BUXORO DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.08.08 RAQAMLI ILMIY KENGASH
NAVOIY DAVLAT UNIVERSITETI

RAXIMOVA NODIRA KAMOLOVNA

BADIIY MATNDAGI INTERTEKSTUALLIKNING TARJIMADA VOQELANISHI: FUNKSIONAL-PRAGMATIK ASPEKT

10.00.06 – Qiyosiy-adabiyotshunoslik va tarjimashunoslik

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Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Raximova Nodira Kamolovna
Badiiy matndagi intertekstuallikning tarjimada voqelanishi: funksional-pragmatik aspekt 5

Nodira Kamolovna Rakhimova
The Realisation of Intertextuality In the Translation of Literary Text: Functional-Pragmatic Aspect 22

Рахимова Нодира Камоловна
Реализация интертекстуальности в художественном тексте при переводе: функционально-прагматический аспект 43

E’lon qilingan ishlar ro‘yxati
List of published works
Список опубликованных работ 48

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyoti, tilshunosligi va tarjimashunosligi sohalarida badiiy matnlardagi intertekstuallik hodisasining tarjimada voqelanishini funksional-pragmatik yondashuv asosida o‘rganish zamonaviy ilmiy paradigmalar doirasida dolzarb hisoblanadi. Intertekstuallik matnning ko‘p qatlamli semantik tuzilishini shakllantirib, turli matnlar o‘rtasidagi aloqalar orqali ma’no kengayishini ta’minlab, muallifning estetik va kommunikativ niyatlarini ifodalar ekan, uning tarjimasi nafaqat lingvistik ekvivalentlikni, balki matnlararo ishoralarning chuqur interpretatsiyasini ham talab etadi. Intertekstuallikning madaniy konnotatsiyalari milliy va madaniy tafovutlarni hisobga olishni talab qiladi va bu tarjimada pragmatik adekvatlikni ta’minlash masalasini dolzarb etadi. Natijada, intertekstuallikni to‘g‘ri qayta yaratish matnning semantik va madaniy yaxlitligini saqlashga xizmat qiladi.

Dunyo tarjimashunosligida globallashuv sharoitida intertekstual birliklarni tarjimada qayta yaratish masalasi alohida ahamiyat kasb etmoqda. Bunday birliklarning kognitiv-semantik xususiyatlari, madaniy konnotatsiyalari va kommunikativ vazifalarini saqlash tarjimonlardan matnlararo aloqalarni to‘g‘ri talqin qilish hamda funksional muqobillarni tanlashni talab etadi. Mazkur jarayonda intertekstual mazmunning to‘liq anglanmasligi yoki uning pragmatik xususiyatlarining o‘zgarishi badiiy matnning estetik ta’siri va madaniy mazmuniga salbiy ta’sir ko‘rsatishi mumkin. Shu bois intertekstual birliklarning tarjimada voqelanish mexanizmlarini funksional-pragmatik aspektda tahlil qilish, tarjima strategiyalarini tanlashga ta’sir etuvchi omillarni aniqlash hamda tarjima adekvatligini ta’minlash mezonlarini ilmiy asoslash muhim ahamiyatga ega.

Mamlakatimizda ilm-fan, ta’lim va tarjimashunoslikni rivojlantirishga qaratilgan islohotlar sharoitida badiiy matnlardagi intertekstuallikni funksional-pragmatik yondashuv asosida o‘rganish, uning tarjimada madaniy-konseptual qatlamlarni qayta kodlash va interpretatsiya qilish xususiyatlarini aniqlash dolzarb ilmiy vazifalardan biridir. Xususan, Harakatlar strategiyasida belgilangan ilmiy-tadqiqot ishlarini qo‘llab-quvvatlash va innovatsion faoliyatni takomillashtirish kabi ustuvor vazifalar o‘zbek tarjimashunosligidagi tadqiqotlar salohiyatini oshirish hamda ularning natijalarini xalqaro standartlar darajasiga olib chiqish zaruratini kuchaytirmoqda[1]. Shu nuqtai nazardan, intertekstual ishoralarning lokutiv va illokutiv funksiyalarini aniqlash, estetik-pragmatik ta’sirini saqlash tarjima sifatining muhim omilidir. Intertekstuallikni adekvat qayta yaratishga qaratilgan bunday yondashuv kognitiv, pragmatik va antropotsentrik paradigmalar integratsiyasini kuchaytirib, tarjimani murakkab madaniy-kommunikativ hodisa sifatida talqin etish hamda o‘zbek tarjimashunosligining nazariy-metodologik salohiyatini kengaytirish imkonini beradi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi Oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2020-yil 20-oktyabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini

1.O‘zbekiston Respublikasi Prezidentining “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmoni // Xalq so‘zi. – 2017-yil, 8-fevral. – № 28 (6722).

takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentyabrdagi PF-158-son “O‘zbekiston – 2030” strategiyasi to‘g‘risidagi Farmonlari, O‘zbekiston Respublikasi Prezidentining 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”, 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 Qarorlari, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 18-maydagi 376-son “Jahon adabiyotining eng sara namunalarini o‘zbek tiliga hamda o‘zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to‘g‘risida”gi Qarori 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 texnologiyalari 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‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Intertekstuallik tushunchasi XX asrning ikkinchi yarmidan boshlab adabiyotshunoslik va tarjimashunoslikda keng o‘rganila boshlandi. Jahon adabiyotshunosligida intertekstuallik hodisasi atroflicha o‘rganilgan. Jumladan, intertekstuallikning nazariy asoslari, intertekstual aloqalarni tasniflash va turkumlash, xususan matnlararo muloqot masalalari J.Kristeva, M.M.Baxtin, R.Bart, M.Riffaterre, O.Yakobson, N.A.Fateyeva, G.Genet singari bir qator xorijiy olimlar tomonidan tadqiq etilgan[2] Tarjima va intertekstual aloqalar bilan bog‘liq muammolar esa R.Bart, M.Ren, R.Leppihalme, B.Hatim va I.Mason kabi olimlarning tadqiqotlarida atroflicha yoritilgan[3].

Shuningdek, intertekstual unsurlarning namoyon bo‘lish shakllari, ularning badiiy matn tarjimasida uzatilishi, intertekstual birliklarning badiiy matn tilining

[2] Kristeva J.Desire in Language: A Semiotic Approach to Literature and Art. – New York: Columbia University Press, 1980. – 305 p.; Бахтин М.М. Проблемы поэтики Достоевского. – Москва: Советский писатель, 1963. – 361 с.; Barthes R. S/Z / translated by R.Miller. – New York: Hill and Wang, 1974. – 271 p.; Барт Р. От произведения к тексту // Барт Р. Избранные работы: Семиотика: Поэтика. – Москва: Прогресс, 1989. – С. 413–423; Riffaterre M.Text Production. – New York: Columbia University Press, 1983. – 279 p.; Якобсон Р.О. Лингвистика и поэтика // Структурализм: «за» и «против» / под ред. Е.Я.Басина, М.Я.Полякова. – Москва: Прогресс, 1975. – С. 193–230.; Женетт Ж. Палимпсесты: литература во второй степени. – Линкольн: Издательство Университета Небраски, 1997. – 490 с.; Фатеева Н.А. Интертекст в мире текстов: контрапункт интертекстуальности. – Москва: КомКнига, 2006. – 280 с.; Фатеева Н., Паршин П. Интертекстуальность // Кругосвет: универсальная научно-популярная энциклопедия. – URL: https://www.krugosvet.ru/enc/gumanitarnye_nauki/lingvistika/INTERTEKSTUALNOST.htmlhttps://www.krugosvet.ru/enc/gumanitarnye_nauki/lingvistika/INTERTEKSTUALNOST.html

[3] Барт Р.Избранные работы: Семиотика: Поэтика / перевод с французского; составление, общая редакция и вступительная статья Г.К.Косикова. – Москва: Прогресс, 1989. – 616 с.; Leppihalme R.Culture Bumps: An Empirical Approach to the Translation of Allusions. – Clevedon: Multilingual Matters, 1997. – 241 p.; Hatim B., Mason I.Discourse and the Translator. – London: Longman, 1990. – 258 p.

rivojlanishidagi ahamiyati hamda ularning badiiy matnlarni tarjima qilish jarayonlariga “to‘sqinlik” qilishi bilan bog‘liq masalalar mustaqil ravishda va tarjimashunoslik kontekstida O.I.Moskalskaya, Y.M.Lotman, V.V.Odinsov, I.R.Galperin, V.E.Chernyavskaya, G.V.Denisova, N.A.Kuzmina, A.A.Guseva, S.Alekseyeva singari taniqli olimlar tomonidan nazariy jihatdan o‘rganib chiqilgan[4].

O‘zbek tilshunosligi va tarjimashunosligida matn nazariyasi shakllanishi va rivojlanishi asnosida N.M.Turniyozov, Sh.Safarov, B.Yo‘ldoshev, A.Mamajonov, E.Qilichev, M.Hakimov, M.Yo‘ldoshev hamda S.Boymirzayeva, R.Yusubova, M.Xomidova, Z.O‘rinova, D.Xoshimova kabi olimlar olib borgan tadqiqotlarda badiiy matnlardagi intertekstual birliklarning tarjimadagi roli va ularni ifodalash usullari bilan bog‘liq masalalar tadqiqot obyektiga aylangan[5].

Mazkur dissertatsion ishda badiiy matnlardagi intertekstual birliklarning funksional xususiyatlari, mazkur birliklarni tarjima qilish jarayonida yuzaga keladigan lingvistik, kognitiv va lingvomadaniy muammolar o‘rganilgan. Shuningdek, intertekstual birliklarning estetik ta’siri va pragmatik vazifasini tarjimada saqlash masalalari, ularni qayta yaratishda qo‘llaniladigan tarjima strategiyalari va usullarining ahamiyati tahlil qilingan.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta’lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya tadqiqoti Navoiy davlat universiteti Ingliz tilshunosligi kafedrasining “Adabiyotshunoslik, tilshunoslik va tarjima ishi” mavzusidagi ilmiy-tadqiqot ishlari rejasi doirasida amalga oshirilgan.

Tadqiqotning maqsadi badiiy matndagi intertekstuallikning tarjimada voqelanishini funksional-pragmatik aspektda o‘rganishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

badiiy matnda intertekstuallik hodisasining nazariy evolyutsiyasi va matnlararo munosabatlarning ilmiy asoslarini belgilash;

badiiy matndagi intertekstual birliklarning tarjimada qayta yaratilishiga ta’sir ko‘rsatuvchi madaniy va kognitiv omillarni aniqlash hamda tarjimonning intertekstual ma’noni anglash va qayta ifodalash jarayonidagi rolini ochib berish;

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[4]Москальская О. И.Грамматика текста: пособие по грамматике немецкого языка для институтов и факультетов иностранных языков. – Москва: Высшая школа, 1981. – 183 с.; Лотман Ю. М.Структура художественного текста. – Москва: Искусство, 1970. – 384 с.; Одинцов В. В.Стилистика текста. – Москва: Наука, 1980. – 263 с.; Гальперин И. Р.Текст как объект лингвистического исследования. – Москва: Наука, 1981. – 139 с.; Чернявская В. Е.Интертекстуальное взаимодействие как основа научной коммуникации. – Санкт-Петербург: Издательство Санкт-Петербургского государственного университета экономики и финансов, 1999. – 209 с.; Денисова Г. В. В мире интертекста: язык, память, перевод. – Москва: Азбуковник, 2003. – 298 с.; Кузьмина Н. А.Интертекст и его роль в процессе формирования поэтического языка. – Москва: Едиториал УРСС, 2004. – 272 с.; Вербицкая М. В., Гусева А. А.Проблема перевода интертекстуальных элементов: категориальный подход // Вестник Московского университета. Серия 19: Лингвистика и межкультурная коммуникация. – 2009. – № 2. – С. 9–18; Алексеева И. С.Введение в переводоведение. – 3-е изд., испр. и доп. – Москва: Академия, 2008. – 368 с.

[5] Турниёзов Н.Матн лингвистикаси. – Самарқанд: СамДЧТИ нашри, 2003. – 86 б.; Сафаров Ш., Тоирова Г.Нутқнинг этносоциопрагматик таҳлили асослари. – Самарқанд, 2007. – 39 б.; Йўлдошев Б.Матнни ўрганишнинг лингвостатистик методлари. – Самарқанд: СамДУ нашри, 2008. – 117 б.; Мамажонов А.Текст лингвистикаси. – Тошкент: ТошДПИ нашри, 1989. – 112 б.; Қиличев Э.Матннинг лингвистик таҳлили. – Бухоро: БухДУ нашри, 2000. – 36 б.; Ҳакимов М.Ўзбек прагмалингвистикаси асослари. – Тошкент: Академнашр, 2013. – 176 б.; Йўлдошев М.Бадиий матн лингвопоэтикаси. – Тошкент: Фан, 2008. – 160 б.; Боймирзаева С.Матн модаллиги. – Тошкент: Фан, 2010. – 152 б

intertekstual birliklarning tarjimasida qo‘llaniladigan tarjima strategiyalari va usullarini tizimlashtirish, ularni tanlashga ta’sir qiluvchi omillarni belgilash;

badiiy matndagi intertekstual birliklarning funksional-pragmatik imkoniyatlarini ochib berish va ularni tarjimada adekvat qayta ifodalash usullarini asoslash;

intertekstual birliklarning tarjima jarayonida yuzaga keladigan muammolar va ularni yechishning optimal usullarini tizimli ravishda aniqlab berish.

Tadqiqotning obyekti sifatida T.Drayzerning “An American Tragedy”, E.Hemingveyning “The Old Man and the Sea”, O.Uayldning “The Picture of Dorian Gray”, J.Oruellning “Animal Farm”, U.Shekspirning “Hamlet”, S.Moemning “The Moon and Sixpence”, A.K.Doylning ‘The Boscombe Valley Mystery’, “The Five Orange Pips”, “The Man with the Twisted Lip” asarlari va ularning o‘zbek tiliga bevosita amalga oshirilgan tarjimalari, shuningdek, Z.M.Boburning “Boburnoma”, Cho‘lponning “Kecha va kunduz”, A.Qodiriyning “O‘tkan kunlar”, A.Qahhorning “O‘tmishdan ertaklar: qissa va hikoyalar” kabi asarlar, ularning ingliz tiliga bevosita amalga oshirilgan tarjimalari va mazkur asarlardagi intertekstual birliklar tanlangan.

Tadqiqotning predmetini badiiy matndagi intertekstual birliklarni tarjimada voqelantirishning funksional-pragmatik aspektlari tashkil etadi.

