

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/2025.27.12.Fil.05.03 RAQAMLI ILMIY KENGASH

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI

RASULOVA KAMOLA PATXILAYEVNA

OYBEK ROMANLARI BADIYYATINING TURKCHA TARJIMALARDA
QAYTA YARATILISHI

10.00.06 – Qiyosiy adabiyotshunoslik va tarjimashunoslik

FILOLOGIYA fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI

Toshkent – 2026

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on philological sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tarjimashunosligida badiiy asarlarni tarjima nusxalari bilan qiyoslash, tarjimalarning saviyasi, asliyatga mosligini ilmiy jihatdan baholash, shuningdek, muallif uslubini saqlash, original asarga xos badiiylik va milliylikni tarjima tilida qayta yaratish fanning muhim masalalaridandir. Ayniqsa, tarixiy romanlar va milliy ruhdagi nasriy asarlar tarjimasida muayyan millatga xos identiklikni boshqa tilda to‘laqonli ifodalash, muallifning individual uslubini saqlash hamda ikki xalq madaniyatidagi mushtarak va farqli jihatlarni adekvat aks ettirish murakkab ilmiy-amaliy muammolardan sanaladi. Shu bois tarixiy va milliy ruhdagi asarlar tarjimalarini asliyat bilan qiyoslab, ularni tarjimashunoslik mezonlari asosida baholashga qaratilgan tadqiqotlar alohida dolzarblik kasb etadi.

Dunyo tarjimashunosligida bugungi globallashuv sharoitida milliy adabiyot namunalarini xorijiy tillarga tarjima qilish, ularni xorijiy kitobxonlarga yetkazish hamda mavjud tarjimalarni ilmiy tadqiq etish muhim yo‘nalishlardan biri hisoblanadi. Shu nuqtayi nazardan, o‘zbek adabiyoti durdonalarini, xususan, atoqli adib Muso Toshmuhammad o‘g‘li Oybek asarlarini turk tiliga tarjima qilish, nashr etish va qardosh xalq kitobxonlariga taqdim etish zamonaviy o‘zbek-turk adabiy aloqalari hamda tarjimashunoslikning ustuvor yo‘nalishlaridan sanaladi. O‘zbek va turk xalqlari tarixiy-madaniy yaqin bo‘lishlariga qaramay, Oybek asarlariga xos milliy ruh, badiiylik va muallif uslubining turkcha tarjimalarda qay darajada saqlanganini aniqlash zarurati ushbu yo‘nalishdagi tadqiqotlarning dolzarbligini belgilaydi.

Mamlakatimizda tarjimashunoslik fani oldida bir qator kechiktirib bo‘lmas, jumladan ona tilimizdan xorijiy tillarga tarjima qilingan yirik badiiy polotnolarni ekvivalentlik, adekvatlik, milliylik va badiiylik darajasida qayta yaratish, asarlardagi maqol va frazeologik birliklar, tarixiy realiyalarning tarjimada to‘laqonli berilishi nuqtayi nazaridan kompleks o‘rganish vazifasi turibdi. O‘zbekiston Respublikasi Prezidenti Sh.M. Mirziyoyevning 2025-yil 14-fevral kuni yoshlar bilan videoselektor shaklidagi muloqotida yoshlarni ta‘lim olishlari uchun imkoniyatlarni yanada kengaytirish chora-tadbirlari muhokama etildi. “Buyuk jadid bobolarimiz ilmsiz inson – mevasiz daraxt kabidir deb bejiz aytmaganlar. Kambag‘allikdan chiqarishning eng samarali yechimi bu – ta‘lim, ilm, bilimdir”¹, deya ta‘kidlandi. Davlat rahbarining ushbu fikrlari yoshlarning oliy ta‘lim olish imkoniyatlarini kengaytirish bilan birga, ta‘limning mazmuni va sifatini takomillashtirish, ularning ilmiy-ma‘naviy salohiyatini yuksaltirish zaruratini ham belgilaydi. Bu borada milliy adabiy merosni chuqur o‘rganish, uni xorijiy tillarda munosib targ‘ib etish hamda malakali tarjimon kadrlarni tayyorlash muhim ahamiyat kasb etadi.

Oybek romanlari badiiyatining turkcha tarjimalarda qayta yaratilishini o‘rganish muallif uslubi, milliy kolorit va tasviriy vositalarning tarjimada saqlanish darajasini aniqlash, tarjima sifatini takomillashtirish hamda o‘zbek adabiyotini xorijiy kitobxonlarga kengroq tanitishga xizmat qiladi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasining 2030-yilgacha oliy ta‘lim tizimini rivojlantirish

¹ O‘zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2025-yil 14-fevral kunidagi yoshlar bilan videoselektor shaklida muloqoti // <https://youtu.be/hWLUP75odWQ?si=R2fs9x5qz95zb5Ea>

konsepsiyasini tasdiqlash to'g'risida"gi, 2022-yil 28-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmonlari, 2017-yil 13-sentyabrdagi PQ-3271-son "Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ'ib qilish bo'yicha kompleks chora-tadbirlari to'g'risida"gi, 2020-yil 16-apreldagi PQ-4680-son "Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida"gi, 2026-yil 15-yanvardagi PQ-9-son "Kitobxonlik madaniyatini rivojlantirish va aholi o'rtasida kitob o'qishga qiziqishni oshirish chora-tadbirlari to'g'risida"gi Qarorlari hamda boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga mazkur dissertatsiya ishi muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar taraqqiyotining 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. O'zaro yaqin tillar oratasida amalga oshirilgan tarjimalar ustida olib borilgan ilmiy tadqiqotlar Yevropa, rus, turk va o'zbek tarjimashunosligida erishilgan nazariy hamda amaliy yutuqlarga asoslanadi. Ushbu sohadagi izlanishlarning salmoqli qismi Yevropa va rus olimlaridan P.Newmark², M.Baker³, M.Baxtin⁴, L.C.Boase-Beier⁵, S.Vlaxov, S.Florin⁶, G.R.Gachechiladze⁷, M.Yu.Ilyushkina⁸, A.Lilova⁹, I.V.Rodnyanskaya¹⁰, A.D.Shveyser¹¹, turk olimlaridan F.Ochiq, Sh.Qoraqosh, A.Merhan, H.Boydemir, V.S.Yelo'q, O'.So'ylamas, N.Chetin¹² kabi tadqiqotchilar tomonidan amalga oshirilgan.

O'zbek tarjimashunosligida o'tgan asrning 50-60-yillarida J.Sharipov¹³, G'.Salomov¹⁴, N.Komilov¹⁵, N.Vladimirovalar¹⁶ tomonidan, 80-yillardan boshlab,

² Newmark P. A Textbook of Translation. – New York: Prentice Hall, 1988. – 292 p.

³ Baker M. In Other Words: A Coursebook on Translation. – London: Routledge, 1992. – 320 p.

⁴ Bakhtin M. Problems of Dostoevsky's Poetics. University of Minnesota Press, 1984. – 302 p.

⁵ Jean Boase-Beier. Stylistic Approaches to Translation, 2006. – 176 p.

⁶ Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1970. – 592 с.

⁷ Гачечиладзе Г. Р. Художественный перевод и литературные взаимосвязи. – М.: СП, 1980. – 249 с.

⁸ Илюшкина М. Ю. Теория перевода: основные понятия и проблемы. – Екатеринбург, 2015. – 323 с.

