понятными читателю при воссоздании прагматической ценности художественного текста в переводе;

понятийно-прагматические основы использования синекдохи, сравнения и иронии в художественных текстах выясняются в ходе выяснения когнитивного, прагматического, лингвокультурологического аспектов;

Разработаны структуры перевода стилистических средств синекдохи, сравнения и иронии, а также обоснованы способы отражения их стилистических особенностей в переводе на основе аналогии и доминирующей лексики.

Практические результаты исследования заключаются в следующем:

предлагается использовать способы перевода лексических единиц, имеющих существующие в переводимом языке коннотативные значения, с целью отражения стилистической окраски исходного текста;

возможность использования переводческих стратегий синекдохи, сравнения и иронии, стилистических инструментов, создающих стилистическую окраску в художественном тексте, при создании учебников и учебных пособий для студентов высших учебных заведений, подготовленных филологами.

Достоверность результатов исследования основана на используемом в исследовательской работе подходе, четкой постановке проблемы и совместимости инструментов с современными лингвистическими теориями и методами, такими как сопоставительный анализ, статьи, опубликованные в

специальных и зарубежных научных журналах в ведении ВАК строгость выводов, выполнение предложений и рекомендаций, полученные результаты объясняются одобрением внедрения уполномоченными организациями.

Научная и практическая значимость результатов исследования. Результаты исследования лингвокультурное значение, использованное в художественных произведениях на узбекском языке из теоретических выводов анализа английских переводов особенностей это, объясняется тем, что его можно использовать в качестве источника в исследовательских работах в области лингвистики, природоведения, стилистики межкультурной коммуникации. Практическая значимость результатов исследования заключается в том, что они могут стать важным ориентиром, способным стать решением актуальных проблем, стоящих перед будущими переводчиками и специалистами-переводчиками, в том числе повышение эффективности перевода оригинальных культурных смыслов на родной язык, а также повышение эффективности перевода оригинальных культурных смыслов на родной язык. Проблемы воссоздания перевода., результаты и выводы исследований служат полезным материалом для подготовки лекций, учебников и учебных словарей в ряде высших учебных заведений нашей страны в области сравнительного литературоведения, анализа текстов, переводоведения.

Внедрение результатов исследований. На основе исследования, проведенного по теме лингвострановедческого исследования изобразительных средств в английских переводах романа Абдуллы Кадири «Минувшие дни»:

научные, такие как объяснение основных значений лексических единиц, имеющих коннотативное значение, свойственное художественному тексту, нахождение эквивалентов их значений в исходном тексте, выявление особенностей эффективности перевода средствами художественных, импликационных и экспликационных действий. выводы использованы в рамках фундаментального проекта ОТ-F1-18 по теме «Разработка методов и методологии формирования массовой лингвокультуры», выполненного в Андижанском государственном университете в 2017-2020 годах, и читателя обучали важным приемам прагматического перевода изобразительных средств, суть новых переводов служила показу прагматических способов доставки (справка Андижанского государственного университета от 28 января 2023 г. № 39-01-248). В результате дана теоретическая основа рекомендаций проекта по конкретным дискурсам по формированию культуры публичной речи;

UZ800-20-GR-0040 предназначен на 2020-2022 годы в Ферганском государственном университете по результатам исследований по таким вопросам, как приоритет лексико-семантических и лингвокультурных факторов с целью сделать изобразительные средства оригинального текста понятными читателю при воссоздании. прагматическая ценность художественного текста в переводе 0040 использована в рамках международного проекта “2020 Access Microscholarship Program Fergana State

University” (справка Ферганского государственного университета № 01-13-34 от 5 апреля 2023 года). В результате более эффективно была организована теоретическая и практическая работа, направленная на развитие образования и культуры;

Программы «Ассалом Андижан», «Хазынамсан китоб», подготовленные редакцией Андижанского областного телевидения на основе результатов научного исследования концептуально-прагматических основ использования синекдохи, сравнения и иронии в художественном тексте для освещения познавательной при подготовке сценария (в течение 2021-2022 гг.) использовался прагматический, языковой и культурный аспекты. (Справочник Андижанской областной телерадиокомпании № 01-24/14 от 17 февраля 2023 года). В результате была предоставлена информация об узбекском переводе и тенденциях его развития, а также художественном переводе и выражении в нем национальной идентичности.

Апробация результатов исследования. Результаты исследований были представлены и одобрены на 5 научно-практических конференциях, в том числе 3 международных и 2 республиканских научно-практических конференциях.

Публикация результатов исследования. Всего по теме диссертации опубликовано 9 научных работ, из них 4 статьи опубликованы в научных изданиях ВАК Республики Узбекистан, рекомендованных к публикации основных научных результатов докторских диссертаций, в том числе 3 местных и 1 зарубежный журнал.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, заключения и списка использованной литературы, общий объем которой составляет 175 страниц.