Tadqiqotning usullari. Tadqiqot jarayonida qiyosiy-tarjimaviy, funksional-pragmatik, intertekstual, kontekstual-semantik hamda miqdoriy-statistik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

badiiy matnlardagi intertekstuallikning tarjimada voqelanishi jarayonida intertekstual ishoralarning implitsit va eksplitsit qatlamlari muallifning kommunikativ maqsadi, madaniy kodlar hamda estetik niyatlari bilan uzviy bog‘liqligi va ularning to‘g‘ri identifikatsiyasi tarjimada semantik yaxlitlikni ta’minlashga xizmat qilishi dalillangan;

badiiy diskursdagi intertekstuallik birliklarining tarjima jarayonida qayta yaratilishi matnlararo aloqalarning kognitiv-semantik tabiati, interdiskursiv o‘zaro ta’sirlar hamda madaniyatlararo konnotatsiyalarning funksional transformatsiyasi bilan belgilanib, ularning adekvat uzatilishi tarjimonning interpretativ kompetensiyasiga bevosita bog‘liqligi isbotlangan;

intertekstuallik hodisasining tarjimada voqelanishida funksional-pragmatik yondashuvning ustuvorligi aniqlangan bo‘lib, formal ekvivalentlik, moslashtirish, izohli tarjima hamda eliminatsiya kabi tarjima usullarining birlamchi xarakteri hamda intertekstual ishoralarning kommunikativ vazifasini saqlashda kontekstual adekvatlikning hal qiluvchi ahamiyatga ega ekanligi aniqlangan;

badiiy matndagi intertekstuallikni tarjimada qayta tiklash jarayonida uning implitsit madaniy, estetik va pragmatik qatlamlarini saqlash, shuningdek, lokutiv va illokutiv funksiyalarni kontekst asosida qayta modellashtirish tarjimaning funksional to‘laqonliligini ta’minlovchi asosiy strategiya ekanligi asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tadqiqot davomida ingliz va o‘zbek tillari badiiy matn tarjimalarida ishlatilgan intertekstual birliklar tasniflanib, ularning tarjima usullari, semantik yuklamasi va funksional-pragmatik roli asosida yaratilgan taksonomik model badiiy matnlarni

tarjima qilish amaliyotida intertekstual birliklarni turlarga ajratish hamda ularni mos usullar orqali tarjima qilishga xizmat qilishi aniqlangan;

ingliz va o‘zbek tillari badiiy matnlarida intertekstuallik hodisasi voqelanishining funksional hamda pragmatik xususiyatlarining amalda qo‘llanish natijalari umumlashtirilgan, olingan natijalardan esa “Tarjima nazariyasi va amaliyoti” fanida madaniy tafovutlarni o‘rganishda tahliliy misollar sifatida foydalanish, matnshunoslik, intertekstuallik nazariyasi, madaniyatlararo muloqot, stilistika, diskurs tahlili fanlari bo‘yicha nazariy va amaliy mashg‘ulotlar o‘tkazish, chog‘ishtirma tilshunoslik hamda pragmalingvistika sohalariga oid seminar mashg‘ulotlarni yangi nazariy qarashlar bilan boyitishi va ularning rivoji uchun foydali bo‘lgan o‘ziga xos ilmiy yondashuvlarning shakllanishiga xizmat qilishi aniqlangan;

tadqiqot asosida o‘quvchilar va tarjimonlar madaniy kontekstni anglash, tanqidiy tahlil qilish va intertekstual ishoralarni ilg‘ash orqali badiiy matnlarni chuqurroq tushunishlari va ularning madaniyatlararo kommunikativ kompetensiyasini rivojlantirishga xizmat qilishi dalillangan.

Tadqiqot natijalarining ishonchliligi nazariy ma’lumotlarning fundamental konsepsiyalariga asoslanganligi va ilmiy adabiyotlarning yetarlicha boyligi, mavjud badiiy matnlardan saralab olingan real intertekstual birliklarning qiyosiy tahlillarning aniq misollar, kontekstual tafsilotlar hamda intertekstual birliklarning turlari bo‘yicha puxta tizimlashtirilganligi, qo‘llanilgan barcha tahlil usullarining tadqiqot maqsadiga mosligi, olingan ilmiy xulosalarning amaliyotga tatbiq etilganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati intertekstual birliklarning turlarini aniq tasniflash, ularning tarjima jarayonidagi semantik, stilistik, funksional va pragmatik o‘zgarishlarini ochib berish orqali tarjima nazariyasiga muhim hissa qo‘shishida, badiiy matn tarjimasida intertekstuallikning rolini ochib berish orqali tarjimashunoslik, matnshunoslik va lingvopragmatika sohalari o‘rtasidagi integratsiyani mustahkamlovchi nazariy asos yaratishga, tillararo intertekstual birliklarni tahlil qilishga doir yaratilgan taksonomik model boshqa tadqiqot ishlarida qo‘llash uchun nazariy platforma bo‘lib xizmat qilishga, ingliz va o‘zbek tillari badiiy matnlarining tarjimasida uchraydigan intertekstual birliklarning o‘ziga xos xususiyatlarini aniqlash orqali milliy matnshunoslikda qo‘shimcha ilmiy yondashuvlar kiritishga ilmiy manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati oliy va o‘rta maxsus, umumta’lim tizimida til va nutq hodisalari, diskurs turlarini farqlash, badiiy nutq tahliliga erishish, adabiy manbalarning qiyosiy til tahlili bo‘yicha maxsus kurs va seminarlar o‘tish, “Diskurs tahlili”, “Kognitiv tarjimashunoslik”, “Madaniyatlararo muloqot”, “Pragmalingvistika”, “Tarjimaning pragmatik aspektlari” fanlaridan darslik va o‘quv qo‘llanmalar yaratish, shuningdek, ommaviy axborot vositalarida xorijiy tillarni o‘rganishga tashviqni kuchaytirish uchun xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Badiiy matndagi intertekstuallikning tarjimada voqelanishi: funksional-pragmatik aspektning tadqiqi bo‘yicha olingan natijalar asosida:

badiiy matnlardagi intertekstuallikning tarjimada voqelanishi jarayonida intertekstual ishoralarning implitsit va eksplitsit qatlamlari muallifning kommunikativ maqsadi, madaniy kodlar hamda estetik niyatlari bilan uzviy bog‘liqligi va ularning to‘g‘ri identifikatsiyasi tarjimada semantik yaxlitlikni ta’minlashga xizmat qilishi bilan bog‘liq ilmiy xulosalardan 2021-2023-yillarda “Musiqa va san’at o‘quv muassasalari uchun “Bolalar raqslari” fanidan interaktiv o‘quv-metodik qo‘llanmalar yaratish” mavzusidagi F3-2019081773-raqamli fundamental loyiha doirasida “O‘zbek bolalar raqslari, raqs liboslari va taqinchoqlari nomlarining o‘zbekcha-ruscha-inglizcha-fransuzcha qisqacha izohli lug‘ati”ni yaratishda foydalanilgan. (Musiqa va san’at o‘quv muassasasining 2025-yil 13-iyundagi 1/04-261-son ma’lumotnomasi). Natijada, bolalar raqslari, raqs liboslari va taqinchoqlariga oid terminlarning tarjimasida asliyat va tarjima matnlari o‘rtasidagi kommunikativ, funksional hamda pragmatik ta’sir mutanosibligi ta’minlangan.

intertekstuallik hodisasining tarjimada voqelanishida funksional-pragmatik yondashuvning ustuvorligi aniqlangan bo‘lib, formal ekvivalentlik, moslashtirish, izohli tarjima hamda eliminatsiya kabi tarjima usullarining birlamchi xarakteri hamda intertekstual ishoralarning kommunikativ vazifasini saqlashda kontekstual adekvatlikning hal qiluvchi ahamiyatga ega ekanligiga doir nazariy xulosalardan Toshkentdagi AQSh Elchixonasi tomonidan moliyalashtirilgan SUZ80021IN3103-raqamli loyiha doirasida tashkil etilgan “Amerika adabiyoti klubi”da o‘tkazilgan Jon Steynbek, Frensis Skott Fitsdjerald va Ernest Xeminguey kabi Amerika yozuvchilarining adabiy mahorati tahliliga bag‘ishlangan ilmiy-ijodiy tadbirlarda foydalanilgan (Buxoro davlat universitetining 2025-yil 18-iyundagi 06/3904-son ma’lumotnomasi). Natijada, klub ishtirokchilarining badiiy matnlar orasidagi semantik, estetik, kontekstual, madaniy hamda pragmatik yashirin bog‘liqliklarni anglash hamda ularni asliyat va tarjima kontekstlarida to‘g‘ri talqin qilish haqidagi bilimlar bazasini yanada kengaytirishga asos bo‘lib xizmat qilgan;

badiiy matndagi intertekstuallikni tarjimada qayta tiklash jarayonida uning implitsit madaniy, estetik va pragmatik qatlamlarini saqlash, shuningdek, lokutiv va illokutiv funksiyalarni kontekst asosida qayta modellashtirish tarjimaning funksional to‘laqonliligini ta’minlovchi asosiy strategiya ekanligi bilan bog‘liq ilmiy xulosalardan Navoiy viloyati telekanalida efirga uzatilgan “Assalom, yangi kun” teleko‘rsatuvida unumli foydalanilgan (O‘zbekiston milliy teleradiokompaniyasining “Navoiy viloyati teleradiokanali” davlat muassasasining 2025-yil 12-iyundagi 01-10/86-son ma’lumotnomasi). Natijada, ushbu teleko‘rsatuv uchun tayyorlangan materiallarning mazmuni mukammallashtirilib, ilmiy dalillarga boy bo‘lishiga erishilgan va ko‘rsatuvning ilmiy-ommabopligi ta’minlangan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 8 ta, ilmiy-amaliy anjumanda, shu jumladan 5 ta xalqaro va 3 ta respublika konferensiyalarida qilingan ma’ruzalarda aprobatsiyadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 16 ta ilmiy ish e’lon qilingan, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda jami 8 ta ilmiy maqola, jumladan, 2 tasi

xalqaro va 6 tasi respublika jurnallarida chop etilgan.

Dissertatsiyaning hajmi va tuzilishi. Dissertatsiya kirish, uchta bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Tadqiqotning asosiy hajmi 150 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi, vazifalari, obyekti, predmeti, respublika fan va texnologiyalar rivojlanishining ustuvor yo‘nalishlariga mosligi, ilmiy yangiligi, amaliy natijalari, olingan natijalarning ishonchliligi, ishning nazariy va amaliy ahamiyati, tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatsiyasi, dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Badiiy matnda intertekstuallik kategoriyasi ifodalanishining ilmiy-nazariy asoslari va badiiy matn tarjimasining o‘ziga xos xususiyatlari”** deb nomlangan. Unda badiiy matnning lingvopoetik tabiati intertekstual ochiqligi, intertekstuallik nazariyasining tarixiy-evolyutsion rivoji, intertekstual birliklarning tipologiyasi hamda ularni tarjima qilishning lingvomadaniy, kognitiv va pragmatik asoslari yaxlit tizimda tahlil qilingan.

Tadqiqotda badiiy matnning asosiy lingvopoetik belgilari sifatida obrazlilik, emotsional-ekspressivlik, ko‘p ma’nolilik, ramziylik, individuallik, estetik yo‘nalganlik va pragmatik ta’sirchanlik ajratilgan. R.Yakobsonning[6] poetik funksiya, M.Riffaterrening kutilmaganlik va badiiy ta’sir[7], M.Yo‘ldoshevning[8] badiiy matn lingvopoetikasi haqidagi qarashlari qiyosiy tahlil qilinib, badiiy matnda til birliklari faqat nominativ vazifani emas, balki muallifning individual-estetik pozitsiyasi va badiiy konsepsiyasini ifodalash vazifasini ham bajarishi asoslangan

Tahlil natijalari badiiy matnning intertekstual ochiqligi uning muhim tabiiy xususiyatlaridan biri ekanligini ko‘rsatdi. Badiiy matn boshqa badiiy, folklor, diniy, tarixiy, mifologik va madaniy matnlar bilan bevosita yoki bilvosita aloqaga kirishib, ulardan muayyan mazmuniy va funksional komponentlarni o‘zlashtiradi. Natijada alluzion birliklar, iqtiboslar, reminissensiya, tazmin va parodiya kabi intertekstual hodisalar yuzaga keladi. Shuningdek, tadqiqot doirasida intertekstual birlikning mazmuni uning lisoniy shakli bilangina emas, balki pretekst, muallif niyati, madaniy xotira va o‘quvchining presuppozitsiyasi bilan bog‘liq holda shakllanishi aniqlangan. Shu sababli badiiy matn tarjimasida nafaqat denotativ mazmun, balki obrazlilik, stilistik bo‘yoq, madaniy assotsiatsiya va intertekstual aloqaning funksional-pragmatik ta’sirini qayta yaratish zarurligi asoslangan.

Intertekstuallik nazariyasining shakllanishi va nazariy rivojlanishi, shuningdek, matnlararo munosabatlarning ilmiy asoslari tizimli tahlil qilingan. Intertekstuallikning nazariy ildizlari M.Baxtinning dialogizm va polifoniya

[6] Jakobson R. On Linguistic Aspects of Translation // On Translation / ed. by R. A. Brower. – Cambridge, MA: Harvard University Press, 1959. – P. 232–239.
[7] Riffaterre M. Text Production. – New York: Columbia University Press, 1983. – 279 p.
[8] Yo‘ldoshev M. Badiiy matnning lingvopoetik tadqiqi: filol. fan. dokt. ... diss. – Toshkent, 2009.

konsepsiyasi[9] hamda Y.Kristevaning intertekstuallik nazariyasi[10] bilan bog‘liq holda yoritilib, matnning boshqa matnlar va diskurslar bilan doimiy muloqotda bo‘luvchi ochiq tizim ekanligi asoslangan.

Tadqiqotda, shuningdek, R.Bartning “muallif o‘limi”, M.Fukoning “mualliflik funksiyasi”, J.Derridaning dekonstruktiv yondashuvi va G.Jenetning transtekstual tasnifi tahlil qilinib[11], mazkur konsepsiyalarning intertekstuallikning semantik, madaniy va diskursiv tabiatini ochib berishdagi metodologik imkoniyatlari aniqlangan. Y.Lotmanning madaniy semiotika yondashuvi, U.Ekoning ochiq matn va o‘quvchi kompetensiyasi haqidagi qarashlari hamda D.Lixachyovning madaniy va tarixiy xotira konsepsiyasi intertekstual aloqalarni faqat lingvistik hodisa emas, balki madaniy kod sifatida talqin qilish imkonini bergan[12].

Intertekstuallikning keng va tor modellari qiyosiy tahlil qilinib, keng modelda har qanday matn boshqa matnlar bilan aloqador holda shakllanishi, tor modelda esa muallif tomonidan muayyan pretekstga ongli ravishda murojaat qilinishi asoslangan. Tadqiqotning maqsad va vazifalaridan kelib chiqib, aniq pretekstga ega intertekstual birliklarni qamrab oluvchi tor model metodologik tayanch sifatida qabul qilingan. Shuningdek, intertekstual birliklarni aniqlashda pretekstning mavjudligi, semiotik o‘xshashlik, uslubiy yoki semantik ajraluvchanlik, manbani identifikatsiya qilish imkoniyati va pretekstga havola funksiyasi asosiy mezonlar sifatida belgilangan.

Intertekstual aloqalarning umumiy modellarini belgilashda J.Kristeva, B.Hatim va I.Meyson, L.Jenni, H.Plett, J.Jenet, V.E.Chernyavskaya va M.L.Malaxovskaya qarashlari qiyosiy tahlil qilingan[13]. Y.Kristevaning gorizontal va vertikal intertekstuallik, Hatim va Masonning faol va passiv intertekstuallik, L.Jenni hamda H.Plettning kuchli va zaif intertekstuallik haqidagi qarashlari matnlararo munosabatlarning turli darajalarini aniqlashga xizmat qilgan. J.Jenetning transtekstual munosabatlar tasnifi esa intertekstual aloqalarning strukturaviy va transformatsion xususiyatlarini yoritishga imkon bergan[14].

Intertekstual birliklarni aniqlashda T.E.Litvinenkoning besh mezoni – pretekst elementining mavjudligi, semiotik o‘xshashlik, semantik yoki uslubiy

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[9] Baxtin M. M. Проблемы поэтики Достоевского. – Москва: Советский писатель, 1963. – 361 с.

[10] Kristeva J. Desire in Language: A Semiotic Approach to Literature and Art. – New York: Columbia University Press, 1980. – 305 p.

[11] Barthes R. The Death of the Author // Image, Music, Text / trans. by Stephen Heath. – London: Fontana Press, 1977. – P. 142–148; Foucault M. Language, Counter-Memory, Practice: Selected Essays and Interviews / ed. by D. F. Bouchard; trans. by D. F. Bouchard and S. Simon. – Ithaca: Cornell University Press, 1977; Derrida J. Of Grammatology / trans. by G. C. Spivak. – Baltimore: Johns Hopkins University Press, 1976; Genette G. Palimpsests: Literature in the Second Degree / trans. by C. Newman and C. Doubinsky. – Lincoln: University of Nebraska Press, 1997 (original work published in 1982).

[12] Lotman Yu. M. Структура художественного текста. – Москва: Искусство, 1970; Eco U. The Role of the Reader: Explorations in the Semiotics of Texts. – Bloomington: Indiana University Press, 1984; Likhachyov D. S. Поэтика древнерусской литературы. – Ленинград: Художественная литература, 1971.