⁹ Лилова А. Введение в общую теорию перевода. – М.: Высшая школа, 1985. – 403 с.

¹⁰ Роднянская И. В. Художественность. // КЛЭ. Т.8. – М., 1975. – 338 с.

¹¹ Швейцер А. Д. Теория перевода: статус, проблемы, аспекты. – М.: Наука, 1988. – 215 с.

¹² Açık F. Özbek Edebiyatı. – Ankara, Alp Yayınevi, 1. Baskı, 2007. – 296 s; Baydemir Hüseyin, Uluğbey'in Hazinesi Romanında Tarihi Gerçeklik, Türkiyat Araştırmaları Enstitüsü Dergisi, TAED-60, Eylül, 2017 Erzurum; Baydemir, Hüseyin - Khurshid Akhmedov. (2013). "Özbek Yazar Adil Yakubov ile Söyleşi". Atatürk Üniversitesi Edebiyat Fakültesi Sosyal Bilimler Dergisi. – S. 311-318; Yelok Veli Savaş. Türkiye Türkçesinden Özbek Türkçesine Aktarma Meseleleri // Gazi Türkiyat, Güz, 2014 / 15: 67-86; Söylemez, Orhan. Türkiye Türkçesinde Özbek Tarihi Romanı // A.Ü. Türkiyat Araştırmaları Enstitüsü Dergisi, Sayı 21. – Erzurum, 2003. – S.113-122; Çetin N. Roman Çözümleme Yöntemi. – Ankara, Öncü Kitap, 10.Baskı, 2011. – 384 s.

¹³ Шарипов Ж. Бадий таржималар ва мохир таржимонлар. – Тошкент: Фан, 1972. – 136 б.

¹⁴ Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.; Таржима санъати // Мақолалар тўплами. – Тошкент: Фан, 1973. – 186 б.; Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978. – 219 б.; Таржима маҳорати // Мақолалар тўплами. – Тошкент: Фан, 1979. – 236 б.; Адабий анъана ва бадий таржима. – Тошкент: Фан, 1980. – 158 б.; Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – 172 б.

I.Gʻafurov¹⁷, Q.Musayev¹⁸, Z.Isomiddinov¹⁹, Q.Azzamov²⁰ kabi olimlar tomonidan olib borilgan tadqiqotlar mustaqillik yillarida M.Javboʻriyev²¹, S.Mirzaqulov²², N.Oʻrmonova²³, Sh.Isaqova²⁴, Sh.Abdullayev²⁵, N.Isamuxamedova²⁶, Z.Sodiqov²⁷, R.Shirinova²⁸, X.Xomidov²⁹, E.Ochilov³⁰, Sh.Usmonova³¹ Sh.Ibrohimovalar³² tomonidan davom ettirildi. Ushbu davrda badiiy tarjimaning turli jihatlarini oʻrganishga bagʻishlangan monografiyalar va ilmiy maqolalar nashr etilib, dissertatsiyalar himoya qilindi³³.

Ushbu dissertatsiyani tayyorlashda yuqorida nomlari zikr etilgan olimlarning oʻzbek tilidan sharq tillariga badiiy tarjima masalalarini oʻrganishga bagʻishlangan ilmiy tadqiqotlari nazariy asos sifatida olindi. Jumladan, badiiy tarjimada milliy

¹⁵ Комилов Н. Бу қадимий санъат. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1988. – 191 б.; Саломов Ғ., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1979. – 132 б.

¹⁶ Владимирова Н. Некоторые вопросы художественного перевода с русского на узбекский язык. Дисс....к.ф.н. – Тошкент, 1958. – 138 с.

¹⁷ Gʻofurov I., Moʻminov O., Qambarov N. Tarjima nazariyasi. – Toshkent: Tafakkur boʻstoni, 2012. – 216 b.; Ғафуров И. Бадий таржима нусха кўчириш эмас. Ijod olami, Adabiy-badiiy, ilmiy, ijtimoiy-iqtisodiy jurnali, 2019-yil, 2-son (14), 8-11-b.

¹⁸ Мусаев Қ. Таржима назарияси асослари. – Тошкент: Фан, 2005. – 352 б.

¹⁹ Исомиддинов З. Оригиналдан ошириб таржима қилиш мумкинми? // Таржима назарияси масалалари. ТошДУ илмий ишлар тўплами. – № 606. – Тошкент, 1979. – 340 б.

²⁰ Azzamov Q. Tarjimada oʻziga xoslik va davr koloriti. Tarjima muammolari. – Toshkent: TDSHU, 2022. – 282 b.

²¹ Жавбўриев М.М. Бадий таржимада миллий характер ва тарихий давр колорини қайта яратиш: Филол. фан. номз....дисс. автореф – Тошкент, 1991. – 22 б.

²² Мирзақулов С. Қариндош тиллардан таржима асарлар тилининг лексик-семантик тадқиқи (Т.Қосимбековнинг “Синган қилич” романи таржимаси асосида): Филол. фан. номз... дисс. автореф. – Тошкент, 2000. – 27 б.

²³ Ўрмонова Н. Таржимада тарихий архаик лексикани акс эттириш принциплари ва таржима аниқлиги: Филол. фан. номз... дисс. автореф. – Тошкент, 2003. – 32 б.

²⁴ Исақова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс эттирилиши. (Ойбекнинг “Навоий” романининг французча таржималари мисолида): Филол. фан. номз.... дисс. – Тошкент, 2004. – 202 б.

²⁵ Абдуллаев Ш. Таржима асарларида фразеологизмлар семантикаси: Филол. фан. номз.... дисс. автореф. – Тошкент, 2006. – 71 б.

²⁶ Исамухамедова Н. Стилистическая адекватность перевода художественного текста: Автореф. дисс. ... канд. филол. наук. – Тошкент, 2007. – 26 с.

²⁷ Садиков З.Я. Юсуф Хос Ҳожиб “Қутадғу билиг” асарининг немисча ва инглизча таржималари қиёсий таҳлили: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2020. – 73 б.

²⁸ Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2016. – 74 б.

²⁹ Ҳамидов Х. Мақол ва идиомалар таржимаси муаммолари. – Тошкент, 2017. – 128 б.; Ҳамидов Х. Турк фразеологияси масалалари. / Монография. – Тошкент: “BAYOZ”, 2019. – 160 б.; Ҳамидов Х. Ойбекнинг “Навоий” романида лексик-фразеологик бирликлар турк тилига таржимасининг хусусиятлари. ТДШУ, Sharqshunoslik / Востоковедение / Oriental Studies /, 2020. № 4. – Б. 256-264.; Hamidov X. Ўзбек қисса ва романларининг туркча таржималарида миллийлик, бадийлик ва лисоний адекватлик масалалари: Филол. фан. д-ри (DSc) ... дисс. – Тошкент, 2021. – 235 б.; Oʻzbek qissa va romanlari turk tilida (monografiya). – Toshkent: «EFFECT-D», 2022. – 276 b.; Oybek asarlari turk tilida (monografiya). – Toshkent: TDSHU, 2025. – 108 b.

³⁰ Ochilov E. Tarjimashunoslikning nazariy masalalari. – Toshkent: ToshDSHI, 2014. – 264 b.; Очилев Э. Яқин тиллардан таржима муаммолари // Таржима масалалари, илмий мақолалар тўплами. – Тошкент, 2012. – 210 б.

³¹ Usmonova Sh. Tarjimaning lingvomadaniy aspektlari. Oʻquv qoʻllanma. – Toshkent, 2015. – 256 b.