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

I bo'lim (part I; часть I)

1. Karimov M.M. The etiquette and the literary description of character used in the novel "Days Gone by". Turkish Journal of Physiotherapy and Rehabilitation (Web of science). – Turkey, 2021. – P.35336-35344. ISSN 2767-3758

2. Karimov M.M. "O'tkan kunlar" romanida ba'zi stilistik shakllarning ishlatilishi (troplar, arxaizmlar, istorizm va shevalar) Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2021. – B.262-266. (10.00.06 № 26)

3. Karimov M.M. A.Qodiriyning "O'tkan kunlar" romanidagi muhabbat fojeasi va taqdirlar to'qnashuvi. Namangan davlat universiteti ilmiy axborotnomasi. – Namangan, 2021. – B.358-363. (10.00.06 № 26)

4. Karimov M.M. Abdulla Qodiriy "O'tkan kunlar" romanining inglizcha tarjimalarida leksik-stilistik bo'yoqdorlikni saqlash tamoyillari. Farg'ona davlat universiteti ilmiy xabarlar. – Farg'ona, 2022. – B.117-120. (10.00.06 № 20)

5. Karimov M.M. Ingliz adabiyoti tarjimalarining o'ziga xos xususiyatlari (Xalqaro anjuman materiallari). – USA, 2021. – P.252-257.

6. Karimov M.M. "O'tkan kunlar" dagi kinoya (ironiya) tasviriy vositasi tarjimalarining lingvokulturologik tamoyillari. "The role of language and translation in teaching language" (Xalqaro ilmiy- anjuman materiallari). – Namangan, 2021. – B.420-425.

7. Karimov M.M. "O'tkan kunlar" romanidagi sinekdoxa ifoda vositasi inglizcha tarjimalarining lingvokulturologik tasnifi. "The role of language and translation in teaching language" (Xalqaro ilmiy- anjuman materiallari). – Namangan, 2021. – B.426-433.

8. Karimov M.M. Ingliz adabiyoti tarjimalarining o'zbek adabiyotiga ta'siri. "Nofilologik yo'nalish talabalarini chet tillarga o'qitishda turli metod va yondashuvlardan samarali foydalanish muammolari" (Respublika ilmiy- amaliy anjuman materiallari). – Farg'ona, 2021. – B.125-128.

9. Karimov M.M. Badiiy tarjimaning stilistik jihatlari. Chet tili o'qitishda innovatsion texnologiyalar va filologiya masalalari (Respublika ilmiy-amaliy anjuman materiallari). – Namangan, 2016. – B.138-140.

II bo'lim (part II; часть II)

10. Karimov M.M. The Role of Synecdoche and Irony Used in Abdulla Kadiri's Novel "The Days Gone By". Pindus Journal of Culture, Literature, and ELT – Volume 3 No. 2. – Spain, 2022. – P.74-76.

11. Karimov M.M. Some Artistic Imagery Usage in the Translations of the Novel "The Days Gone By". Pindus Journal of Culture, Literature, and ELT – Volume 3. – №2. – Spain, 2022. – P.71-73.

12. Karimov M.M. The usage of some artistic imagery in the novel "Days Gone By". Middle European scientific bulletin. – Volume 19. – Poland, 2021. – P.330-332.

13.Karimov M.M. Metofora va metoforik birikmalar tarjimasi muammosi. Содружество языков, содружество культур. (Respublika ilmiy-amaliy anjuman materiallari). – Наманган, 2016. – С.188-192.

14.Karimov M.M. Usage of compound words in English. The scientific heritage. No 49. – Budapest, 2020. – P.43-46.

15.Karimov M.M. Lexical-stylistic variability of English and Uzbek languages Science of Europe. Volume 5. – №45. – Praha, Czech Republic, 2019. – P.41-46.

16.Karimov M.M. “O‘tkan kunlar” romanidagi sinekdoxa, o‘xshatish va kinoya tarjimalarining lingvopragmatik jihatlari. “The role of language and translation in teaching language” (Xalqaro ilmiy- anjuman materiallari). – Namangan, 2021. – B.113-121.

Avtoreferatning o‘zbek, rus va ingliz tillaridagi nusxalari
Andijon davlat chet tillari institutida tahrirdan o‘tkazildi.
(18.12.2023-yil)

Bosishga ruxsat etildi: 19.12.2023-yil.
Bichimi 60x84 $\frac{1}{16}$, «Times New Roman» garniturasini.
Shartli bosma tabog‘i 3,5. Adadi: 50. Buyurtma: № 20/12-2.

Namangan shahar Hamroh ko‘chasi 71^A-uy.
“Yashin sanoat” bosmaxonasida chop etildi.

56,1

54,3,52,5,50,7,48,9,46,11,44,13,42,15,40,17,38,19,36,21,34,23,32,25,30,27

2,55

4,53,6,51,8,49,10,47,12,45,14,43,16,41,18,39,20,37,22,35,24,33,26,31,28,29

52,5,50,7,48,9,32,25

6,51,8,49,10,47,26,31