[13] Kristeva J.Desire in Language: A Semiotic Approach to Literature and Art. Oxford: Blackwell, 1980; Hatim B., Mason, I.Discourse and the Translator. – London: Longman, 1990; Jenny L.The Strategy of Forms // Poetics Today. – 1982. – Vol. 3, No. 1. – P. 5–15; Plett H.R.Intertextuality and the Literary Text: Theories and Practices. – Tübingen: Niemeyer, 1991; Чернявская В.Е.Лингвистика текста: Поликодовость, интертекстуальность, интердискурсивность. – Москва: Либроком, 2009. – 248 с; Малаховская М.Л.Интертекстуальные связи в художественном тексте в сопоставительно-переводоведческом аспекте (на материале произведений К.С.Льюиса): дис. канд. филол. наук: 10.02.20. – СПб., 2007. – С. 15–30.

[14] 14.Genette G. Palimpsests: Literature in the Second Degree / trans. by C. Newman and C. Doubinsky. – Lincoln: University of Nebraska Press, 1997. – 490 p. (Original work published in 1982).

ajraluvchanlik, manbani identifikatsiya qilish imkoniyati va pretekstga havola funksiyasi – asosiy mezon sifatida qabul qilingan[15]. Shu asosda aniq pretekstli (verifikatsiyalangan) va implitsit birliklar farqlangan. Mazkur mezonlar asosida tadqiqotning asosiy tahlil obyektlari sifatida allyuziya, iqtibos, tazmin, reminissensiya va parodiya ajratilgan. Natijada intertekstual birliklarni tashqi o‘xshashlik asosida emas, balki pretekstning aniqligi, verifikatsiya imkoniyati va funksional-pragmatik yuklamasi asosida tasniflash keyingi tarjima tahlilining metodologik sharti sifatida belgilangan.

Badiiy tarjimaning murakkabligi muallifning individual uslubi, asarning tarixiy-adabiy konteksti, til vositalarining xilma-xilligi va badiiy-estetik vazifalar bilan bog‘liqligi, tarjimaning nazariy tamoyillari va intertekstual birliklarni tarjima qilishda yuzaga keladigan lingvomadaniy, kognitiv va pragmatik muammolar V.N.Bazilyov, T.A.Kazakova, V.N.Komissarov, A.Y.Kuznetsov, K.Rays, V.V.Sdobnikov, Y.P.Solodub va A.V.Fyodorov[16] qarashlari asosida ko‘rib chiqish tarjimaning asosiy mezoni sifatida asliyatning semantik, stilistik, estetik, milliy-madaniy va kommunikativ xususiyatlarini, xususan, uning emotsional-estetik ta’sirini qayta yaratish zarurligi asoslaydi. Intertekstual birliklar birlikning denotativ, konnotativ va pragmatik ma’nolari, shuningdek, pretekst bilan bog‘liq madaniy-bilim yuklamasini birgalikda qayta yaratish zarurati yuzaga keladi. Intertekstual birliklarni tarjima qilishda M.L.Malaxovskayaning uch bosqichli modeli – aniqlash, tushunish va qayta yaratish muhim metodologik asos sifatida qabul qilingan. Mazkur model tarjimon avvalo intertekstual birlikni aniqlashi, uning pretekst bilan aloqasi va funksional yukini anglab yetishi, so‘ngra ushbu aloqani maqsad tilida yoki uning funksional muqobili orqali qayta yaratishi zarurligini ko‘rsatadi.

B.Hatim va I.Meysonning faol va passiv intertekstuallik haqidagi qarashlari ham tarjima strategiyasini belgilashda muhim mezon sifatida qo‘llangan. Faol intertekstuallik tashqi manbaga ochiq murojaatni yuzaga keltirib, ko‘pincha izoh yoki moslashtirishni talab qilsa, passiv intertekstuallik minimal o‘zgarish bilan uzatilishi mumkin. Nazariy qarashlarning amaliy ifodasi Cho‘lponning “Kecha va kunduz” romanidagi *Dovud payg‘ambar* allyuziyasi va Ch. Fort tarjimasi misolida ko‘rsatilgan. Tarjimada *Prophet David* nomining saqlanib, unga diniy-madaniy izoh berilishi maqsad tilidagi o‘quvchining bazaviy bilimini to‘ldirish hamda intertekstual birlikning denotativ va konnotativ qatlamlarini saqlashga xizmat qilgan.

Tadqiqot ishining 2-bobi **“Badiiy matn kontekstida intertekstual**

[15] Литвиненко Т.Е. Интертекст и его лингвистические основы (на материале латиноамериканских художественных текстов): автореф. дис. ... д-ра филол. наук. – Иркутск: ИГЛУ, 2008. – 34 с.

[16] Базылев В.Н.Внерациональное постижение языка // Язык и мышление: Психологические и лингвистические аспекты. – Пенза: Пензенский ГПУ им. В.Г.Белинского, 2004; Казакова Т.А.Художественный перевод. Учеб.пособие. – Санкт-Петербург: Знание, 2002. – 112 с.; Комиссаров В.Н.Современное переводоведение. – Москва: Валент, 2011. – 408 с.; Кузнецова А.Субъективная модальность художественного текста: онтологический статус в авторской концепции мира // Вестник Балтийского федерального университета им. И.Канта. Серия: Филология, педагогика, психология. № 4. – Калининград, 2020. – С. 5–14; Райс К.Классификация текстов и методы перевода // Вопросы теории перевода в зарубежной лингвистике. – Москва, 1978. – С. 202–228; Сдобников В.Перевод и коммуникативная ситуация. Монография. – Москва: Флинта, 2015. – 461 с.; Солодуб Ю. П.Теория и практика художественного перевода: учеб. пособие для студ. лингв. фак. вузов / Ю. П.Солодуб, Ф. Б.Альбрехт, А.Ю.Кузнецов. – Москва: Академия, 2005. – 116 с.

birliklarning tarjima usullari va ularning funksional-pragmatik mohiyati” mavzusiga bag‘ishlangan. Unda intertekstual birliklarning tarjimada adekvat uzatilishi kognitiv va lingvomadaniy omillarning o‘zaro uyg‘unligi nuqtayi nazaridan tahlil qilingan. Intertekstual birliklar muallifning estetik konsepsiyasi, madaniy xotirasi va individual dunyoqarashini aks ettirishi bilan birga, o‘quvchining avvalgi bilimlari, xotirasi va assotsiativ tafakkurini faollashtiruvchi kognitiv vosita sifatida talqin etilgan.

Tadqiqotda tarjimonning intertekstual birlikni anglash jarayoni “aniqlash→ tushunish → qayta yaratish” tamoyili bilan bog‘langan. Bunda tarjimonning intertekstual sezgisi, xotira mexanizmlari, assotsiativ tafakkuri hamda adabiy va madaniy bilimlari muhim omil sifatida belgilangan. Shuningdek, E.A.Guttning relevans nazariyasi asosida intertekstual birlikni tarjima qilish faqat leksik transfer emas, balki maqsad til o‘quvchisining kognitiv kontekstini moslashtirish jarayoni ekanligi asoslangan[17].

Madaniy aspekt tahlili intertekstual birliklarning tarixiy xotira, diniy qarashlar, milliy qadriyatlar va adabiy an’analar bilan bog‘liqligini ko‘rsatgan. Masalan, S.Moemning “The Moon and Sixpence” romanidagi *“Mercure de France”* nomi fransuz adabiy-madaniy muhitiga oid intertekstual birlik sifatida namoyon bo‘ladi: *“It was not till four years after Strickland’s death that Maurice Huret wrote that article in the Mercure de France which rescued the unknown painter from oblivion and blazed the trail which succeeding writers, with more or less docility, have followed”*[18]. Uning o‘zbek tarjimasida *“Merkyur de Frans”* shaklida berilishi nomning milliy-madaniy xususiyatini saqlashga xizmat qilgan: *“Striklend vafotining to‘rt yilligi arafasida Moris Gyurening “Merkyur de Frans”da e‘lon qilingan maqolasi bu rassomni unutilib ketishdan saqlab qoldi. Ko‘pgina taniqli adabiyotchilar Gyure ochgan so‘qmoqdan yurishdi”*[19]. Biroq bunday formal saqlash maqsad tilidagi o‘quvchining ushbu nom bilan bog‘liq tarixiy-adabiy bazaviy bilimlariga ega bo‘lishini talab etadi.

Madaniy bilimlar asimmetriyasi Cho‘lponning “Kecha va kunduz” romani va Ch. Fort tarjimasi misolida yanada yaqqol namoyon bo‘ladi. Asliyatdagi *“Ovozi Dovud payg‘ambarniki singari”*[20] ifodasi ingliz tilida *“Like the Prophet David, they say...”* tarzida saqlanib, Prophet David haqida izoh berilgan: *“In Islam, the Prophet David, or Dawud, is said to have been a great singer”*[21]. Natijada, tarjimon maqsad til o‘quvchisida yetishmaydigan diniy-madaniy bilimini qo‘shimcha izoh orqali to‘ldirib, intertekstual birlikning denotativ va konnotativ qatlamlarini saqlashga erishgan.

Tadqiqotda A.A.Gusevaning tasnifi asosiy analitik model sifatida qabul qilinib, formal ekvivalentlik, moslashtirish, izohli tarjima va eliminatsiya asosiy strategiyalar sifatida ajratilgan[22]. R.Leppihalme, P.Newmark, E.A.Nayda hamda

[17] Gutt E. A. Translation and Relevance: Cognition and Context. – Oxford: Blackwell, 1991.
[18] Maugham W. S. The Moon and Sixpence. – New York: The Modern Library (George H. Doran Company), 1919. – P. 8.
[19] Moem S. Oy va sariq chaqa: roman / rus tilidan R. Inog‘omov tarjimasi. – Toshkent, 2008. – 1 b.
[20] Cho‘lpon. Kecha va kunduz. 1-kitob: Kecha. – Toshkent: Sharq nashriyot-matbaa konserni, 2000. – 62 b.
[21] Cho‘lpon. Night and Day / trans. by Christopher Fort. – Boston: Academic Studies Press, 2020. – (Central Asian Literatures in Translation series). – P. 97.
[22] Guseva A. A. Интертекстуальность как переводческая проблема (на материале романа Дж. Джойса «Улисс» и его перевода на русский язык): автореф. дис. ... канд. филол. наук. – Москва, 2009. – С. 16.

B.Hatim va I.Meyson qarashlari esa mazkur strategiyalarni tanlash mezonlarini izohlovchi qo‘shimcha nazariy asos sifatida qo‘llangan[23]. Transliteratsiya esa mustaqil strategiyadan ko‘ra, asosan atoqli otlar, tarixiy-mifologik nomlar va boshqa madaniy birliklarning shaklini saqlashga xizmat qiluvchi yordamchi usul sifatida baholangan.

Moslashtirish strategiyasiga J.Sviftning “Gulliver’s Travels” asaridagi *“Man-Mountain”* va *“Quinbus Flestrin”* birliklari misol bo‘la oladi. Asliyatdagi *Man-Mountain* qo‘shma oti o‘zbekcha tarjimada *“Ulkan odam”* tavsifiy ot birikmasi orqali berilgan: *“Ulkan odam kamzulining o‘ng cho‘ntagidan...”.*[24]. Bunda ingliz tilidagi qo‘shma otning strukturaviy shakli saqlanmagan, balki uning mazmuniy komponentlari o‘zbek tilining leksik-grammatik me’yorlariga moslashtirilgan. Shu bilan birga, asliyatdagi *Quinbus Flestrin* birligi “Kuinbus Flestrin” shaklida fonetik o‘zlashtirish yo‘li bilan saqlanib, qavs ichidagi izoh orqali uning Man-Mountain bilan semantik aloqasi ochib berilgan. Mazkur tarjima yechimida moslashtirish va o‘zlashtirish strategiyalari o‘zaro uyg‘unlashadi: *Man-Mountain → Ulkan odam* shaklidagi moslashtirish birlikning mazmunini maqsad tilida tabiiy va tushunarli ifodalashga xizmat qilsa, Quinbus Flestrin → Kuinbus Flestrin shaklidagi fonetik o‘zlashtirish manba matnga xos begona nomning milliylashtirilgan fonetik ko‘rinishda saqlanishini ta’minlaydi. Qavs ichidagi izoh esa ushbu ikki birlik o‘rtasidagi referensial-semantik munosabatni tiklab, o‘quvchiga intertekstual signalni anglash imkonini beradi.

Eliminatsiya hodisasi U.Shekspirning “Hamlet” tragediyasidagi *“Neptune’s empire”* birikmasining M.Shayxzoda tarjimasida intertekstual komponenti saqlanmagan holati orqali yoritilgan.

Disasters in the sun; and the moist star,
Upon whose influence Neptune’s empire stands,
Was sick almost to doomsday with eclipse[25].

Tarjimada umumiy poetik-semantik mazmun saqlangan, ammo Neptun bilan bog‘liq antik mifologik pretekst yo‘qolgan. Shu sababli formal mazmunning qisman saqlanishiga qaramay, intertekstual referensial qatlam neytrallashgan.

Dog‘lar paydo bo‘lganmish, quyoshda, oy ham
Qiyomat bo‘lg‘usiday qorayib qolgan,
Shunday yomon ofatdan, falokatlardan[26].

Qiyosiy tahlil natijasida strategiya tanlovi intertekstual birlikning turi, pretekstning tanilganligi, madaniy masofa, o‘quvchi kompetensiyasi, janr va kommunikativ maqsad bilan belgilanib, amaliyotda strategiyalar ko‘pincha o‘zaro uyg‘unlashishi aniqlangan.

Shuningdek, mazkur bobda intertekstual birliklarning badiiy matndagi funksional va pragmatik imkoniyatlari, ularni tarjima qilish jarayonida yuzaga

[23] Leppihalme R. Translation Strategies for Allusions // Multi-media Translation: Concepts, Practices, and Research / ed. by Y. Gambier and H. Gottlieb. – Amsterdam: John Benjamins, 2001. – P. 139–150; Newmark P. A Textbook of Translation. – Hertfordshire: Prentice Hall, 1988. – P. 81–91; Nida E. A. Language and Culture in Translating. – Shanghai: Shanghai Foreign Language Education Press, 2001. – 168 p.

[24] Svift J. Gulliverning sayohatlari: roman / tarj. Sotiboldi Yuldoshev. – Toshkent: SMI-ASIA, 2009. – 18 b.

[25] Shakespeare W. The Tragedy of Hamlet, Prince of Denmark [Elektron resurs]. – Folger Shakespeare Library. – URL: http://www.folgerdigitaltexts.org/ – P. 16.

[26] Shekspir U. Hamlet: tragediya / ingliz tilidan M. Shayxzoda tarjimasi. – Toshkent: Baktriya Press, 2012. – 8 b.

keladigan semantik va kommunikativ muammolar tahlil qilingan. Intertekstual birliklar badiiy matnda nafaqat ma’no hosil qiluvchi va estetik tuzilmani shakllantiruvchi vosita, balki muallif → tarjimon → o‘quvchi o‘rtasidagi kommunikativ munosabatni boshqaruvchi pragmatik birlik sifatida talqin etilgan.

Intertekstuallikning dalillovchi va pragmatik funksiyasi A.Qahhorning “O‘tmishdan ertaklar” asaridagi Chexovga murojaat misolida tahlil qilingan. Asliyatdagi *“Bundan meni Anton Pavlovich Chexov domla xabardor qildilar... Bir tomonda Anton Pavlovichning temir yo‘l gaykalarini burab olgan “yovuz niyatli kishi”si, ikkinchi tomonda... “battol o‘g‘ri”– Babar! Bular zamona daraxtida yetishgan olmaning ikki pallasi edi.”*[27] mazmuni Ch.Fort tarjimasida *“Only Anton Pavlovich Chekhov has taught me the skills to access them...”*[28] tarzida berilgan. Mazkur murojaat lokutiv darajada adabiy manbaga ishora qilsa, illokutiv darajada Qahhorning o‘z ijodiy uslubini Chexov realizmi bilan bog‘lash va uni himoya qilish vazifasini bajaradi; perlokutiv darajada esa kitobxonda muallif ijodiga nisbatan ishonch va hurmatni kuchaytiradi.