³² Иброҳимова Ш. Одил Ёкубов романларидаги миллийликнинг туркча таржималарда акс этиши: Филол. фан. номз.... дисс. – Тошкент, 2010. – 128 б.

³³ Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.; Владимирова Н. Некоторые вопросы художественного перевода с русского на узбекский язык: Дисс. канд. филол. наук. – Ташкент, 1958. – 138 с.; Саломов Ғ. Рус тилидан ўзбекчага мақол, матал ва идиомаларни таржима қилиш масаласига доир. – Тошкент: Фан, 1961. – 134 б.; Таржима назарияси асослари. – Тошкент, Ўқитувчи, 1983. – 172 б.; Таржима маҳорати // Мақолалар тўплами. – Тошкент: Фан, 1979. – 236 б.; Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978. – 219 б.; Шарипов Ж. Бадий таржималар ва моҳир таржимонлар. – Тошкент: Фан, 1972. – 136 б.; Комилов Н. Бу қадимий санъат. – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат, 1988. – 191 б.

kolorit, xos soʻzlarni berish usullari, paremiologik birliklar tarjimasini muammolari, soxta ekvivalentlik masalalarini koʻrib chiqish jarayonida X.Xomidov, Z.Isomiddinov³⁴, E.Ochilov³⁵, Sh.Ibrohimova³⁶, N.Xodjayeva³⁷, N.Ismatullayeva³⁸, M.Umarova³⁹ kabi tadqiqotchilarning ishlaridan foydalanildi. Shunga qaramay, oʻzbek tilidan turk tiliga yirik nasriy asarlar tarjimasida badiiylarning qayta yaratilishi bilan bogʻliq masalalar bir oʻzbek adibining uch romani asosida alohida dissertatsiya mavzusi bugunga qadar boʻlmaganligini taʼkidlash joiz.

Tadqiqot mavzusining dissertatsiya bajarilayotgan oliy taʼlim muassasasi ilmiy-tadqiqot ishlari bilan bogʻliqligi. Dissertatsiya Toshkent davlat sharqshunoslik universiteti ilmiy-tadqiqot ishlari rejasining “Tarjimashunoslik, qiyosiy tilshunoslik va lingvomadaniyatshunoslikning dolzarb muammolari” yoʻnalishlari doirasida bajarilgan.

Tadqiqotning maqsadi Oybek romanlari turkcha tarjimalarining oʻziga xos xususiyatlarini ilmiy jihatdan tahlil qilish, ulardagi milliy ruh va badiiy obrazlarning qay darajada aks etganini aniqlashdan iborat.

Tadqiqotning vazifalari:

qiyosiy tahlil asosida Oybekning “Navoiy”, “Qutlugʻ qon” va “Oltin vodiyan shabadalar” romanlarining asliyat matni va turkcha tarjimalari oʻrtasidagi muvofiqlik darajasi hamda badiiy saviyasini aniqlash;

tarjimalarda asliyat badiiyati va milliylikning aks etishi, realiyalarni tarjimada berish, yaqin tillardan tarjimalarda koʻp uchraydigan “soxta ekvivalentlik” masalalarini koʻrib chiqish;

romanlardagi maqol, matal va idiomatik birliklarning tarjimada toʻlaqonli aks ettirilganligi, tarjimada soʻz tanlash muammosi va ekvivalentlik masalalariga eʼtibor qaratish;

romanlarda qoʻllanilgan badiiy tasvir va ifoda vositalari, personaj portreti, tabiat tasviri, tarjimalarning ijobiy hamda muammoli jihatlari sabablarini tarjima tanqidi va prinsiplari asosida koʻrsatish.

Tadqiqotning obyekti sifatida Oybekning “Navoiy”, “Qutlugʻ qon”, “Oltin vodiyan shabadalar” romanlarining turk tiliga tarjimalari tanlangan.

Tadqiqotning predmetini Oybek romanlarining turk tiliga tarjimalarida badiiylarning qayta yaratish muammolari tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda tavsifiy, kontekstual, qiyosiy, struktur-semantik va transformatsion tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

Oybekning “Navoiy”, “Qutlugʻ qon” va “Oltin vodiyan shabadalar” romanlarining asliyat matnlari va turkcha tarjimalari oʻrtasidagi muvofiqlik darajasi

³⁴ Исомиддинов З. Таржима ва тил. Адабий мақолалар. – Тошкент: Adabiyot, 2024. – 320 б.

³⁵ Очилов Э. Таржимашуносликнинг назарий масалалари. – Тошкент, 2014. – 264 б.

³⁶ Иброҳимова Ш. О. Ёкубов романларидаги миллийликнинг туркча таржималарда акс этиши: Филол. фан номз. ... дисс. – Тошкент, 2010. – 128 б.

³⁷ Ходжаева Н. Бадий таржиманинг лексик-стилистик муаммолари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2019. – 124 б.

³⁸ Исматуллаева Н. Хитой ва ўзбек тилларида лақуналар (Монография). – Тошкент, 2021. – 144 б.

³⁹ Умарова М. XX аср ўзбек насри намуналарининг урду тилидаги таржималарида миллий колоритнинг ифодаланиши: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2022. – 56 б.

aniqlanib, tarjimalarda muallif uslubining saqlanishi, asarlardagi personaj portreti, tabiat tasviri, o'xshatish va kinoya kabi badiiy tasvir vositalarining asliyatga qanchalik mosligi dalillanib badiiy san'atlarni adekvat qayta yaratish yo'llari ochib berilgan;

tarjima tanqidi va prinsiplari asosida tarjimalardagi ijobiy va muammoli jihatlarining sabablari ko'rsatilib, badiiylik va milliylikni qayta yaratish hamda so'z tanlash jarayonida muallif uslubi g'alizlashuvining sabablari aniqlangan;

o'zbek tilidan turk tiliga realiyalar tarjimasining o'ziga xosliklari ochib berilib, milliy-madaniy birliklarni tarjima qilishda qo'llanilgan transliteratsiya, izohlash, adaptatsiya usullarining afzallik va kamchiliklari aniqlangan;

Oybek romanlarida keng qo'llanilgan maqol, matal va boshqa turdagi idiomatik birliklar turkcha tarjimalarda o'z aksini to'liq topmaganligi, ayrim o'rinlarda so'zma-so'z tarjima oqibatida semantik nomuvofiqlik yuzaga kelgani misollar bilan dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

o'zbek romanlarining turkcha tarjimalarini tavsiflashda ularning badiiy saviyasi muhimligi, tarjima qilingan romanlar ustida olib borilgan ilmiy tadqiqotlarda milliylik va badiiylikning saqlanishi, badiiy tasvir va ifoda vositalari tarjimasida so'z tanlash masalalariga yetarli e'tibor qaratilmagani ko'rsatib berilgan;

tarjimalarda badiiylikning qayta yaratilishini tadqiq etish orqali chiqarilgan xulosalar tarjimashunoslik uchun muhim ilmiy-nazariy ma'lumotlar berishi, leksikologiya va lingvomadaniyatshunoslik sohalari uchun darslik va o'quv qo'llanmalar tayyorlashda manba bo'lib xizmat qilishi ochiqqlangan;

tarjimalar tahlili jarayonida turk tarjimonlari yo'l qo'ygan kamchiliklarni aniqlash orqali tarjimonlarga amaliy tavsiyalar ishlab chiqilib, o'zaro yaqin, qardosh tillardan tarjimaga oid tadqiqotlar yaratish uchun ushbu dissertatsiya zarur material berilishi yoritilgan.