Pragmatik tarjima muammolari presuppozitsiyalarning yo‘qolishi, illokutiv buzilishlar va perlokutiv asimmetriya ko‘rinishlarida tizimlashtirilgan. Masalan, T.Drayzerning “An American Tragedy” asaridagi *“hymn” → “oyat”* so‘zi bilan almashtirilishi natijasida protestant diniy-madaniy presuppozitsiya o‘zbek kitobxoni uchun boshqa diniy kontekst bilan almashtirilgan. O.Uayldning “The Picture of Dorian Gray” romanidagi Shekspir iqtiboslarining *(Good pilgrim, you do wrong your hand too much / Which mannerly devotion shows in this / For saints have hands that pilgrims’ hands do touch / And palm to palm is holy palmers’ kiss.)*[29] tarjimada tushirib qoldirilishi *(“Sahnada Julyettaning birinchi iboralari yangradi…”)*[30] esa intertekstual birlikning illokutiv – kontrast yaratish – funksiyasining yo‘qolishiga olib kelgan.

Natijada intertekstual birliklarning tarjimadagi pragmatik ekvivalentligi saqlanish, zaiflashish yoki kuchayish holatlarini qamrab oluvchi dinamik jarayon sifatida baholangan. Ularning adekvatligi birlikning shakliy saqlanishi bilangina emas, balki muallifning kommunikativ maqsadi, presuppozitsiyasi, illokutiv kuchi va o‘quvchida yuzaga keladigan perlokutiv ta’sirning qayta yaratilishi bilan belgilanadi.

Dissertatsiyaning uchinchi bobi **“Badiiy matndagi intertekstual birliklar tarjimasida funksional ekvivalentlik”** muammolarini yoritishga bag‘ishlangan. Ushbu bobning asosiy ilmiy natijasi qiyosiy-empirik materiallar asosida intertekstual birliklar tarjimasining funksional ekvivalentligini miqdoriy va sifat mezonlari birligida baholash imkonini beruvchi yondashuvning takomillashtirilgani bilan belgilanadi. Shuningdek, mazkur bobda badiiy matndagi intertekstual birliklarning tarjimasida ekvivalentlik tamoyilining nazariy va amaliy jihatlari tadqiq etilib, ingliz va o‘zbek badiiy matnlari hamda ularning o‘zaro tarjimalari qiyosiy-empirik tahlilga tortilgan. Yuzdan ortiq tadqiqot materiallari

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[27] Qahhor A. O‘tmishdan ertaklar: qissa va hikoyalar. – Toshkent: Sharq, 2018. – B. 12.

[28] Fort C. Abdulla Qahhor’s Tales from the Past // SICE Blog, Austrian Academy of Sciences. – URL: https://www.oeaw.ac.at/sice/sice-blog/abdulla-qahhors-tales-from-the-past.https://www.oeaw.ac.at/sice/sice-blog/abdulla-qahhors-tales-from-the-past

29.Wilde O. The Picture of Dorian Gray [Elektron resurs]. – Freeditorial.com. – P. 64.

[30] Uayld O. Dorian Greyning portreti / ingliz tilidan O. Sharafiddinov tarjimasi. – Toshkent, 1974. – 122 b.

tarkibidan 50 dan ortiq intertekstual birliklar T.E.Litvinenko mezonlari asosida verifikatsiya qilinib, ularning tipologik xususiyatlari, tarjimada qo‘llangan strategiyalar va semantik-funksional saqlanish darajasi aniqlangan.

Tahlil natijalari intertekstual birliklarning asosiy qismini allyuziyalar tashkil etishini ko‘rsatdi. Iqtibos, reminissensiya, tazmin va parodiya kabi birliklar esa nisbatan kamroq uchrab, badiiy matnda turli darajadagi pretekstual va funksional aloqalarni yuzaga keltirishi aniqlandi. Mazkur taqsimot intertekstual munosabatlarning, avvalo, bevosita iqtibosdan ko‘ra yashirin ishora, pretsedent nom va madaniy kodlar orqali faollashishini ko‘rsatadi.

Intertekstual birlik turi	Intertekstual birlik soni	Tadqiqot materialidagi ulushi (%)
Allyuziya	40	76,92
Iqtibos	7	13,46
Reminissensiya	3	5,77
Tazmin	1	1,92
Parodiya	1	1,92
Jami	**52**	**100**

3.1-jadval. Tadqiqot materiali kesimida intertekstual birliklarning miqdoriy taqsimoti

Qiyosiy tahlil intertekstual birliklarning tarjimasida strategiya tanlovi ularning tipologik xususiyati, pretekstning tanilganlik darajasi, manba va maqsad madaniyatlari o‘rtasidagi masofa, o‘quvchining kognitiv tayyorgarligi, janr hamda muallifning kommunikativ maqsadi bilan uzviy bog‘liqligini ko‘rsatdi. Ingliz tilidan o‘zbek tiliga tarjimada transliteratsiya va izohning birgalikda qo‘llanishi hamda formal ekvivalentlikning faol ishlatilishi intertekstual birlikning referensial mazmunini saqlashga xizmat qilgan.

Tarjima strategiyasi	Intertekstual birliklar soni	Ulushi (%)	Intertekstual birlik turlari
Transliteratsiya	5	17,24	Adabiy-mifologik va tarixiy allyuziyalar
Transliteratsiya + izoh	8	27,59	Mifologik-diniy allyuziyalar, pretsedent nomlar
Izohli tarjima	2	6,90	Aforistik va adabiy iqtiboslar
Moslashtirish	5	17,24	Diniy iqtiboslar
Formal ekvivalentlik	6	20,69	Mifologik, tarixiy va diniy allyuziyalar, pretsedent nomlar
Eliminatsiya	3	10,34	Adabiy-mifologik allyuziyalar, she’riy iqtiboslar

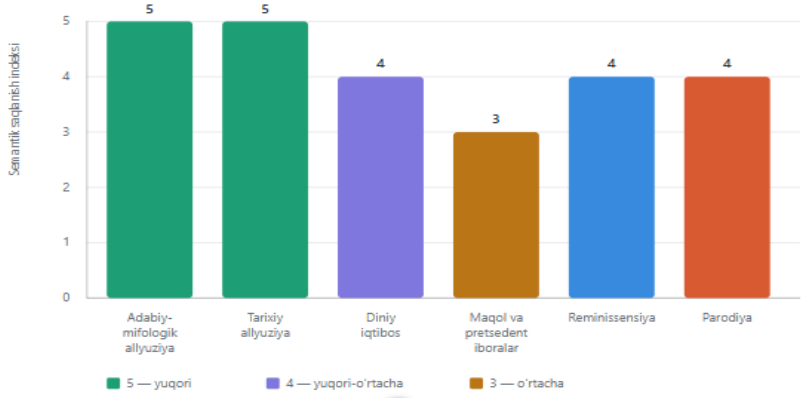
3.2-jadval. Ingliz badiiy matnlaridagi intertekstual birliklarni o‘zbek tiliga tarjima qilish strategiyalari

O‘zbek tilidan ingliz tiliga tarjimalarda esa izohli tarjima va moslashtirishning faol qo‘llanishi kuzatildi. Bunday strategik tanlov o‘zbek badiiy matnlaridagi milliy-madaniy, diniy, adabiy va paremiologik birliklarning ingliz tilidagi o‘quvchi uchun kognitiv jihatdan to‘liq tanish emasligi bilan izohlanadi. Shu sababli tarjimon intertekstual birlikning tashqi shaklini saqlashdan ko‘ra uning referensial mazmuni, kommunikativ vazifasi va madaniy mazmunini qayta yaratishga intilgan.

Tarjima strategiyasi	Intertekstual birliklar soni	Ulushi (%)	Intertekstul birlik turlari
Transliteratsiya	2	15,38	Epigraf, antroponimik allyuziyalar
Transliteratsiya + izoh	1	7,69	Diniy-madaniy iqtiboslar
Izohli tarjima	5	38,46	Xalq maqollari, diniy allyuziyalar, mumtoz she'riy iqtiboslar (tazmin)
Moslashtirish	3	23,08	Maqol va pretsedent iboralar
Formal ekvivalentlik	2	15,38	Adabiy allyuziyalar (pretsedent sarlavhalar), lirik-folkyor iboralar (reminissensiya)
Eliminatsiya	0	0	Aniqlanmadi

3.3-jadval. O‘zbek badiiy matnlaridagi intertekstual birliklarni ingliz tiliga tarjima qilish strategiyalari

Empirik materiallar intertekstual birliklarning tarjimada semantik saqlanish darajasi ham ularning turiga qarab farqlanishini ko‘rsatdi. Adabiy-mifologik va tarixiy allyuziyalarda referensial mazmunni saqlash imkoniyati yuqori bo‘lsa, maqol va pretsedent iboralarda obrazlilik, milliy-madaniy konnotatsiya hamda uslubiy bo‘yoqdorlikni bir vaqtning o‘zida qayta yaratish murakkabroq kechadi. Reminissensiya va parodiya holatlarida esa tarjimonning kontekstni anglash darajasi va strategik tanlovi intertekstual mazmunning saqlanishiga bevosita ta’sir ko‘rsatadi. 5 ballik kodlash asosida hisoblangan o‘rtacha semantik saqlanish indeksi allyuziyalarda 85,83 foiz, tazminda 80,00 foiz, iqtiboslarda 74,29 foiz va reminissensiyada 66,67 foizni tashkil etdi.

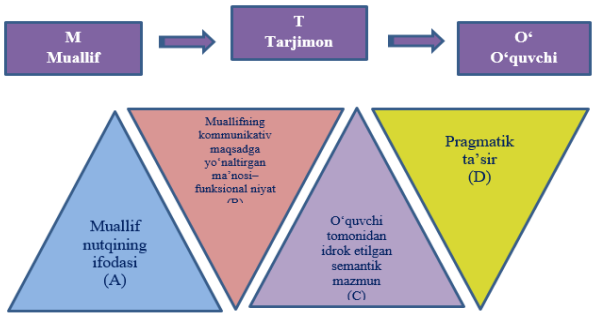


3.4-rasm. Tarjimada intertekstual birliklarning semantik saqlanish darajasi

Allyuziyalarning yuqori ko‘rsatkichi, avvalo, atoqli nomlar va madaniy-pretsedent birliklarning transliteratsiya, funksional ekvivalent hamda zarur hollarda izoh orqali saqlanishi bilan izohlanadi. Tazminda asosiy mazmun va obrazlar saqlangan, biroq aruz, qofiya va klassik poetik shaklning to‘liq tiklanmasligi semantik saqlanishning 80 foiz darajasida qolishiga sabab bo‘lgan. Iqtiboslarda semantik saqlanish verbal tarkib va manba ko‘rsatkichining qay darajada saqlanganiga bog‘liq bo‘lsa, reminissensiyada intertekstual signalning konnotativ va obrazli tabiati sababli mazmun saqlangan taqdirda ham madaniy “aks-sado”ning kuchsizlanishi kuzatilgan.

Tadqiqotda intertekstual birliklarni funksional-pragmatik jihatdan baholash uchun F.Bekmurodova, J.Djumabayeva va V.Madiyorovalar tomonidan taklif

etilgan model asos qilib olingan[31]. Mazkur model tadqiqotimiz doirasida badiiy matndagi intertekstual birliklarning o‘ziga xos xususiyatlari, ularning tarjimada qayta yaratilishi hamda madaniyatlararo kommunikatsiyadagi pragmatik vazifalarini hisobga olgan holda takomillashtirilib, intertekstual birliklarni tahlil qilishga moslashtirilgan.



3.5-rasm. Intertekstual birliklarning funksional-pragmatik tahlil modeli

Unga ko‘ra, dastlab intertekstual birlikning lingvistik shakli (A), keyin uning vositasida ifodalangan muallifning kommunikativ maqsadi va funksional niyati (B), tarjima matnida o‘quvchi tomonidan anglangan semantik mazmun (C) hamda yuzaga keladigan madaniy-estetik va hissiy ta’sir (D) izchil tahlil qilingan. Mazkur model intertekstual birliklarning semantik, stilistik, funksional va pragmatik xususiyatlarini yagona tizim doirasida baholash imkonini bergan.

Funksional-pragmatik modelning amaliy imkoniyatlari Artur Konan Doylning “The Five Orange Pips” (“Besh dona apelsin urug‘i”) hikoyasidagi “Ku Klux Klan” tarixiy-madaniy allyuziyasi orqali yanada aniq ochib berilgan. A-B-C-D modelning birinchi bosqichi (A) intertekstual birlikning lingvistik shakli va uning matnda namoyon bo‘lish xususiyatlarini aniqlashni nazarda tutadi. Inglizcha matnda tarixiy tashkilot nomi *“Ku Klux Klan”* shaklida, ya’ni asl tilga xos grafik va fonetik ko‘rinishda berilgan. Ushbu nomdan hosil qilingan “K.K.K.” qisqartmasi esa hikoyada dastlab sirli belgi sifatida qo‘llanadi. O‘zbekcha tarjimada mazkur birlik quyidagicha ifodalangan: *“Siz hech qachon ku-kluks-klan” haqida eshitganmisiz? – dedi Xolms, men tomonga engashib shivirlagancha”*[32]. Bunda tashkilot nomining asosiy fonetik va referensial xususiyatlari saqlangan, ammo o‘zbek tilining yozuv me’yorlariga moslashtirilgan.

Ushbu parchadagi allyuziyaning kommunikativ maqsadi (B) *“K.K.K”* qisqartmasining asl mazmunini ochish, tahdidning tasodifiy emasligini namoyon etish, shuningdek apelsin urug‘larining xavf belgisi sifatidagi ramziy ma’nosini kuchaytirishdan iborat. Shu asosda aniq voqea muayyan tarixiy-ijtimoiy kontekst bilan bog‘lanadi. Ingliz kitobxoni uchun *“Ku Klux Klan”* nomi tarixiy zo‘ravonlik, yashirin tahdid hamda ta’qib bilan bog‘liq assotsiatsiyalarni (C) faollashtiradi. O‘zbek tilida referensial va syujetga oid mazmun qayta yaratilgan, lekin mazkur nom bilan bog‘liq tarixiy-madaniy konnotatsiyalar o‘zbek o‘quvchisi uchun qo‘shimcha izohsiz to‘liq anglashilmasligi mumkin. Mazkur allyuziv nom

[31] Bekmurodova F., Djumabayeva J., Madiyorova V. Pragmatic Equivalence in the Translation of Cultural References from Uzbek into English // AWEJ for Translation & Literary Studies. – 2024. – Vol. 8, No. 2. – P. 247. – DOI: https://doi.org/10.24093/awejtls/vol8no2.17.http://dx.doi.org/10.24093/awejtls/vol8no2.17

[32] Doyl A. K. Sherlok Xolms haqida hikoyalar. – Toshkent: Yulduzcha, 1989. – 105 b. – ISBN 5-8250-0116-6.

hikoyadagi xavf va sir muhitini kuchaytirishda xizmat qiladi va voqealarni tarixiy zo‘ravonlik konteksti bilan bog‘laydi (D). Tarjimada ushbu funksiyalar saqlanganligi kuzatiladi, biroq allyuziyaning tarixiy-emotsional ta’siri qisman susayish ehtimoli mavjud.

Tahlil natijalari tarjimada intertekstual birliklarning pragmatik taqdiri presuppozitsiyalarning yo‘qolishi, illokutiv buzilishlar va perlokutiv asimmetriya kabi uch asosiy muammo bilan bog‘liqligini ko‘rsatgan. Umuman, funksional-pragmatik tahlil intertekstual birliklarni tarjima qilishda formal yoki semantik muvofiqlikning o‘zi yetarli emasligini ko‘rsatdi. Tarjima adekvatligi intertekstual birlikning muallif kommunikativ maqsadini, funksional-pragmatik yukini va o‘quvchida yuzaga keladigan madaniy-estetik ta’sirini qayta yaratish darajasi bilan belgilanadi. Bunda tarjimon pretekstni aniqlovchi, uning funksional va madaniy mazmunini talqin qiluvchi hamda maqsad tilida qayta yaratuvchi faol interpretator sifatida namoyon bo‘ladi.

XULOSA

1. Badiiy matnda intertekstuallikning nazariy mohiyati va funksional xususiyatlari tahlili shuni ko‘rsatdiki, intertekstual birliklar matnning semantik qatlamini boyitish, muallifning estetik-kommunikativ niyatini ifodalash hamda kitobxonning madaniy-kognitiv tajribasini faollashtirishga xizmat qiladi. Allyuziya, iqtibos, reminissensiya, tazmin va parodiya kabi intertekstual birliklar pretekst bilan munosabati, ifodalanish shakli, semantik xususiyati va badiiy matndagi funksional yuklamasiga ko‘ra farqlanadi.

2. Intertekstual birliklarning tarjimada qayta yaratilishi oddiy lisoniy almashtirish emas, balki murakkab lingvokognitiv va lingvomadaniy jarayon ekanligi asoslandi. Bunda asliyat va tarjima matni kitobxonlarining fon bilimlari, madaniy xotirasi, adabiy tajribasi hamda pretsedent matnlarni anglash imkoniyatlari muhim ahamiyat kasb etadi. Shu sababli tarjimonning intertekstual kompetensiyasi yashirin matnlararo aloqalarni aniqlash, talqin qilish va maqsad tilida qayta yaratishning asosiy omillaridan biri hisoblanadi.

3. Intertekstual birliklar tarjimasida formal ekvivalentlik, moslashtirish, izohli tarjima va eliminatsiya strategiyalari tizimlashtirildi, transliteratsiya esa alohida tarjima usuli sifatida ajratildi. Strategiya tanlovining pretekstning tanilganlik darajasi, birlikning dominant funksiyasi, madaniy yuklamasi va maqsadli auditoriyaning fon bilimlariga bog‘liqligi aniqlandi.

4. Intertekstual birliklarning dalillovchi, referentiv, identifikatsion-appelyativ, ekspressiv, refleksiv, metatekstual va kognitiv-pragmatik funksiyalari aniqlanib, ularning presuppozitsiya, implikatura hamda lokutiv, illokutiv va perlokutiv qatlamlar orqali namoyon bo‘lishi asoslandi.

5. Intertekstual birliklar tarjimasining funksional ekvivalentligini baholashda shakliy-referensial asos, muallifning kommunikativ-illokutiv niyati va kitobxonga ko‘rsatiladigan perlokutiv-estetik ta’sirni hisobga oluvchi A–B–C–D modeli qo‘llanildi. Model tarjima natijasini intertekstual aloqalar va ularning matndagi pragmatik vazifasi nuqtayi nazaridan baholash imkonini berdi.

6. Shekspirning “Hamlet” tragediyasi tarjimasi tahlili Niobe obraziga izoh qo‘shish mifologik ishorani anglashni osonlashtirishini, Termagant va Gerod obrazlarining semantik-funksional muqobillar orqali berilishi esa asosiy mazmunni saqlagan holda intertekstual manbani tanish imkoniyatini cheklashi mumkinligini ko‘rsatdi.

7. Oskar Uayldning “Dorian Greyning portreti” romanidagi Perdita va Florizel obrazlariga ishoralar tahlili tarjimada atoqli otlarni saqlash va izoh berish orqali Shekspirning “Qish ertagi” asari bilan intertekstual aloqani aniqlashtirish hamda kitobxonning yetishmaydigan fon bilimlarini to‘ldirish mumkinligini ko‘rsatdi.

8. Cho‘lponning “Kecha va kunduz” romanidagi “Hamal keldi, amal keldi” maqolining “When spring comes, the work begins” shaklida tarjima qilinishi asosiy mazmunni yetkazadi, ammo “hamal” tushunchasining milliy-taqvimiy va mavsumiy konnotatsiyalarini to‘liq saqlamasligi aniqlandi. Bu holat madaniy axborotni qayta yaratishda izohning ahamiyatini ko‘rsatdi.

9. Abdulla Qahhor va Jorj Oruell asarlari tahlili intertekstual birliklarning satirik, ironik, baholovchi va dalillovchi vazifalarini tarjimada qayta yaratish zarurligini ko‘rsatdi. Xususan, “Molxona”dagi tarixiy-siyosiy ishoralar allegorik mazmunni chuqurlashtirsa, Qahhorning Chexovga murojaati muallifning ijodiy pozitsiyasini asoslashga xizmat qiladi.

10. Qiyosiy-empirik tahlil intertekstual birliklarning pragmatik ta’siri tarjimada zaiflashishi, saqlanishi yoki kuchayishi mumkinligini ko‘rsatdi. Bu holat pretekstning tanilganligi, madaniy yaqinlik hamda izoh, moslashtirish va kompensatsiya kabi tarjima yechimlariga bog‘liq bo‘lib, intertekstual ekvivalentlikning dinamik xususiyatini belgilaydi.

SCIENTIFIC COUNCIL DSc.03/2025.27.12.Fil.08.08 AWARDING SCIENTIFIC DEGREES AT BUKHARA STATE UNIVERSITY
NAVOI STATE UNIVERSITY

RAKHIMOVA NODIRA KAMOLOVNA

THE REALISATION OF INTERTEXTUALITY IN THE TRANSLATION OF LITERARY TEXTS: A FUNCTIONAL-PRAGMATIC ASPECT

10.00.06 – Comparative literature and translation studies

DISSERTATION ABSTRACT
for the degree of Doctor of Philosophy (PhD) in Philological Sciences

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INTRODUCTION (PhD thesis annotation)

Relevance and significance of the dissertation topic. The study of the translation of intertextuality in literary texts from a functional-pragmatic perspective is highly relevant within contemporary scientific paradigms in the fields of world literature, linguistics, and translation studies. Intertextuality shapes the multilayered semantic structure of a text, facilitates the expansion of meaning through relationships between different texts, and conveys the author's aesthetic and communicative intentions. Its translation, therefore, requires not only linguistic equivalence but also an in-depth interpretation of intertextual references. The cultural connotations of intertextuality necessitate consideration of national and cultural differences, making the achievement of pragmatic adequacy in translation a pressing issue. Consequently, the accurate recreation of intertextuality contributes to preserving the semantic and cultural integrity of a text.

In the context of globalization, the recreation of intertextual units in translation has become particularly significant in international translation studies. Preserving the cognitive-semantic features, cultural connotations, and communicative functions of such units requires translators to interpret intertextual relationships accurately and select functional equivalents. In this process, an incomplete understanding of intertextual meaning or a shift in its pragmatic features may adversely affect the aesthetic impact and cultural content of a literary text. Therefore, analyzing the mechanisms through which intertextual units are rendered in translation from a functional-pragmatic perspective, identifying the factors influencing the selection of translation strategies, and providing a scientific justification for the criteria used to ensure translation adequacy are of considerable importance.

In the context of ongoing reforms aimed at advancing science, education, and translation studies in our country, the investigation of intertextuality in literary texts from a functional-pragmatic perspective is becoming an important scholarly task. Intertextuality in translation is interpreted not only as the transfer of linguistic units but also as the recoding and interpretation of cultural-conceptual layers. This perspective assigns the translator a role not merely as a linguistic mediator, but as an interpreter who identifies intertextual semantic relations and reconstructs them in the target language[33]. From this standpoint, determining the locutionary and illocutionary functions of intertextual references, as well as preserving their aesthetic and pragmatic effects, constitutes one of the key factors influencing translation quality. The adequate reconstruction of intertextuality is directly related to ensuring communicative equivalence and conveying the cultural and artistic content of the source text without loss. Such an approach strengthens the integration of cognitive, pragmatic, and anthropocentric paradigms in translation studies and allows the translation process to be conceptualized as a complex cultural-communicative phenomenon. As a result, the functional-pragmatic study

33 O‘zbekiston Respublikasi Prezidentining “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi Farmoni // Xalq so‘zi 2017-yil, 8-fevral. № 28 (6722).

of intertextuality contributes to expanding the theoretical and methodological potential of Uzbek translation studies.

This research also contributes, to a certain extent, to the implementation of the objectives set forth in key normative-legal documents, including the Decrees of the President of the Republic of Uzbekistan: No. PF-5847 (October 8, 2019) "On approving the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; No. PF-6084 (October 20, 2020) "On measures to further develop the Uzbek language and improve language policy in the country"; No. PF-60 (January 28, 2022) "On the Development Strategy of the New Uzbekistan for 2022–2026"; and No. PF-158 (September 11, 2023) "Uzbekistan – 2030 Strategy." It is also aligned with the Resolutions of the President: No. PQ-5117 (May 19, 2021) "On measures to bring the popularization of foreign language learning in the Republic of Uzbekistan to a qualitatively new level" and No. PQ-3775 (June 5, 2018) "On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms in the country," as well as the Resolution of the Cabinet of Ministers No. 376 (May 18, 2018) "On measures to improve the system of translating and publishing the best works of world literature into Uzbek and masterpieces of Uzbek literature into foreign languages," along with other relevant regulatory and legal documents governing this field.

Relation of the research with the priority directions of the development of science and technology in the Republic. The dissertation has been carried out in accordance with Priority Direction I of the development of science and technology in the Republic, namely: "Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual, and educational development of an information society and a democratic state."

Degree of investigation of the problem. The concept of intertextuality has been extensively studied in literary studies and translation studies since the second half of the twentieth century. In global literary scholarship, the phenomenon of intertextuality has been examined comprehensively. In particular, the theoretical foundations of intertextuality, including issues of dialogism and intertextual interaction, have been explored by such prominent scholars as J. Kristeva, M.M. Bakhtin, R. Barthes, M. Riffaterre, and R. Jakobson[34]. G. Genette and N.A. Fateeva, in their research, have focused on the classification and typology of intertextual relations[35]. Issues related to translation and intertextual connections

34 Kristeva, J. (1980). Desire in Language: A Semiotic Approach to Literature and Art. Columbia University Press; Barthes, R. (1970). S/Z (R. Miller, Trans.). New York: Hill and Wang; Бахтин М. Проблемы поэтики Достоевского.– М.: Советский писатель, 1963; Барт Р. От произведения к тексту // Барт Р. Избранные работы: Семиотика: Поэтика. М., 1989; Riffaterre, M. (1983). Text Production. New York: Columbia University Press; Riffaterre M. Text Production. – New York: Columbia University Press, 1983. – 165 p; Якобсон Р.О. Лингвистика и поэтика//Структурализм: «за» и «против». М.1975.

35 Fateyeva, N., Parshin, P. Интертекстуальность. Энциклопедия Кругосвет универсальная научно-популярная энциклопедия. https://www.krugosvet.ru/enc/gumanitarnye_nauki/lingvistika/INTERTEKSTUALNOST.html.

have also been thoroughly addressed in the works of scholars such as R. Barthes, M. Renn, R. Leppihalme, and Hatim and Mason[36].

Within Russian scholarly traditions, intertextuality has long been an object of independent inquiry as well as investigation within the framework of translation studies. In particular, the phenomenon has been theoretically examined by such distinguished scholars as O.I. Moskalskaya, Y.M. Lotman, V.V. Odintsov, and I.R. Galperin[37]. Furthermore, the studies of V.E. Chernyavskaya, G.V. Denisova, N.A. Kuzmina, A.A. Guseva, and S. Alekseeva have addressed the forms of manifestation of intertextual elements, their transmission in the translation of literary texts, their role in the development of literary language, as well as the challenges they pose in the process of translating literary texts[38].

In Uzbek translation studies, both theoretical and practical investigations into intertextuality have been conducted, with their scope largely determined by the scholarly priorities of particular historical periods. Prior to independence, Uzbek linguists examined intertextuality primarily within the framework of linguistic and stylistic issues of literary translation. Following independence, interest in intertextuality entered Uzbek linguistics through such fields as text linguistics, pragmalinguistics, and intercultural communication. The formation and development of text theory in Uzbek linguistics have been significantly influenced by the works of N.M. Turniyozov, Sh. Safarov, B. Yo‘ldoshev, A. Mamajonov, E. Qilichev, M. Hakimov, M. Yuldoshev, and S. Boymirzaeva[39]. Additionally, scholars

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36Барт Р. Избранные работы. Семиотика. Поэтика. – Москва: Прогресс, 1989. – 616 с; Ren M. Decision-making in the translation of proper-name allusions. – 2024. – URL: https://eprints.soton.ac.uk/488613/1/babel.00385.ren.pdf; Hatim B., Mason I. Discourse and the Translator. – London: Longman, 1990. – 258 p; Leppihalme R. Translation strategies for allusions // Multi-media Translation: Concepts, Practices, and Research / ed. Y. Gambier, H. Gottlieb. – Amsterdam: John Benjamins, 2001. – P. 139–150.

37Москальская О.И. Грамматика текста. – Москва: Высшая школа, 1981. – 183 с; Лотман Ю.М. Структура художественного текста. – Москва: Искусство, 1970. – 384 с; Одинцов В.В. Стилистика текста. – Москва: Наука, 1980. – 263 с; Гальперин И.Р. Текст как объект лингвистического исследования. – Москва: Наука, 1981. – С. 5–7.

38Чернявская В.Е. Лингвистика текста: Поликодовость, интертекстуальность, интердискурсивность. – Москва: Либроком, 2009. – 248 с; Denisova G.V. In the World of Intertextuality: Language, Memory, Translation. – Москва: Azbukovnik, 2003. – 298 p; Denisova G. Intertextuality and Semiotics of Translation: Possibilities and Methods of Intext Translation // Text. Intertext. Culture: Proceedings of the International Scientific Conference (Moscow, 4–7 April 2001) / Russian Academy of Sciences; ed. V.P. Grigoriev, N.A. Fateeva. – Москва: Azbukovnik, 2001. – P. 112–128; Kuzmina N.A. Intertextuality and Its Role in the Processes of the Poetic Language Evolution. – Москва: URSS, 2004. – 272 p; Phenomenon of Literary Translation in Relation to the Theory of Intertextuality // Text. Intertext. Culture: Proceedings of the International Scientific Conference (Moscow, 4–7 April 2001) / Russian Academy of Sciences; ed. V.P. Grigoriev, N.A. Fateeva. – Москва: Azbukovnik, 2001. – P. 97–111; Гусева А.А. Интертекстуальность как переводческая проблема: дис. ... канд. филол. наук. – Москва, 2009. – 180 с; Alekseyeva I.S. Apotheosis of Intertextuality (About Translation of Timur Kibirov’s Poem “When Lenin Was a Little Boy” into German and about Intertextual Barrier in Translation) // Third Fedorov Readings: Proceedings of the 3rd International Scientific Conference on Translation Studies. – 2001. – Ser. 3. – P. 13–19.

39Турниёзов Н. Матн лингвистикаси. – Самарқанд: СамДЧТИ нашри, 2004. – 200 б; Турниёзов Н., Йўлдошев Б. Матн тилшунослиги. – Самарқанд, 2006. – 180 б; Мамажонов А. Текст лингвистикаси. – Тошкент, 1988. – 160 б; Қиличев Э. Матннинг лингвистик таҳлили. – Бухоро, 2004. – 120 б; Ҳакимов М.Х. Ўзбек илмий матнининг синтагматик ва парадигматик хусусиятлари:

such as R. Yusubova, M. Xomidova, Z. Urinova, and D. Xoshimova have contributed to the study of the role of intertextual units in translation and the methods of their representation[40].

Correlation of the research with the research plans of the higher educational institution where the dissertation was conducted. The research was carried out within the framework of the research plan of the Department of English Linguistics of Navoi State University under the research theme “Literary studies, linguistics and translation studies”.

The aim of the research is to investigate the realisation of intertextuality in the translation of literary texts into English and Uzbek from a functional-pragmatic perspective.

The **objectives** of the research are as follows:

to determine the theoretical evolution of intertextuality in literary texts and the scholarly foundations of intertextual relations;

to identify the cultural and cognitive factors influencing the recreation of intertextual elements in literary texts and to reveal the role of the translator in understanding and reproducing intertextual meanings;

to systematize the translation strategies and methods employed in the translation of intertextual units and to determine the factors influencing their selection;

to reveal the functional-pragmatic potential of intertextual units in literary texts and to substantiate methods for their adequate reproduction in translation;

to systematically identify the problems arising in the translation of intertextual units and to determine the optimal methods for addressing them.