Tadqiqot natijalarining ishonchliligi. Dissertatsiyada foydalanilgan nazariy ma'lumotlarning ishonchli manbalardan olinganligi, tanlangan manbalarning tadqiqot predmetiga muvofiqligi, muammoning aniq qo'yilganligi, qo'llangan yondashuv usullari, keltirilgan tahlil, xulosa, taklif va tavsiyalarining amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati tarjimon mahorati, asliyat uslubini saqlash hamda tarixiy-milliy koloritni badiiy tarjimada qayta yaratish muammolarining nazariy jihatdan asoslab berilganligi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati shundaki, dissertatsiyadagi ilmiy xulosa va tavsiyalardan badiiy tarjima amaliyotini takomillashtirishda, shuningdek, oliy ta'lim muassasalarida o'quv jarayonida foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Oybekning "Navoiy", "Qutlug' qon" va "Oltin vodiya shabadalar" romanlarining turk tiliga tarjimalari asliyat matni bilan qiyosiy hamda tarjimada tarixiy-milliy koloritni qayta yaratish muammolari tahlili jarayonida olingan ilmiy natijalar quyidagi asosda joriylangan:

Oybekning "Navoiy", "Qutlug' qon" va "Oltin vodiya shabadalar"

romanlarining asliyat matnlari va turkcha tarjimalari o'rtasidagi muvofiqlik darajasi aniqlanib, tarjimalarda muallif uslubining saqlanishi, asarlardagi personaj portreti, tabiat tasviri, o'xshatish va kinoya kabi badiiy tasvir vositalarining asliyatga qanchalik mosligi dalillangan ushbu dissertatsiyaning ilmiy nazariy xulosalaridan O'zbekiston davlat jahon tillari universitetida davlat ilmiy-texnika dasturlari doirasida 2023-2025-yillarda bajarilgan IL-27-4722022413-sonli "Qiyosiy adabiyotshunoslik" fanining "Komparativistika" elektron platformasini yaratish mavzusidagi innovatsion loyihani bajarishda foydalanilgan (O'zbekiston davlat jahon tillari universitetining 2025-yil 5-sentyabrdagi 04-04-1/4984-son ma'lumotnomasi). Natijada, dissertatsiya materiallari tarjimalarda asliyat mazmuni va muallif uslubini saqlash masalasi, so'z va iboralarga munosib muqobillarni tanlash qanchalik muhimligini asoslashga xizmat qilgan;

Tarjima tanqidi va prinsiplari asosida tarjimalardagi ijobiy va muammoli jihatlarining sabablari ko'rsatilib, badiiylik va milliylikni qayta yaratish hamda so'z tanlashda muallif uslubi g'alizlashuvining sabablari aniqlash borasidagi muhim taklif va tavsiyalar O'zbekiston milliy teleradiokompaniyasining "O'zbekiston" va "O'zbekiston 24" telekanali dasturlarini tayyorlashda, sohaga oid "Maxsus reportaj" va "Munosabat" dasturlarida foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston 24" ijodiy birlashmasining 2025-yil 19-sentyabrdagi 44-son ma'lumotnomasi). Natijada, dissertatsiyada ilgari surilgan ma'naviy-ma'rifiy ahamiyatga ega ilmiy ma'lumotlar yosh avlodga milliy-ma'naviy qadriyatlarimizni singdirishda muhim ilmiy-ommabop material vazifasini o'tagan;

Oybek romanlarida keng ko'lamda qo'llanilgan maqol, matal va boshqa turdagi idiomatik birliklar turkcha tarjimalarda o'z aksini to'liq topmaganligi, ayrim o'rinlarda so'zma-so'z tarjima oqibatida semantik nomuvofiqlik yuzaga kelgani haqidagi ma'lumotlar, muhim taklif va tavsiyalardan Turkiya Respublikasining Otaturk Universiteti Turkiyot tadqiqotlari institutida tashkil etilgan onlayn taqdimot jarayonida foydalanilgan (Otaturk Universiteti Turkiyot tadqiqotlari institutining 2025-yil 30-sentyabrdagi ma'lumotnomasi). Natijada, dissertatsiyada tahlilga tortilgan o'zbek adabiyoti durdonalari bo'lgan romanlarning turk tiliga tarjima qilinishi o'zbek romanlarining xorijda targ'ib qilinishini ta'minlashda muhim ilmiy material bo'lib xizmat qilgan.

Tadqiqot natijalarining aprobatyasi. Dissertatsiya natijalari jami 11 ta ilmiy-amaliy anjuman, jumladan, 8 ta xalqaro va 3 ta respublika ilmiy-amaliy konferensiyalarida ma'ruza ko'rinishida ilmiy jamoatchilik muhokamasidan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinishi. Dissertatsiya mavzusi bo'yicha jami 17 ta ilmiy ish nashr etilgan. Bulardan 6 tasi O'zbekiston Respublikasi Fanlar akademiyasi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy jurnallarda, 11 tasi esa boshqa xalqaro va respublika jurnallarida nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 142 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **“Kirish”** qismida tadqiqot mavzusining dolzarbligi va zarurati asoslanib, tadqiqotning maqsadi va vazifalari, predmeti va obyekti aniqlangan. Tadqiqotning O‘zbekiston Respublikasi fan va texnologiyalar taraqqiyotining ustuvor yo‘nalishlariga mosligi ko‘rsatilib, uning ilmiy yangiligi va amaliy natijalari bayon qilingan. Olingan natijalarning ishonchligi asoslanib, ishning nazariy va amaliy ahamiyati ochib berilgan. Tadqiqot natijalarining amaliyotga joriy qilinishi, aprobatyasi, dissertatsiyaning tuzilishi va hajmi ko‘rsatilgan.

Dissertatsiyaning birinchi bobi **“Asar badiiyatini qayta yaratish muammolarini o‘rganishning nazariy asoslari”** deb nomlangan. Bobda asar badiiyati, badiiy matn tadqiqining nazariy asoslari, Oybek asarlarining jahon tillariga tarjimalari, tarjimalarda badiiylikning milliy xususiyatlar bilan uyg‘unlashuvi masalalari yoritilgan.

Ushbu bobning **“Badiiy matn tarjimasi muammolari”** deb nomlangan birinchi faslida badiiy asarning inson tafakkuri, estetik idroki va ruhiy dunyosining murakkab aksi ekanligi, uning badiiyati, voqelikni estetik qabul qilish asosida yaratilgan obrazlar, ramzlar va tasvir vositalari orqali namoyon bo‘lishi ta’kidlangan.

Badiiy asar tarjimasi murakkab ijodiy jarayondir. Chunki, “badiiy matn oddiy informativ nutq emas, balki estetik va pragmatik yukli ko‘p qatlamli tizim hisoblanadi. Shu bois tarjima jarayonida nafaqat mazmun, balki obrazlilik, emotsional-ekspressiv qatlam va muallif uslubini ham qayta yaratish zarur bo‘ladi. Tarjima nazariyasida bu jarayon “adekvatlik” va “ekvivalentlik” tushunchalari bilan izohlanadi”⁴⁰. Darhaqiqat, badiiy tarjimada adekvatlik va ekvivalentlik tushunchalari faqat lingvistik moslik bilan cheklanmaydi. Chunki badiiy matnning asosiy vazifasi axborot uzatish emas, balki o‘quvchiga estetik ta’sir ko‘rsatishdan iborat. Demak, tarjimada mazmuniy muqobillik saqlangan taqdirda ham, agar asarning estetik ruhi va hissiy ta’siri qayta yaratilmasa, bunday tarjimani to‘laqonli, ya’ni adekvat tarjima deb baholash qiyin. Badiiy tarjimada adekvatlik – semantik, stilistik va pragmatik qatlamlarning uyg‘un holda qayta yaratilishi bilan belgilanadigan tushunchadir.