The object of the research comprises Theodore Dreiser’s An American Tragedy, Ernest Hemingway’s The Old Man and the Sea, Oscar Wilde’s The Picture of Dorian Gray, George Orwell’s Animal Farm, William Shakespeare’s Hamlet, W. Somerset Maugham’s The Moon and Sixpence, and Arthur Conan Doyle’s The Boscombe Valley Mystery, The Five Orange Pips, and The Man with the Twisted Lip, together with their direct translations into Uzbek. It also includes Zahiriddin Muhammad Babur’s Baburnama, Cho‘lpon’s Night and Day, Abdulla Qodiriy’s Bygone Days, and Abdulla Qahhor’s Tales of the Past: Novella and Short Stories, along with their direct translations into English and the intertextual units found in these works.

номзодлик диссертацияси. – Тошкент, 1993. – 150 б; Йўлдошев М. Бадиий матннинг лингвопоэтик тадқиқи: докторлик диссертацияси. – Тошкент, 2009. – 250 б; Боймирзаева С.Ў. Ўзбек тилида матннинг коммуникатив-прагматик мазмунини шакллантирувчи категориялар: докторлик диссертацияси автореферати. – Тошкент, 2010. – 50 б.

40Yusubova R. Matn persepsiyasi va interment. – Navoiy, nashr yili ko‘rsatilmagan. – 2 б; Xomidova M. Mumtoz matnlarda intertekstuallik (Navoiy ijodi misolida). – Электрон манба. – URL: file:///C:/Users/HP/Desktop/ILMIY%20TADQIQOT%20HUJJATLARI/TADQIQOT%20ISHI%20UCHUN%20MANBALAR/BADIIY%20MATNDAGI%20INTERTEKSTUALLIK/INTERTEKSTUALLIK%20HAQIDA%20O'ZBEK%20MAQOLALAR/Mumtoz%20matnlarda%20intertekstuallik.pdf; O‘rinova Z. Badiiy matnni tushunishda intertekstual birliklarning o‘rni // Oriental Renaissance: Innovative, Educational, Natural and Social Sciences. – 2023. – 98 б; Xoshimova D. Allyuziya va intertekstuallik lingvistik tushunchalarining o‘zaro bog‘lanishi // Academic Research in Educational Sciences. – 2021. – Vol. 2, No. 4. – 1391 б.

The subject of the research is the functional-pragmatic aspects of realizing intertextual units in literary texts through translation.

Research methods. The research employed comparative-translation, functional-pragmatic, intertextual, contextual-semantic, and quantitative-statistical methods of analysis.

The scientific novelty of the research is reflected in the following:

it has been demonstrated that, in the process of rendering intertextuality in literary translation, the implicit and explicit layers of intertextual references are intrinsically linked to the author's communicative purpose, cultural codes, and aesthetic intentions, and that their accurate identification contributes to ensuring semantic coherence in translation;

it has been proven that the recreation of intertextual units in literary discourse through translation is determined by the cognitive-semantic nature of intertextual relations, interdiscursive interactions, and the functional transformation of intercultural connotations, while their adequate transfer is directly dependent on the translator's interpretive competence;

the primacy of a functional-pragmatic approach to the translation of intertextuality has been established. It has also been determined that translation procedures such as formal equivalence, adaptation, explanatory translation, and elimination play a significant role, while contextual adequacy is crucial to preserving the communicative function of intertextual references;

it has been substantiated that preserving the implicit cultural, aesthetic, and pragmatic layers of intertextuality in the process of recreating it in literary translation, as well as contextually remodelling locutionary and illocutionary functions, constitutes a key strategy for ensuring the functional adequacy of the translation.

The practical results of the research are as follows:

a taxonomy of intertextual units in English and Uzbek literary translations has been developed, and a taxonomic model based on translation methods, semantic load, and functional-pragmatic roles has been proposed for application in translation practice;

the functional and pragmatic characteristics of intertextuality have been systematised, and the findings can be used as analytical material in courses such as "Theory and practice of translation," text linguistics, intertextuality theory, intercultural communication, stylistics, discourse analysis, contrastive linguistics, and pragmalinguistics;

it has been demonstrated that the research contributes to enhancing readers' and translators' ability to interpret cultural context, perform critical analysis, and identify intertextual references, thereby fostering intercultural communicative competence.

The reliability of the research results is ensured by the reliance on fundamental theoretical concepts, the extensive use of scholarly literature, the selection of authentic intertextual units from literary texts, their systematic classification, the appropriateness of the applied methods, and the practical implementation of the findings.

Scientific and practical significance of the research. The scientific significance lies in its contribution to translation theory through the classification of intertextual units and the analysis of their semantic, stylistic, functional, and pragmatic transformations, as well as in strengthening the integration between translation studies, text linguistics, and linguopragmatics. The proposed taxonomic model serves as a theoretical framework for future research, while the identification of intertextual features in English and Uzbek literary texts provides new perspectives for national text studies.

The practical significance is reflected in its applicability in higher and secondary specialized education, in courses on discourse analysis, cognitive translation studies, intercultural communication, pragmalinguistics, and the pragmatic aspects of translation, as well as in the development of teaching materials and the promotion of foreign language learning.

Implementation of the research results. Based on the findings obtained from the study entitled "The realisation of intertextuality in the translation of literary texts: a functional-pragmatic aspect" the following applications have been achieved:

the scientific findings concerning the close relationship between the implicit and explicit layers of intertextual references in the process of rendering intertextuality in literary texts through translation, and their dependence on the author's communicative purpose, cultural codes, and aesthetic intentions, as well as the role of their accurate identification in ensuring semantic coherence in translation have been applied within the framework of the fundamental project No. F3-2019081773 (2021–2023), entitled "Development of Interactive Educational and Methodological Manuals for the Subject 'Children's Dances' in Music and Art Educational Institutions." These findings were used in compiling the multilingual explanatory dictionary "A Short Uzbek–Russian–English–French Dictionary of Terms Related to Uzbek Children's Dances, Dance Costumes, and Accessories" (Reference No. 1/04-261, June 13, 2025). As a result, the translation of terms related to children's dances, costumes, and accessories achieved a balanced preservation of communicative, functional, and pragmatic effects between source and target texts;

the theoretical conclusions concerning the primacy of a functional-pragmatic approach to the translation of intertextuality, the primary role of such translation strategies as formal equivalence, adaptation, explanatory translation, and elimination, and the decisive importance of contextual adequacy in preserving the communicative function of intertextual references have been applied in scientific and creative events organized within the framework of the project No. SUZ80021IN3103, funded by the U.S. Embassy in Tashkent, specifically in the "American Literature Club." These events focused on the analysis of the literary mastery of American writers such as John Steinbeck, Francis Scott Fitzgerald, and Ernest Hemingway (reference No. 06/3904, dated 18 June 2025, from Bukhara State University). As a result, this application contributed to expanding participants' understanding of the implicit semantic, aesthetic, contextual, cultural, and pragmatic interrelations among literary texts, as well as their accurate interpretation in both source and target contexts.

the scientific conclusions concerning the preservation of implicit cultural, aesthetic, and pragmatic layers of intertextuality in the process of recreating it in literary translation, as well as the context-based remodelling of locutionary and illocutionary functions as a key strategy for ensuring the functional adequacy of translation have been effectively utilized in the television program “Assalom, yangi kun” broadcast on the Navoi regional TV channel (Reference No. 01-10/86, National Television and Radio Company of Uzbekistan, Navoi Regional TV and Radio Channel, June 12, 2025). As a result, the content of the program materials was significantly enhanced, enriched with scientific evidence, and its popular-scientific value was improved.

Approbation of the research results. The findings have been presented at eight scientific and practical conferences, including five international and three national conferences.

Publication of the research results. A total of 16 scholarly works have been published on the topic, including 8 articles in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan, of which two appeared in international journals and six in national journals.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references, and comprises 150 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction of the dissertation substantiates the relevance and necessity of the research topic and presents information on the aim, objectives, object and subject of the study, its correspondence with the priority areas of the development of science and technology in the Republic, scientific novelty, practical outcomes, reliability of the findings, theoretical and practical significance of the research, implementation of the results, approbation, and structure of the dissertation.

The first chapter of the dissertation is entitled “The Theoretical Foundations of Intertextuality in Literary Texts and the Specific Features of Literary Translation.” It presents a systematic analysis of the linguopoetic nature of literary text and its intertextual openness, the historical development of intertextuality theory, the typology of intertextual units, and the linguocultural, cognitive and pragmatic foundations of their translation.

The study identifies imagery, emotional expressiveness, polysemy, symbolism, individuality, aesthetic orientation and pragmatic impact as the principal linguopoetic features of literary text. A comparative analysis of R. Jakobson’s views on the poetic function, M. Riffaterre’s notions of unpredictability and aesthetic effect, and M. Yo‘ldoshev’s ideas on the linguopoetics of literary text substantiates the claim that, in a literary text, language units perform not only a nominative function but also the function of expressing the author’s individual-aesthetic position and artistic conception.

The findings of the analysis demonstrate that the intertextual openness of literary text is one of its essential inherent properties. Entering into direct or indirect relationships with other literary, folklore, religious, historical, mythological and cultural texts, the literary text assimilates certain semantic and

functional components from them, giving rise to intertextual phenomena such as allusions, quotations, reminiscences, tazmin (the incorporation of elements from another text) and parody. Furthermore, the chapter also establishes that the meaning of an intertextual unit is shaped not only by its linguistic form but also by the pre-text, the author's intention, cultural memory and the reader's presuppositions. Consequently, it is substantiated that literary text translation requires the re-creation not only of the denotative content but also of the imagery, stylistic colouring, cultural associations and the functional-pragmatic effect of intertextual relations.

The formation and theoretical evolution of intertextuality theory, as well as the scientific foundations of intertextual relations, are subjected to systematic analysis. The theoretical roots of intertextuality are traced in connection with M. Bakhtin's conceptions of dialogism[41] and polyphony and Yu. Kristeva's theory of intertextuality[42], whereby the text is substantiated as an open system in constant interaction with other texts and discourses.

The study also examines R. Barthes's "death of the author," M. Foucault's "author-function," J. Derrida's deconstructive approach and G. Genette's transtextual typology[43], identifying the methodological potential of these conceptions for elucidating the semantic, cultural and discursive nature of intertextuality. Yu. Lotman's cultural-semiotic approach, U. Eco's ideas on the open text and reader competence, and D. Likhachev's conception of cultural and historical memory make it possible to interpret intertextual relations not merely as a linguistic phenomenon but as a cultural code.[44]

The broad and narrow models of intertextuality are compared: in the broad model, any text is shaped in relation to other texts, whereas in the narrow model the author consciously refers to a specific pre-text. Proceeding from the aim and objectives of the study, the narrow model encompassing intertextual units with identifiable pre-texts is adopted as the methodological basis. Moreover, the presence of a pre-text, semiotic similarity, stylistic or semantic distinctiveness, the possibility of identifying the source, and the function of referring to the pre-text are defined as the principal criteria for identifying intertextual units.

In defining the general models of intertextual relations, the views of J. Kristeva, B. Hatim and I. Mason, L. Jenny, H. Plett, J. Genette, V.E. Chernyavskaya and M.L. Malaxovskaya are compared. Kristeva's horizontal and vertical intertextuality, Hatim and Mason's active and passive intertextuality, and

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41Бахтин М. Проблемы поэтики Достоевского.– М.: Советский писатель, 1963.

42Kristeva, J. (1980). Desire in Language: A Semiotic Approach to Literature and Art. Columbia University Press.

43 Barthes R. The Death of the Author // Image, Music, Text / Trans. by Stephen Heath. – London: Fontana Press, 1977. – P. 142-148; 141. Foucault, Michel. (1977). Language, Counter-Memory, Practice: Selected Essays and Interviews. Ed. Donald F. Bouchard. Trans. Donald F. Bouchard and Sherry Simon. Ithaca: Cornell University Press, Ithaca, New York; Derrida, Jacques. Of Grammatology. Translated by Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins University Press, 1976. First published 1967; Genette G. Palimpsests: Literature in the Second Degree / trans. C. Newman, C. Doubinsky. – Lincoln: University of Nebraska Press, 1997. (Original work published 1982).

44Лотман Ю.М. Структура художественного текста. – Москва: Искусство, 1970; Eco U. The Role of the Reader: Explorations in the Semiotics of Texts. – Bloomington: Indiana University Press, 1984; Лихачёв Д.С. Поэтика древнерусской литературы. – Л.: Художественная литература, 1971.

Jenny's and Plett's strong and weak intertextuality serve to identify various degrees of intertextual relations, while Genette's typology of transtextual relations illuminates the structural and transformational properties of intertextual connections.

The analysis adopts T.E. Litvinenko's five criteria for identifying intertextual units: the presence of a pre-text element, semiotic similarity, semantic or stylistic distinctiveness, the possibility of identifying the source, and the function of referring to the pre-text. On this basis, units with identifiable (verified) pre-texts are distinguished from implicit units. In accordance with these criteria, allusion, quotation, cento (tazmin), reminiscence and parody are singled out as the principal objects of analysis in the study. Consequently, the classification of intertextual units not on the basis of external similarity but according to the definiteness of the pre-text, the possibility of verification and their functional-pragmatic load is established as the methodological prerequisite for the subsequent translation analysis.

The chapter also examines the theoretical principles of literary translation and the linguocultural, cognitive and pragmatic problems arising in the translation of intertextual units. Issues of literary translation are considered on the basis of the views of V.N. Baziley, T.A. Kazakova, V.N. Komissarov, A.Ya. Kuznetsov, K. Reiss, V.V. Sdobnikov, Yu.P. Solodub and A.V. Fyodorov, The analysis establishes that a key criterion of translation is the recreation of the source text's semantic, stylistic, aesthetic, national-cultural and communicative features, particularly its emotional and aesthetic effect.

The complexity of literary translation is shown to be connected with the author's individual style, the work's historical-literary context, the diversity of language means and their artistic-aesthetic functions. In the translation of intertextual units this complexity intensifies further, necessitating the simultaneous re-creation of the unit's denotative, connotative and pragmatic meanings, as well as its cultural-knowledge load linked to the pre-text. This issue is also considered in relation to R. Leppihalme's concept of "culture bumps." According to the scholar, translating an allusion literally may lead to the loss of its connotative and pragmatic meaning. Leppihalme distinguishes onomastic and phraseological allusions and proposes strategies such as retaining the name and supplying an explanation, substitution, re-creation or omission.

In translating intertextual units, M.L. Malakhovskaya's three-stage model—identification, comprehension and recreation—is adopted as an important methodological basis. This model shows that the translator must first identify the intertextual unit and comprehend its relation to the pre-text and its functional load, and then re-create this relation in the target language or through its functional equivalent.

B. Hatim and I. Mason's views on active and passive intertextuality are also applied as an important criterion in determining translation strategy: active intertextuality invokes an open reference to an external source and often requires explanation or adaptation, whereas passive intertextuality can be conveyed with minimal alteration. The practical application of these theoretical views is illustrated by the allusion to the *Prophet David* (*Dovud payg'ambar*) in Cho'lpon's novel

“Night and Day” and Ch. Fort’s translation. In the translation, retaining the name Prophet David, supplemented with a religious-cultural gloss, helped compensate for gaps in the target-language reader’s background knowledge and to preserve the denotative and connotative layers of the intertextual unit.

In systematising strategies for translating intertextual units, A.A. Guseva’s typology is adopted as the principal analytical model. Her approach, based on formal equivalence, adaptation, explanatory translation and elimination, is supplemented by the views of R. Leppihalme, P. Newmark, E.A. Nida, B. Hatim and I. Mason.

The second chapter of the dissertation is entitled **“Methods of Translating Intertextual Units in Literary Texts and Their Functional-Pragmatic Significance.”** It analyses the adequate rendering of intertextual units in translation from the perspective of the interaction between cognitive and linguocultural factors. Intertextual units are interpreted as cognitive means that reflect the author’s aesthetic conception, cultural memory and individual worldview while simultaneously activating the reader’s previous knowledge, memory and associative thinking.

The study links the translator’s interpretation of an intertextual unit to the principle of “identification → comprehension → recreation.” The translator’s intertextual sensitivity, memory mechanisms, associative thinking and literary and cultural knowledge are identified as significant factors. In addition, on the basis of E.A. Gutt’s relevance theory, the translation of an intertextual unit is substantiated as not merely a lexical transfer but also a process of adapting the cognitive context of the target-language reader.

The analysis of the cultural aspect demonstrates that intertextual units are closely connected with historical memory, religious beliefs, national values and literary traditions. For example, the name *Mercure de France* in Somerset Maugham’s novel “The Moon and Sixpence” functions as an intertextual unit associated with the French literary and cultural environment: *“It was not till four years after Strickland’s death that Maurice Huret wrote that article in the Mercure de France which rescued the unknown painter from oblivion and blazed the trail which succeeding writers, with more or less docility, have followed.”* In the Uzbek translation, the name is rendered as *Merkyur de Frans*, preserving its national and cultural associations: *“Striklend vafotining to‘rt yilligi arafasida Moris Gyurening ‘Merkyur de Frans’da e’lon qilingan maqolasi bu rassomni unutilib ketishdan saqlab qoldi. Ko‘pgina taniqli adabiyotchilar Gyure ochgan so‘qmoqdan yurishdi.”* However, this form of preservation assumes that the target reader has the historical and literary background knowledge needed to interpret the name.

The asymmetry of cultural knowledge is demonstrated more clearly through Cho‘lpon’s “Night and Day” and Ch. Fort’s translation. The expression *“Ovozi Dovud payg‘ambarniki singari”* is rendered in English as *“Like the Prophet David, they say...”* and accompanied by the following explanation: *“In Islam, the Prophet David, or Dawud, is said to have been a great singer.”* In this way, the translator compensates for gaps in the target reader’s religious and cultural knowledge through an additional explanation and preserves the denotative and connotative layers of the intertextual unit.

The comparative analysis demonstrates that the adequate translation of intertextual units is primarily determined by the translator's cognitive competence, the ability to overcome cultural asymmetry and the preservation of functional-pragmatic significance. Consequently, preserving the form of an intertextual unit alone is insufficient; its relationship with the pre-text and the cultural and aesthetic associations it evokes in the target audience must also be recreated.

The chapter also examines the selection of strategies for translating intertextual units in relation to their reference to the pre-text, functional significance, cultural connotations and impact on the recipient. Strategic selection is interpreted not as a universal or mechanical algorithm but as a contextual decision determined by the type of intertextual unit, the recognisability of the pre-text, cultural distance, the cognitive preparedness of the reader, genre, the author's communicative purpose and the function of the translation.

Guseva's classification is adopted as the principal analytical model. Formal equivalence, adaptation, explicitation and elimination are identified as the main strategies[45]. The views of Leppihalme, Newmark, Nida, Hatim and Mason are applied as additional theoretical foundations for explaining the criteria of strategic selection[46]. Transliteration is regarded not as an independent strategy but primarily as an auxiliary technique used to preserve the form of proper names, historical and mythological names, and other cultural units.

The use of formal equivalence is illustrated by rendering of *Mercure de France* as *Merkyur de Frans* in "The Moon and Sixpence", as well as the rendering of *Keats, Wordsworth, Coleridge* and *Shelley* as *Kits, Vordsvort, Kolrij* and *Shelli*. In these cases, the formal and referential characteristics of the intertextual units are preserved, although the need for additional explanation for the target reader is noted.

The adaptation strategy is illustrated by the units *Man-Mountain* and *Quinbus Flestrin* in Jonathan Swift's "Gulliver's Travels". The compound noun Man-Mountain is rendered in Uzbek as the descriptive noun phrase Ulkan odam: *"Ulkan odam ('Kuinbus Flestrin' so'zini shunday tarjima qildim) kamzulining o'ng cho'ntagidan..."*[47] The structural form of the English compound noun is not preserved; instead, its semantic components are adapted to the lexical and grammatical norms of Uzbek. At the same time, Quinbus Flestrin is retained as Kuinbus Flestrin through phonetic adaptation, while the parenthetical explanation reveals its semantic relationship with Man-Mountain. Thus, adaptation and borrowing function together: *Man-Mountain* → *Ulkan odam* renders the meaning naturally and comprehensibly in the target language, whereas Quinbus Flestrin → Kuinbus Flestrin preserves the foreign proper name in a phonetically adapted form.

45Гусева А.А. Интертекстуальность как переводческая проблема (на материале романа Дж. Джойса «Улисс» и его перевода на русский язык): автореф. дис. … канд. филол. наук. – Москва, 2009. – С. 16.

46 Leppihalme R. Translation strategies for allusions // Multi-media Translation: Concepts, Practices, and Research / ed. Y. Gambier, H. Gottlieb. – Amsterdam: John Benjamins, 2001. – P. 139–150; Newmark P. A Textbook of Translation. – Hertfordshire: Prentice Hall, 1988. – P. 81-91; Nida E.A. Language and Culture – Contexts in Translating. – Shanghai: Shanghai Foreign Language Education, 2001. – 168 p.

47 Svift, Jonatan. Gulliverning sayohatlari. Roman / Sotiboldi Yuldoshev tarjimasi. – Toshkent: SMI-ASIA nashriyoti, 2009. – 18 b.

The parenthetical explanation restores the referential and semantic relationship between the two units and enables the reader to recognise the intertextual signal.

The explicitation strategy is analysed through the allusion to *Silenus* in Cervantes's "Don Quixote". The name Silenus is retained in the Uzbek translation, while an additional explanation presents its place in Greek mythology and its referential meaning in the work: *"Men umuman eshak minish ritsarni kamsitadi, deb o'ylamayman, xushchaqchaq kulgi ma'budining tutingan otasi va murabbiysi xushfe'l keksa Silenning Yuzyolg'on shahriga ajoyib eshak minib borganini qayerdadir o'qiganim esimda." (Izoh: Silen qadimgi yunon afsonalarida tasvirlangan may- and viticulture god Vakx (Dionis)ning tarbiyachisi. U mayxo'rlik vas sho'x o'yin-kulgi, bayramalarning muxlisi bo'lgan. Silenni ko'pincha eshakka mingizilgan va mast holda tasvirlaganlar. Uning mast satirlar va fravnlar to'dalarining qurshovida yunon shahri Fivaga tantanali vaziyatda kirib borishi haqidagi hikoya Uyg'onish davrida katta shuhrat qozongan edi).* This technique eliminates the asymmetry of knowledge between the source and target cultures and expands the interpretative potential of the intertextual unit.

Elimination is illustrated by the rendering of the phrase *"Neptune's empire"* from Shakespeare's Hamlet in M. Shaykhzoda's translation.

Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.[48]

Although the general poetic and semantic content is preserved, the ancient mythological pre-text associated with Neptune is omitted. Consequently, despite the partial preservation of the formal meaning, the intertextual referential layer is neutralised.

Dog'lar paydo bo'lganmish, quyoshda, oy ham
Qiyomat bo'lg'usiday qorayib qolgan,
Shunday yomon ofatdan, falokatlardan.[49]

The comparative analysis demonstrates that the selection of a strategy is determined by the type of intertextual unit, the recognisability of the pre-text, cultural distance, the reader's competence, genre and communicative purpose. It also shows that strategies frequently function in combination rather than independently.

It examines the functional and pragmatic potential of intertextual units in literary texts and the semantic and communicative problems arising in their translation. Intertextual units are interpreted not only as means of generating meaning and shaping aesthetic structure but also as pragmatic units governing the communicative relationship among the author, translator and reader.

The study identifies the evidential, referential, identificational-appellative, expressive, reflexive, metatextual, directive and cognitive-pragmatic functions of intertextual units. These functions are not strictly separated from one another; rather, they may operate simultaneously within a single intertextual unit.

48Shakespeare U. The Tragedy of Hamlet. Prince of Denmark. Folger Shakespeare Library. http://www.folgerdigitaltexts.org/ p 16.

49 Shekspir, U. Hamlet: tragediya / ingliz tilidan Maqsud Shayxzoda tarjimasi. – Toshkent: Baktriya Press, 2012. – 8 b.

Presupposition and the locutionary, illocutionary and perlocutionary levels are adopted as the principal criteria for analysing their pragmatic characteristics.

The referential function of intertextual units is illustrated through the expression *"Hubbil vatani minal-imon"* in Cho'lpon's "Night and Day", rendered as: *"Ḥubb al-waṭan min al-Īmān, that is, 'love of home comes from faith!'"* The preservation of the Arabic phrase and the addition of its English explanation reveal its religious and ideological meaning to the target reader and ensure its subsequent activation within the text.

The evidential and pragmatic functions of intertextuality are analysed through Chekhov's name in Abdulla Qahhor's "Tales from the Past". At the locutionary level, the reference points to a literary source: *"Bundan meni Anton Pavlovich Chexov domla xabardor qildilar... Bir tomonda Anton Pavlovichning temir yo'l gaykalarini burab olgan "yovuz niyatli kishi"si, ikkinchi tomonda... "battol o'g'ri" – Babar! Bular zamona daraxtida yetishgan olmaning ikki pallasi edi"*[50] (*Pavlovich Chekhov has taught me the skills to access them..."*)[51] At the illocutionary level, it connects Qahhor's creative style with Chekhovian realism and serves to defend the author's artistic position; at the perlocutionary level, it strengthens the reader's trust in and respect for the author's creative work.

The ironic and satirical function of intertextuality is also examined through George Orwell's Animal Farm. The character of *Napoleon* is interpreted as an allegorical model of Stalin's political image, while the intertextual layer is used to criticise totalitarian power and political manipulation. References to the songs *Clementine* and *La Cucaracha* diminish the solemnity of "Beasts of England" through subtle irony.

Pragmatic problems in translation are systematised as the loss of presuppositions, illocutionary distortions and perlocutionary asymmetry. For example, replacing the word "*hymn"* with "*oyat"* in Theodore Dreiser's "An American Tragedy" replaces a Protestant religious and cultural presupposition with one associated with a different religious context for Uzbek readers. Similarly, the omission in translation of Shakespeare's quotations from Oscar Wilde's "The Picture of Dorian Gray" leads to the loss of the intertextual unit's illocutionary function of creating contrast: *"Good pilgrim, you do wrong your hand too much / Which mannerly devotion shows in this / For saints have hands that pilgrims' hands do touch / And palm to palm is holy palmers' kiss "Sahnada Julyettaning birinchi iboralari yangradi…"*

Consequently, the pragmatic equivalence of intertextual units in translation is interpreted as a dynamic process involving preservation, weakening or intensification. Their adequacy is determined not only by the preservation of form but also by the recreation of the author's communicative purpose, presupposition, illocutionary force and perlocutionary effect on the reader.

The third chapter of the dissertation is entitled **"Functional Equivalence in the Translation of Intertextual Units in Literary Texts."** It investigates the

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50 Qahhor A. O'tmishdan ertaklar: Qissa va hikoyalar. – Toshkent: Sharq nashriyot-matbaa aksiyadorlik kompaniyasi, 2018. – B. 12.

51 Fort C. Abdulla Qahhor's Tales from the Past // SICE Blog, Austrian Academy of Sciences. – URL: https://www.oeaw.ac.at/sice/sice-blog/abdulla-qahhors-tales-from-the-past

theoretical and practical aspects of equivalence in the translation of intertextual units. English and Uzbek literary texts and their translations are subjected to comparative-empirical analysis. More than fifty intertextual units were verified against T.E. Litvinenko's criteria within a corpus comprising more than one hundred examples. Their typological characteristics, translation strategies and degree of semantic and functional preservation were determined.

The results demonstrate that allusions constitute the largest group of intertextual units. Quotations, reminiscences, tazmins and parodies occur less frequently and establish pre-textual and functional relations of varying degrees in literary texts. This distribution suggests that intertextual relations are activated primarily through implicit references, precedent names and cultural codes rather than direct quotation.

Type of intertextual unit	Number of units	Share of the research material (%)
Allusion	40	76.92
Quotation	7	13.46
Reminiscence	3	5.77
Tazmin	1	1.92
Parody	1	1.92
Total	**52**	**100**

Table 3.1. Quantitative Distribution of Intertextual Units in the Research Material

The comparative analysis demonstrates that the selection of a translation strategy is closely related to the typological characteristics of the intertextual unit, the recognisability of the pre-text, the cultural distance between the source and target cultures, the reader's background knowledge, genre and the author's communicative purpose.

In translations from English into Uzbek, the combined use of transliteration and explanation, as well as formal equivalence, contributes to the preservation of the referential meaning of intertextual units. In some cases, transliteration preserves the foreign cultural character of the unit, whereas explanation makes its meaning accessible to the target reader.

Translation strategy	Number of units	Share (%)	Types of intertextual units
Transliteration	5	17.24	Literary, mythological and historical allusions
Transliteration + explanation	8	27.59	Mythological and religious allusions; precedentdent names
Explicitation	2	6.90	Aphoristic and literary quotations
Adaptation	5	17.24	Religious quotations
Formal equivalence	6	20.69	Mythological, historical and religious allusions; precedentdent names
Elimination	3	10.34	Literary and mythological

Translation strategy	Number of units	Share (%)	Types of intertextual units
			allusions; poetic quotations

Table 3.2. Strategies for Translating Intertextual Units from English Literary Texts into Uzbek

In translations from Uzbek into English, the active use of explicitation and adaptation is observed. This strategic choice is explained by the fact that national-cultural, religious, literary and paremiological units in Uzbek literary texts are not always cognitively familiar to English-speaking readers. Therefore, translators tend to recreate the referential meaning, communicative function and cultural content of an intertextual unit rather than preserve its external form alone.

Translation strategy	Number of units	Share (%)	Types of intertextual units
Transliteration	2	15.38	Epigraphs; anthroponymic allusions
Transliteration + explanation	1	7.69	Religious and cultural quotations
Explicitation	5	38.46	Folk proverbs; religious allusions; classical poetic quotations and tazmins
Adaptation	3	23.08	Proverbs and precedentdent expressions
Formal equivalence	2	15.38	Literary allusions involving precedentdent titles; lyrical and folkloric reminiscences
Elimination	0	0	Not identified

Table 3.3. Strategies for Translating Intertextual Units from Uzbek Literary Texts into English

The empirical material demonstrates that the degree of semantic preservation of intertextual units in translation varies according to their type. In literary, mythological and historical allusions, the preservation of referential meaning is relatively high. In proverbs and precedent expressions, however, the simultaneous recreation of imagery, national-cultural connotations and stylistic colouring is more difficult. In the cases of reminiscence and parody, the translator’s contextual understanding and strategic choices directly affect the preservation of intertextual meaning.

According to the five-point coding system, the average semantic preservation index was 85.83% for allusions, 80.00% for tazmins, 74.29% for quotations and 66.67% for reminiscences.

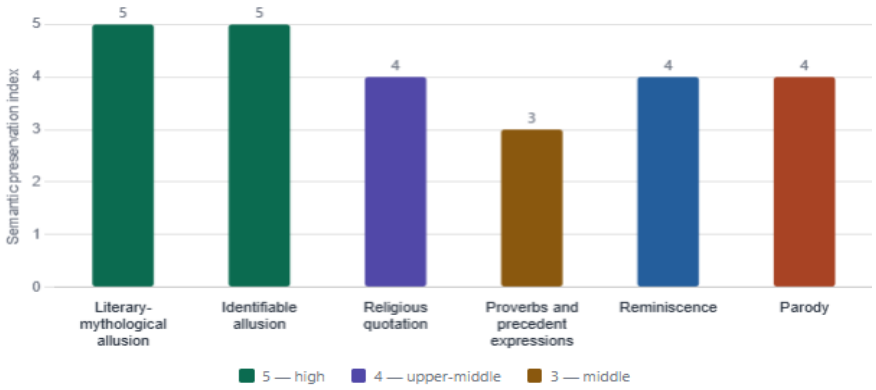


Figure 3.4. The Degree of Semantic Preservation of Intertextual Units in Translation

The high rate recorded for allusions is primarily explained by the preservation of proper names and cultural-precedent units through transliteration, functional equivalents and, where necessary, explanatory additions. In tazmins, the principal meaning and imagery are preserved, but the incomplete recreation of aruz metre, rhyme and classical poetic form accounts for the 80% semantic-preservation rate. In quotations, preservation depends on the extent to which the verbal structure and source reference are retained. In reminiscences, the connotative and figurative nature of the intertextual signal may result in a weakening of the cultural "echo," even when the general meaning is preserved.