A.V.Fyodorovning ta’kidlashicha, badiiy tarjimada asosiy vazifa “asarning g‘oyaviy-badiiy birligini saqlash”dan iborat⁴¹. O‘zbek tarjimashunosligida ham ushbu masalaga alohida e’tibor qaratilgan. Jumladan, G‘.Salomov tarjimani “ijodiy qayta yaratish jarayoni” sifatida baholab, badiiy asarda shakl va mazmun dialektik birligini saqlash zarurligini ko‘rsatadi⁴². Bunday yondashuv tarjimaga faqat nazariy jihatdan qarash bilan cheklanmasligi kerak. Badiiy tarjimada muhim mezon – o‘quvchida asl matnga estetik va emotsional ta’sir uyg‘otishdir. Shu bois tarjimon nafaqat asliyat uslubini, shakl va mazmun yaxlitligini saqlash, balki badiiy asarga xos obrazlilik, ruhiy rang-baranglik va milliy-madaniy koloritni ham qayta yaratish majburiyatini ham o‘z zimmasiga olishi lozim.

⁴⁰ Рецкер Я.И. Теория перевода и переводческая практика. – М.: Международные отношения, 1974. – С.11-12.

⁴¹ Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). Для институтов и факультетов иностр. языков. Учеб. пособие. – 5-е изд. – СПб.: Филологический факультет СПбГУ; – М.: ООО Издательский Дом «ФИЛОЛОГИЯ ТРИ», 2002. – С. 279.

⁴² Саломов Г. Таржима назарияси асослари. – Тошкент: Фан, 1983. – Б. 38.

Asar mazmuniga mos holda uning tili sodda yoki murakkab poetik sintaksisga ega bo‘lishi mumkin. Zero, badiiy til faqat shakliy ifoda emas, balki ijodkorning ichki olami, g‘oyaviy-badiiy niyatining estetik shaklda ifodalanishidir. “Badiiy til ijodkorning g‘oyaviy-badiiy maqsadini to‘la yuzaga chiqargandagina, u asarning tili badiiy jihatdan kamolga yetgan hisoblanadi. Umuman, ijodkor chuqur his etgan voqelikning obrazlar vositasida mukammal darajada aks ettirilishi badiiylikning mohiyatini tashkil etadi”⁴³.

Bobning **“Oybek nasrining Turkiyada ilmiy o‘rganilishi va jahon tillariga tarjimalari”** deb nomlangan ikkinchi faslida adib qalamiga mansub asarlar turk va o‘zbek tadqiqotchilari tomonidan ilmiy o‘rganib kelinayotgani, bunda tadqiqotchilar adib asarlarining ham original nusxalari, ham nashr qilingan tarjimalarga murojaat qilayotganliklari, ta’kidlanib, Oybek romanlarining jahon tillariga qilingan tarjimalari xususida atroflicha tahlil olib borilgan.

So‘nggi yillarda adib asarlari lingvopoetik va stilistik jihatdan keng tadqiq etilmoqda. Tadqiqotlarda tarixiy leksika, realiyalar, arabiy-forsiy qatlam birliklari, frazeologik birliklar, sintaktik qurilish va muallif nutqining individual xususiyatlari ilmiy tahlil qilinmoqda. Ayniqsa, tarixiy romanlarda davr koloritini yaratishda til vositalarining funksional roli muhim ilmiy muammo sifatida ko‘rib chiqilgan. Bundan tashqari, Oybek asarlarining boshqa tillarga tarjimalari doirasida qiyosiy-adabiy va tarjimashunoslik yo‘nalishidagi izlanishlar kengaymoqda. Bu tadqiqotlarda milliy kolorit, realiyalar, obrazli ifodalar va badiiylikning tarjimada qayta yaratilishi masalalari dolzarb ahamiyat kasb etgan.

Adib asarlari dunyoning ko‘p tillari, jumladan, rus, ingliz, fransuz, xitoy, uyg‘ur, malay, chex, venger, shuningdek barcha turkiy tillarga tarjima qilingan. O‘zbekiston Respublikasi Mustaqilligi yillarida adibning eng yirik asarlari qardosh turk tiliga ham tarjima qilindi. Ushbu tadqiqot uchun asosiy obyekt sifatida olingan “Navoiy” romani Ahsan Botur (1995)⁴⁴ va Shuayip Qoraqosh tomonidan (2019-yil – qayta⁴⁵) tarjima qilingan. “Qutlug‘ qon” (“Kutlu kan”⁴⁶) va “Oltin vodiyan shabadalar” (“Altın Vadiden Esintiler”⁴⁷) romanlari 2023-yil Zamira Hamidova (O‘zturk) tomonidan turk tiliga tarjima qilinib nashr etilgan.

“Navoiy” romani 1954-yilda Ne‘matulla Hoji va To‘xta Qosim tomonidan uyg‘ur tiliga o‘girilib, “Ikki hayot” jurnalining bir necha sonlarida peshma-pesh e‘lon qilingan. Kitob 2003-yilda Muhammadturdi Mirzaahmadiy muharrirligida Shinjon Xalq nashriyotida nashr qilingan.

Roman 1999-yil Xao Guang Jong tomonidan uyg‘urchadan va ikkinchi marta Vang Jeng Jong tomonidan 2001-yil xitoy tiliga tarjima qilingan. Asarning xitoy tiliga tarjimalari G.Namozovanning⁴⁸ PhD dissertatsiyasi va J.Ziyamuxamedovning

⁴³ Хамидов Х. Ўзбек қисса ва романлари турк тилида. Монография. – Тошкент: EFFECT-D, 2022. – Б. 77.

⁴⁴ Aybek M.T. Nevai, Çev. A. Batur. – İstanbul: Ötüken, 1995. – 447 s.

⁴⁵ Aybek. Nevâyi, Roman, Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – 461 s.

⁴⁶ Musa Aybek. Kutlu kan. Roman. Türkiye Türkçesine aktarma ve İnceleme Z. Öztürk (Hamidova). – Ankara: Bengü Yayınevi, 2023. – 429 s.

⁴⁷ Aybek. Altın Vadiden Esintiler. Roman. Çev. Z. Öztürk. – Ankara: Nobel, 2023. – 430 s.

⁴⁸ Намозова Г. “Навоий” романининг хитой тилига таржималарида тарихий-миллий колоритни сақлаш муаммоси: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2023. – 120 б.

maqolalarida tahlil etilgan. Chunonchi, J.Ziyamuxamedov bu to'g'rida shunday yozadi: "Asar tarjimasida turkiy tillarga xos atamalarni xitoy tilida o'z o'rnida qo'llashga harakat qilinganini alohida qayd etish lozim. Saroy ahliga xos dialog va monologlar, o'zbek urf-odat va an'analari, obrazlar tasvirida tarjimon munosib ifodalar, sinonimlar va iboralardan foydalanganki, ular tarjimaga o'zgacha shukuh va joziba baxsh etadi"⁴⁹. Bugungi kunga qadar mamlakatimizda Oybek romanlarining xorijiy tillarga tarjimalari ustida yirik tarjimashunoslik tadqiqotlari olib borilgan. Jumladan, "Navoiy" romanining fransuz tiliga tarjimasi Sh.Isaqova tomonidan o'rganilgan⁵⁰. Shu o'rinda "Oltin vodiya shabadalar" romani 1952-yilda uyg'ur, keyinchalik chex, venger va yevropaning boshqa tillariga tarjima qilingani va bu borada hanuz tadqiqotlar amalga oshirilmaganini ta'kidlash lozim.

Adib asarlarining turk tiliga tarjimalari X.Hamidovning doktorlik dissertatsiyasi va monografiyalarida⁵¹, turk tadqiqotchilaridan E.Ushanmaz, H.Boydemirlarning ilmiy ishlari doirasida ko'rib chiqilgan. Jumladan, E.Ushanmaz "*Oybek va uning Qutlug' qon romani*"⁵² nomli maqolasida O.Sharofiddinov, M.Qo'shjonov, N.Karimov, H.Yoqubov, Z.Saidnosirova kabi o'zbek olimlarining fikrlariga tayangan holda Oybekning "Qutlug' qon", "Navoiy", "Oltin vodiya shabadalar", "Quyosh qoraymas", "Nur qidirib", "Bola Alisher" kabi asarlar Oybekni o'zbek adabiyotida mashhur qilgan nasr namunalari" ekanligini alohida ta'kidlaydi.

Tadqiqotlarda Oybek asarlarida mujassam tarixiy tafakkur, milliy g'urur, estetik qadriyatlar va axloqiy ideallar tarjima orqali boshqa bir xalq madaniy ongiga singdirilishi natijasida o'zbek xalqining ruhiyati, hayot falsafasi va estetik dunyoqarashi xorijlik kitobxonlarga yetkazib bera olingani, asarlarning dunyo tillari, xususan, turk tiliga tarjima qilinishi adabiy jarayonning ichki holatini ochib berishdan tashqari, ikki xalq madaniyati o'rtasida ko'priq vazifasini ham bajargan.

Bobning "**Oybek romanlariga xos milliylikning tarjimalarda aks etishi**" deb nomlangan uchinchi faslida har qanday mukammal badiiy asarda milliylik o'z aksini topgan bo'lishi, bu esa asar qahramonlarining hayot tarzi, ular tegishli bo'lgan millatning urf-odatlarini boshqa tilda qayta yaratish san'at darajasida bo'lishi talab etilishi romanlardan olingan misollar vositasida isbotlashga harakat qilinadi.

"Milliy o'ziga xoslik – adabiy asarda tasvirlangan xalq hayotining moddiy sharoiti, ma'naviy turmush tarzi, tabiati, o'rmon, tog', dala, suv, zamin, osmon hamda afsona va cho'pchaklari, tarixi va dini, adabiyoti va san'ati hamda boshqa maxsus narsalar haqidagi tasavvurlari, tushunchalari, atamalari tushuniladi. Kiyim-kechaklar, urf-odatlar, pul birliklari va hokazolar ham milliy xoslik komponentlari jumlasiga kiradi"⁵³, deb yozadi G'.Salomov. Milliy o'ziga xoslik haqidagi bu fikr badiiy tarjima nazariyasida juda muhim, asosli va keng qamrovli yondashuvdir.

⁴⁹ Зиямухамедов Ж. "Навоий" романи хитой тилида // Жаҳон адабиёти. – Тошкент, 2006. – № 5. – Б. 143.

⁵⁰ Исакова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс эттирилиши. (Ойбекнинг "Навоий" романининг французча таржималари мисолида): Филол. фан. номз... дисс. – Тошкент, 2004. – 202 б.

⁵¹ Hamidov X. Ўзбек қисса ва романларининг туркча таржималарида миллийлик, бадийлик ва лисоний адекватлик масалалари: Филол. фан. д-ри. (DSc) ... дисс. – Тошкент, 2021. – 235 б.; О'zbek qissa va romanlari turk tilida (monografiya). – Toshkent: EFFECT-D, 2022. – 276 b.; Oybek asarlari turk tilida. – Toshkent: TDSHU, 2025. – 108 b.

⁵² Üşenmez E. "Aybek/Oybek and his Novel of Qutlug Qon (Holy Blood)", Akademik Tarih va Düşünce Dergisi. – S.7. 4., 2020. – P. 2430-2449.

⁵³ Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 101.

U milliy o'ziga xoslikni faqat til yoki uslubiy belgilar emas, xalqning madaniy va moddiy-ma'naviy hayoti bilan bog'liq kompleks hodisa sifatida talqin qiladi, adabiy asar semantikasining ko'p qirrali qatlamlari sifatida izohlaydi.

“Badiiy tarjima jarayonida nafaqat ikki til, balki ikki milliy adabiyot to'qnashadi, qiyoslanadi (ba'zan chog'ishtiriladi). Bunday to'qnashuv natijasida faol o'zaro ta'sir yuz beradi. Xalqlar orasidagi madaniyat ko'prigi hisoblangan badiiy tarjima bir til oilasiga mansub, urf-odati, milliy an'analari bir-biriga juda yaqin o'zbek va turk xalqlari orasidagi do'stlikning yanada mustahkamlanishiga ko'mak berib kelmoqda”⁵⁴. Bu yerda badiiy tarjimaning faqat lingvistik emas, balki madaniy va adabiy aloqalarni mustahkamlovchi vosita sifatidagi roli ham to'g'ri va asosli yoritilgan. Ayniqsa o'zbek-turk adabiy aloqalari kontekstida bu fikr o'z tasdig'ini topadi.

“Navoiy”, “Qutlug' qon” va “Oltin vodiyan shabadalar” romanlarida qahramonlarning milliy liboslari: *to'n, maxsi, chakmon, taqya, salla*; joy nomlari: *Hiro, Mavaraunnahr, Dashti qipchoq, Shahrisabz, Samarqand*; ichimlik nomlari: *chog'ir, may* va boshqa tur realiyalar juda ko'p uchraydi. Milliylikka oid so'zlarni qayta yaratish tarjimonidan talaygina bilim, e'tibor talab qiladi. Chunki, tarjimada milliylikning qayta yaratilishi borasida arziyas xato butun bir millat to'g'risida noto'g'ri tasavvur paydo qilishi mumkin.

“Xalqning milliy identikligini tarjimada qayta yaratish jarayonida mutarjim oldida quyidagi ikki muhim vazifa turadi: 1. Asliyat tilini bilmaydigan kitobxonni o'sha matn bilan imkon qadar chuqurroq tanishtirish; 2. Bir til orqali ifodalangan fikrni uning mazmun hamda shakl birligini saqlagan holda, ikkinchi til vositasida imkon qadar to'la va aniq aks ettirish”⁵⁵.

Milliylik – Oybek ijodining asosiy tamoyillaridan biridir. U o'z asarlarida o'zbek xalqining tarixi, madaniyati, urf-odati, til boyligi va mentalitetini badiiy jihatdan chuqur aks ettirgan. Asarlarda milliy ong ichki ma'naviyat, e'tiqod, axloqiy qadriyatlar orqali o'z aksini topgan bo'lsa, milliylik tarixiy obrazlar, xalqona hayot manzaralari, iboralar, ma'naviy qadriyatlar orqali badiiy talqin qilingan.