Thus, the comparative-empirical analysis demonstrates that equivalence in the translation of intertextual units cannot be determined solely on the basis of lexical or semantic correspondence. Functional equivalence involves the recreation not only of the semantic core of an intertextual unit but also of its pre-textual relations, connotative and cultural meanings, stylistic characteristics and communicative function in the literary text. In this respect, the translator appears as an active interpreter whose task is to convey the functional-pragmatic significance of the intertextual unit to the target reader rather than reproduce its form mechanically.

The chapter also examines the recreation in translation not only of the semantic meaning of intertextual units but also of their communicative, cultural, aesthetic and pragmatic significance. Particular attention is devoted to the role of intertextual units in the multi-stage communicative relationship between the author, translator and reader and to their reinterpretation in different cultural contexts.

The functional-pragmatic analysis is based on the model proposed by F. Bekmurodova, J. Djumabayeva and V. Madiyorova[52]. Within the framework of the present research, this model is adapted to the analysis of intertextual units by taking into account their specific characteristics in literary texts, their recreation in translation and their pragmatic functions in intercultural communication.

52 Bekmurodova F., Djumabayeva J., Madiyorova V. Pragmatic equivalence in the translation of cultural references from Uzbek into English // AWEJ for Translation & Literary Studies. – 2024. – Vol. 8, No. 2. – P. 247. – DOI: http://dx.doi.org/10.24093/awejtls/vol8no2.17

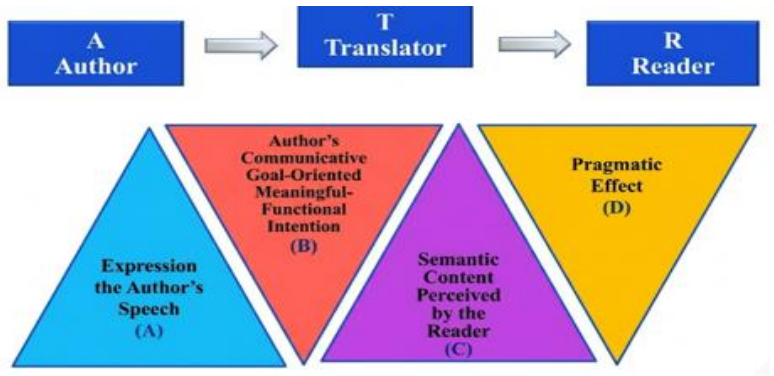


Figure 3.5. Model of the Functional-Pragmatic Analysis of Intertextual Units

According to the model, the analysis proceeds from the linguistic form of the intertextual unit (A), to the author's communicative purpose and functional intention expressed through it (B), the semantic content perceived by the reader in the translated text (C), and the cultural, aesthetic and emotional effect produced by the unit (D). The model makes it possible to assess the semantic, stylistic, functional and pragmatic characteristics of intertextual units within a unified analytical framework.

The practical applicability of the functional-pragmatic model is demonstrated through the historical and cultural allusion Ku Klux Klan in Arthur Conan Doyle's short story "The Five Orange Pips". The first stage of the A-B-C-D model (A) involves determining the linguistic form of the intertextual unit and the way in which it appears in the text. In the English text, the name of the historical organisation appears as *Ku Klux Klan*, retaining its original graphic and phonetic form. The abbreviation K.K.K. is initially used in the story as a mysterious sign.

In the Uzbek translation, the unit is rendered as ku-kluks-klan: *"Siz hech qachon ku-kluks-klan" haqida eshitganmisiz? dedi Xolms, men tomonga engashib shivirlagancha."* The name's principal phonetic and referential characteristics are retained, although the spelling is adapted to the orthographic conventions of Uzbek. The communicative purpose of the allusion (B) is to reveal the meaning of the abbreviation K.K.K., demonstrate that the threat is not accidental, and intensify the symbolic meaning of the orange pips as a sign of danger. In this way, the specific event is associated with a definite historical and social context. For English-speaking readers, the name *Ku Klux Klan* activates associations with historical violence, secret threats and persecution (C). Although the referential and plot-related meaning is recreated in Uzbek, the historical and cultural connotations associated with the name may not be fully understood by Uzbek readers without additional explanation. The allusive name intensifies the atmosphere of danger and mystery in the story and connects the events with the context of historical violence (D). These functions are generally preserved in translation, although the historical and emotional impact of the allusion may be partially weakened.

The comparative analysis demonstrates that intertextual units perform evidential, referential, identificational-appellative, expressive, reflexive, metatextual and cognitive-pragmatic functions. These functions are not strictly separate and may interact within a single intertextual unit. Presupposition and the

locutionary, illocutionary and perlocutionary levels are used as key criteria for determining their functional-pragmatic characteristics.

The analysis demonstrates that the pragmatic status of intertextual units in translation is associated with three principal problems: the loss of presuppositions, illocutionary distortions and perlocutionary asymmetry. Presuppositions may be lost because of differences in background knowledge, religious experience and cultural context between the source and target cultures. Illocutionary distortions occur when the original speech function of an intertextual unit is altered or lost. Perlocutionary asymmetry is manifested in the qualitative or quantitative difference between the emotional and aesthetic effect produced on the target reader and that produced on the reader of the source text.

The study also demonstrates that the pragmatic effect of intertextual units in translation does not change in a single, predetermined direction. The effect may weaken because of cultural distance and the unfamiliarity of the pre-text; it may be preserved or intensified through cultural commonality, explanation, adaptation and compensation by the translator. Therefore, the pragmatic equivalence of intertextual units is interpreted as a dynamic process encompassing weakening, preservation and intensification.

Overall, the functional-pragmatic analysis demonstrates that formal or semantic correspondence alone is insufficient in the translation of intertextual units. Translation adequacy is determined by the extent to which the author's communicative purpose, the functional-pragmatic significance of the unit and its cultural and aesthetic impact on the reader are recreated. The translator thus appears as an active interpreter who identifies the pre-text, interprets its functional and cultural meaning, and recreates it in the target language.

CONCLUSION

1. An analysis of the theoretical foundations and functional characteristics of intertextuality in literary texts has shown that intertextual units serve to enrich the semantic layers of a text, convey the author's aesthetic and communicative intentions, and activate the reader's cultural and cognitive experience. Intertextual units such as allusions, quotations, reminiscences, embedded quotations, and parody differ in terms of their relationship to the pretext, form of expression, semantic characteristics, and functional significance within the literary text.

2. It has been established that the recreation of intertextual units in translation is not a simple process of linguistic substitution but a complex linguocognitive and linguocultural process. The background knowledge, cultural memory, literary experience, and ability to recognise source texts of both source-text and target-text readers play a crucial role in this process. Accordingly, the translator's intertextual competence is one of the key factors in identifying, interpreting, and recreating implicit intertextual relationships in the target language.

3. The strategies of formal equivalence, adaptation, explanatory translation, and omission have been systematised for the translation of intertextual units, while transliteration has been identified as a separate translation procedure. The choice of

strategy has been shown to depend on the recognisability of the pretext, the dominant function of the intertextual unit, its cultural significance, and the target audience's background knowledge.

4. The evidential, referential, identificational-appellative, expressive, reflexive, metatextual, and cognitive-pragmatic functions of intertextual units have been identified. It has also been established that these functions are manifested through presuppositions, implicatures, and the locutionary, illocutionary, and perlocutionary dimensions of communication.

5. The A–B–C–D model was applied to assess the functional equivalence of translated intertextual units by taking into account their formal and referential basis, the author's communicative and illocutionary intention, and their perlocutionary and aesthetic effect on the reader. The model made it possible to evaluate translation outcomes in terms of the preservation of intertextual relationships and their pragmatic functions within the text.

6. An analysis of translations of Shakespeare's tragedy Hamlet has shown that adding an explanatory note to the image of Niobe facilitates the interpretation of the mythological allusion. By contrast, rendering the figures of Termagant and Herod through semantic and functional equivalents may preserve the core meaning while limiting the reader's ability to recognise the original intertextual source.

7. An analysis of the allusions to Perdita and Florizel in Oscar Wilde's The Picture of Dorian Gray has demonstrated that retaining proper names and providing explanatory notes can clarify the intertextual connection with Shakespeare's The Winter's Tale and compensate for gaps in the reader's background knowledge.

8. The translation of the Uzbek proverb "Hamal keldi, amal keldi" in Cho'lpon's novel Kecha va kunduz (Night and Day) as "When spring comes, the work begins" conveys its basic meaning but does not fully preserve the national-calendar and seasonal connotations of the concept hamal. This case highlights the importance of explanatory notes in recreating culturally specific information in translation.

9. An analysis of the works of Abdulla Qahhor and George Orwell has demonstrated the need to recreate the satirical, ironic, evaluative, and evidential functions of intertextual units in translation. In particular, the historical and political allusions in Animal Farm deepen the allegorical meaning of the work, while Qahhor's reference to Chekhov serves to substantiate the author's creative position.

10. The comparative empirical analysis has shown that the pragmatic effect of intertextual units may be weakened, preserved, or intensified in translation. This variation depends on the recognisability of the pretext, cultural proximity, and the translation solutions employed, including explanatory notes, adaptation, and compensation. These findings demonstrate the dynamic nature of intertextual equivalence.

НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.08.08
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
БУХАРСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
НАВОИЙСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

РАХИМОВА НОДИРА КАМОЛОВНА

РЕАЛИЗАЦИЯ ИНТЕРТЕКСТУАЛЬНОСТИ В ХУДОЖЕСТВЕННОМ ТЕКСТЕ ПРИ ПЕРЕВОДЕ: ФУНКЦИОНАЛЬНО-ПРАГМАТИЧЕСКИЙ АСПЕКТ

10.00.06 – Сравнительное литературоведение и переводоведение

АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора философии (PhD) по ФИЛОЛОГИЧЕСКИМ НАУКАМ

Бухара – 2026

Тема докторской диссертации на соискание учёной степени доктора философии (PhD) зарегистрирована под номером B2021.3.PhD/Fil1988 в Высшей Аттестационной Комиссии Республики Узбекистан.

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Защита диссертации состоится «_____» _____2026 г. в _____ часов на заседании Научного совета DSc.03/2025.27.12.Fil.08.08 по присуждению ученых степеней при Бухарском государственном университете. (Адрес: 200118, г. Бухара, ул. М.Икбола, 11. Тел.: (+99865) 221-29-14; факс: (+99865) 221-29-14; e-mail: buxdu_rektor@buxdu.uz)

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в изучении реализации интертекстуальности в художественном тексте при переводе в функционально-прагматическом аспекте.

Объект исследования составляют произведения Теодора Драйзера «Американская трагедия» (An American Tragedy), Эрнеста Хемингуэя «Старик и море» (The Old Man and the Sea), Оскара Уайльда «Портрет Дориана Грея» (The Picture of Dorian Gray), Джорджа Оруэлла «Скотный двор» (Animal Farm), Уильяма Шекспира «Гамлет» (Hamlet), Сомерсета Моэма «Луна и грош» (The Moon and Sixpence), Артура Конан Дойла «Тайна Боскомской долины» (The Boscombe Valley Mystery), «Пять апельсиновых зёрнышек» (The Five Orange Pips) и «Человек с рассечённой губой» (The Man with the Twisted Lip), а также их прямые переводы на узбекский язык. Кроме того, в исследование включены произведения Захириддина Мухаммада Бабура «Бабур-наме» (Boburnoma), Чулпана «Ночь и день» (Kecha va kunduz), Абдуллы Кадыри «Минувшие дни» (O‘tkan kunlar) и Абдуллы Каххара «Сказания о прошлом: повесть и рассказы» (O‘tmishdan ertaklar: qissa va hikoyalar), их прямые переводы на английский язык, а также интертекстуальные единицы, представленные в этих произведениях.

Научная новизна исследования заключается в следующем:

доказано, что в процессе передачи интертекстуальности в художественном переводе имплицитный и эксплицитный уровни интертекстуальных отсылок находятся в тесной взаимосвязи с коммуникативной целью автора, культурными кодами и эстетическими интенциями, а их правильная идентификация способствует обеспечению семантической целостности перевода;

доказано, что воссоздание интертекстуальных единиц художественного дискурса в процессе перевода определяется когнитивно-семантической природой межтекстовых связей, интердискурсивными взаимодействиями и функциональной трансформацией межкультурных коннотаций, при этом адекватность их передачи непосредственно зависит от интерпретативной компетенции переводчика;

установлен приоритет функционально-прагматического подхода к передаче интертекстуальности в переводе. Выявлено также, что такие переводческие приёмы, как формальная эквивалентность, адаптация, экспликативный перевод и элиминация, играют существенную роль, тогда как контекстуальная адекватность имеет решающее значение для сохранения коммуникативной функции интертекстуальных отсылок;

обосновано, что сохранение имплицитных культурного, эстетического и прагматического пластов интертекстуальности при её воссоздании в художественном переводе, а также контекстуальное перемоделирование локутивных и иллокутивных функций составляют ключевую стратегию обеспечения функциональной полноценности перевода.

Внедрение результатов исследования. На основе результатов

исследования, посвящённого изучению реализации интертекстуальности в переводе художественных текстов с позиций функционально-прагматического аспекта:

научные выводы, касающиеся тесной взаимосвязи имплицитного и эксплицитного уровней интертекстуальных отсылок в процессе передачи интертекстуальности в художественных текстах посредством перевода, их обусловленности коммуникативной целью автора, культурными кодами и эстетическими интенциями, а также роли их точной идентификации в обеспечении семантической целостности перевода, были использованы при создании «Краткого толкового словаря узбекско-русско-англо-французских наименований узбекских детских танцев, танцевальных костюмов и украшений» в рамках фундаментального проекта Ф3-2019081773 «Создание интерактивных учебно-методических пособий по предмету “Детские танцы” для учебных заведений музыки и искусства» (справка учебного заведения музыки и искусства от 13 июня 2025 года № 1/04-261). В результате была обеспечена соразмерность коммуникативного, функционального и прагматического воздействия между исходными и переводными текстами в процессе перевода терминов, связанных с детскими танцами, танцевальными костюмами и украшениями.

теоретические выводы, касающиеся приоритетности функционально-прагматического подхода к переводу интертекстуальности, ведущей роли таких переводческих стратегий, как формальная эквивалентность, адаптация, пояснительный перевод и элиминация, а также решающего значения контекстуальной адекватности в сохранении коммуникативной функции интертекстуальных отсылок, были использованы в научно-творческих мероприятиях, посвящённых анализу литературного мастерства таких американских писателей, как Джон Стейнбек, Фрэнсис Скотт Фицджеральд и Эрнест Хемингуэй, проведённых в рамках проекта № SUZ80021IN3103, финансируемого Посольством США в Ташкенте, на базе «Клуба американской литературы» (справка Бухарского государственного университета от 18 июня 2025 года № 06/3904). В результате это способствовало расширению базы знаний участников клуба относительно понимания скрытых семантических, эстетических, контекстуальных, культурных и прагматических связей между художественными текстами, а также их корректной интерпретации в оригинальном и переводном контекстах.

научные выводы, касающиеся сохранения имплицитных культурного, эстетического и прагматического пластов интертекстуальности в процессе её воссоздания в художественном переводе, а также контекстуального перемоделирования локутивных и иллокутивных функций как ключевой стратегии обеспечения функциональной адекватности перевода, были эффективно использованы в телепередаче «Доброе утро, новый день», транслируемой на Навоийском областном телеканале (справка государственного учреждения «Телерадиоканал Навоийской области» Национальной телерадиокомпании Узбекистана от 12 июня 2025 года № 01-

10/86). В результате содержание материалов, подготовленных для данной телепередачи, было усовершенствовано, обогащено научными данными, а также обеспечена её научно-популярная направленность.

Структура и объем диссертации. Диссертация состоит из введения, трёх глав, заключения, список использованной литературы и приложения. Общий объём диссертации составляет 150 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
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I bo‘lim (I часть; part I)

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