Tarjimonlar Oybek asarlaridagi milliylikni saqlab qolish uchun ko'pincha quyidagi yondashuvlarni tanlaganlar: realiyalar (*do'ppi, tandir*) o'z nomi bilan atalgan yoki izohlangan; madaniy tushunchalar (qadriyatlar, taomlar, kiyimlar) tarjimada ba'zida izohli, ba'zida bevosita tarjima orqali taqdim etiladi. *Lagan, choyxona* kabi so'zlar izohli yoki original shaklda berilgani o'quvchiga milliy kontekstni tushunishga yordam bergan.

Umuman, Oybek asarlaridagi milliylik nafaqat estetik hodisa, balki madaniy, tarixiy, falsafiy va lingvistik hodisa bo'lib, buni to'laqonli yetkazish uchun tarjimonlardan lingvomadaniy yondashuv, kontekstual tahlil va semantik sodiqlik talab etiladi. Ularning turkcha tarjimalarida ayrim kamchiliklar uchrasa-da, milliylikni qayta yaratish, asarlardagi uslubiy o'ziga xosliklarni qayta aks ettirish uchun tarjimonlar butun mahoratlarini ishga solganlar.

⁵⁴ Хамидов Х. Ўзбек қисса ва романлари турк тилида. Монография. – Тошкент: EFFECT-D, 2022. – Б. 26.

⁵⁵ Шарипов Ж. Шеърӣ таржиманинг баъзи масалалари. – Тошкент: Фан, 1959. – Б. 11-12.

Tadqiqotning “**Oybek uslubining turkcha tarjimalarda saqlanishi**” deb nomlangan ikkinchi bobida Oybek asarlari tarjimasida asliyat uslubini saqlash masalasi tadqiq etilib, tasviriy vositalarning qayta yaratilishi, tarjimada soʻz tanlash muammosi, evfemizm va disfemizmlarning aks etishi bilan bogʻliq masalalar ochib berilgan.

Ushbu bobning “**Oybek romanlarining til xususiyatlari va ularning tarjimalarda berilishi**” deb nomlangan birinchi faslida Oybek asarlarining asli va tarjima matni qiyosiy tahlil qilingan. Bunda muallif uslubini saqlashda qanday yoʻqotishlar boʻlgani yoki qanday yutuqlarga erishilgani, tarjimonning ijodiy yondashuvi qanchalik asosli ekani aniqlanib, tarjimalar sifatiga ilmiy baho beriladi.

Muallif uslubini tarjimada saqlash, asliyatga xos uslubiy ohang, badiiy tasvir vositalari, asar estetikasi, mazmunini yangi til vositalari orqali qayta yaratishdir. Bu jihat tarjimondan nafaqat lingvistik bilim, balki badiiy-estetik mahoratni ham talab qiladi.

Muallif uslubiga sodiq qolish, tarjimonning shaxsiy uslubga ega boʻlmasligi emas, aksincha, har qanday yuksak badiiy saviyaga ega tarjimada ikki ijodkor – muallif va tarjimonning oʻz dastxati sezilib turishidir. Bunday asarlarda asliyatdagi badiiy uslub saqlangan boʻlish bilan birga, tarjimonning asliyatni estetik idrok etishi, sezgirligi va ijodiy yondashuvi ham oʻz aksini topadi. Muallif uslubi va tarjimon individualligi oʻrtasidagi dialektik uygʻunlik, har bir tarjimon yechishi kerak boʻlgan muammo hisoblanadi. Tarjimon bajarishi kerak boʻlgan muhim vazifa muallifga sodiq qolish, asar sehrini kitobxonga yetkazish, lekin oʻz tilining imkoniyatlari, madaniy xususiyatlarini ham unutmasligi lozim. Bu yondashuv bugungi zamonaviy tarjimashunoslikda ijodiy adekvatlik (creative equivalence) tamoyiliga aynan mos tushadi.

Shu oʻrinda “Navoiy” romanining turk tilida qariyb chorak asr oraligʻida ikki marta tarjima qilinganini va ikkinchi tarjimaning yaratilishiga asosan ilk tarjimadagi asliyat uslubining saqlashidagi nuqson va kamchiliklar sabab boʻlganligini taʼkidlash lozim. Misol tariqasida asliyatdan olingan quyidagi parchaga eʼtibor qaratamiz: *“Bu yerda hammadan ajralib turgan shaxs – Aloiddin Mashhadiyning mehmoni, samarqandlik Toʻgʻonbek edi. U yoʻgʻon chorpaxil gavdali, dakkam-dukkam qizgʻish moʻylabli; keng qoramtir yuzining yonoqlari boʻrtgan; qisiq koʻzlari ayyorcha beqaror; kunlar isib ketgan boʻlsa ham, uning egnida qoʻpol eski poʻstin, boshida qunduzi qalin katta boʻrk...”*⁵⁶.

1-tarjima: *“Hücrede diğerlerinden ayrı oturan kişi ise Alâiddin Meşhedî’nin Semerkandlı misafiri Doğanbey’di. İri yarı, kızıl, seyrek bıyıklı, geniş, karayağız çehresinin elmacık kemikleri fırlayıp çıkmış; çekik gözleri oldukça kararsızdı. Havalar ısınmasına rağmen sırtından eski, kaba kürkünü hiç çıkarmaz, başından kalın kunduz börkünü asla eksik etmezdi”*⁵⁷.

2-tarjima: *“Burada herkesten farklı olan şahıs, Alâiddin Meşhedî’nin misafiri olan Semerkandlı Toğanbek idi. Toğanbek iri yarı, geniş omuzlu, kızıl seyrek bıyıklı; geniş, esmer yüzünün elmacık kemikleri çıkık; kısık hilekâr gözleri hareketli; havalar*

⁵⁶ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 11.

⁵⁷ Aybek. Nevâi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 8.

ısınmış olmasına rağmen sırtında kaba görünümlü eski bir kürk, başında kunduzî kalın ve büyük bir börk...”⁵⁸.

Ilk tarjimada qahramon portretiga xos xususiyatlar deyarli saqlab qolingan bo‘lsa-da, biroz soddalashtirilganiga, ikkinchisida esa asliyatga yanada yaqin borilib, portret detallari to‘liq saqlanganini ko‘rish mumkin:

1-jadval

1-tarjima (Ahsan Botur)	2-tarjima (Shuayip Qoraqosh)
“iri yarı, kızıl, seyrek bıyıklı, geniş, karayağız çehresinin elmacık kemikleri fırlayıp çıkmış; çekik gözleri oldukça kararsızdı”	“iri yarı, geniş omuzlu, kızıl seyrek bıyıklı; geniş, esmer yüzünün elmacık kemikleri çıkık; kısık hilekâr gözleri hareketli”

Oybek o‘z asarlarida tarixiy dalillar asosida badiiy voqelikni yaratib, o‘zbek xalqining ruhiy-ijtimoiy dunyosini chuqur ochib berish bilan birga adabiy tilning badiiy imkoniyatlaridan mohirona foydalangan. Demak, uning uslubi milliy tarixiy tafakkur, badiiy estetik qarash va madaniy dunyoqarashning timsolidir. Bu uslubni tarjimada saqlab qolish, uni to‘g‘ri aks ettirish tarjimaning badiiy aniqligini belgilovchi hal qiluvchi omildir. Shu bois, badiiy tarjimaning yuqori darajadagi aniqligi – bu mazmun va uslub uyg‘unligidir. Tarjimaning eng yuqori bosqichi esa – muallif uslubini boshqa tilda yashatish san’atidir.

Bobning ikkinchi fasli **“Tarjimada so‘z tanlash muammosi va ekvivalentlik”** deb nomlanib, unda Oybek romanlarining turk tiliga tarjimalari misolida so‘z sinonimlarini tanlash, evfemizm va disfemizm hodisalari, ularning semantik hamda uslubiy muvofiqligi, shuningdek, tarjimada ekvivalentlik darajasi tahlil qilingan.

Tarjimada sinonim tanlash – oddiy leksik muqobil topish emas, balki muallif uslubini, davr koloritini, obrazning psixologik holati va matnning estetik yukini qayta yaratish jarayonidir. Agar tarjimon sinonimik qatordagi nozik farqlarni hisobga olmasa, matnning ekspressiv energiyasi susayadi yoki butunlay o‘zgaradi. Masalan, Oybek asarlarida tarixiy roman poetikasi doirasida sinonimik qatlam faol qo‘llaniladi. Tarjimada bu qatlamni neytral sinonim bilan almashtirish oqibatida matn tarixiylik va uslubiy mukammallikdan mahrum bo‘lish mumkin.

Evfemizm va disfemizmlarni o‘girish masalasini tarjimada so‘z tanlash muammosi doirasida ko‘rib chiqish maqsadga muvofiq. Bundan tashqari, ushbu muammo sinonimlar bilan bog‘liq hodisa sifatida namoyon bo‘ladi. Nutqda nomaqbul bo‘lib tuyulgan so‘z va iboralarning o‘rnini bosuvchi yumshatilgan ifodalar sanalgan evfemizmlar salbiy yoki noxush voqealarni bevosita aytmasdan, ularning ta’sirini yengillashtirish, axloqiy yoki ijtimoiy noqulayliklarni yumshoqroq shaklda yetkazish uchun ishlatiladi. Masalan, “o‘ldi” so‘zi o‘rniga “vafot etdi”, “ko‘z yumdi” yoki “olamdan o‘tdi” deyish mumkin. Shuningdek, “tug‘di” o‘rniga “ko‘zi yoridi” birikmasini ishlatish mumkin.

Evfemizmlar Oybekning badiiy mahoratini, ijtimoiy-hayotiy voqelikni yumshoq yoki ta’sirli ifodalash maqsadida qo‘llagan uslublaridan biri bo‘lib, ular madaniy

⁵⁸ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 34.

muloqotda hurmatni saqlash, his-tuygʻuni yengillashtirish, ijtimoiy munosabatlarni yumshatish uchun qoʻllanilgan: *“Kampir unga qoʻrqa-pisa qaradi: “Achchigʻlanma, bek yigit, oʻzi uyatchang qiz, yana boshi bogʻliq...”*⁵⁹ **A.Botur tarjimasini:** *“İhtiyar korkulu gözlerle ona bakıp: - Aldırma bey yigit, – dedi. – Çok utangaç bir kız. Sonra başı da bağlı ...”*⁶⁰ **Sh.Qoraqosh tarjimasini:** *“Yaşlı kadın ona korkarak baktı: “Öfkelenme, bey yiğit, kendisi mahçup bir kız ...”*⁶¹ Sh.Rahmatullayevning “Oʻzbek tili frezeologik lugʻati”da “boshi bogʻliq” iborasi qiz bolaga nisbatan “unashtirilgan” maʼnosida ishlatilishi aytilgan. 1-tarjimada soʻzma-soʻz (“başı da bağlı”) shaklida berilgan boʻlib, va u turk tilida “unashtirilgan” degan maʼnoni ifodalamaydi (shunchaki “boshi bir narsa bilan bogʻlab qoʻyilgan” degani). Sh.Qoraqosh esa iborani tarjimaga umuman tushirib qoldirgan. Tarjimonlarning oʻzbek xalqiga xos milliy-madaniy xususiyatlarni chuqur bilmasliklari oqibatida asliyat jumlasining mazmuni tarjimada xiralashgan.

Madaniy muloqotda nomaqbul, odob doirasidan chiqadigan ifodalar hisoblangan disfemizmlar tarjimasini ham muammoli masalalardan hisoblanadi. Lingvistik adabiyotlarda disfemizm alohida tushuncha sifatida emas, evfemizmga oid izohlar doirasida tilga olinadi. M.: *“– Qaysi Toʻgʻonbek, birodar? – yelkasidan turtib soʻradi Sultonmurod. – Yangi tugʻilgan itlardan...”*⁶² A.Botur tarjimasini: *“– Hangi Doğanbey birader? – omuzundan tutarak sert çıktı Sultan Murad. – Yeni kiralanan itlerden!...”*⁶³ Sh. Qoraqosh tarjimasini: *“– Hangi Doğanbey birader? – omuzundan dürterek sordu Sultanmurad. – Yeni doğan itlerden!...”*⁶⁴

Oʻzbek tilida “it” soʻzi insonga nisbatan haqorat maʼnosida qoʻllaniladi: (“it emgan”, “itvachcha” kabi). Yuqoridagi misoldagi “yangi tugʻilgan itlardan” birikmasi soliq yigʻuvchi lavozimida ishlayotgan tajribasiz, shaxsga nisbatan qoʻllanilgan. Sh.Qoraqosh tarjimasida asliyatdagi semantik, stilistik va badiiy maqsadga sodiq qolingani. A.Botur tarjimasida esa leksik darajadagi xatolik (semantik siljish) va emotsional taʼsirning yoʻqolishi kuzatiladi. Bu esa asliyat badiiyatining tarjimada zaiflashishiga olib kelgan.

Bobning uchinchi fasli **“Badiiy tarjimada tasviriy vositalarning qayta ifodalanishi”** deb nomlangan boʻlib, faslda badiiy tarjimada tasviriy-ifoda vositalarini qayta yaratish masalalari koʻrib chiqiladi. Xususan, Oybek romanlarining tarjimalari misolida portret tasviri, peyzaj va oʻxshatish kabi tasviriy vositalarning tarjimada berilish usullari, ularning semantik va uslubiy xususiyatlari hamda badiiy taʼsir kuchini saqlash darajasi qiyosiy tahlil asosida yoritiladi. “Tasvir vositalari – adabiy asarda obraz va manzaralarni badiiy usulda koʻrsatish uchun ishlatiladigan sanʼat vositalari”⁶⁵ boʻlib, ularning asosiy vazifasi obraz va manzaralarni badiiy shaklda ifodalashdir. Aynan shu jihat Oybek ijodida, xususan, “Navoiy” romanida

⁵⁹ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 63.

⁶⁰ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 63.

⁶¹ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 74.

⁶² Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 76.

⁶³ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 66.

⁶⁴ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 86.

⁶⁵ Yoʻldoshev M. Badiiy sanʼat vositalari. – Samarqand: Zarafshon, 2015. – B. 12-13.

yaqqol namoyon bo‘ladi. Asarda qahramonlar portreti, ruhiy holati va tashqi qiyofasi bunday vositalar yordamida yuksak badiiy mahorat bilan chiziladi. **M.:** “*To‘g‘onbek har kun ho‘jasining zotli otlaridan birini minib, Hirotga gasht qilib yuradi. Egnida yangi chakmon, boshida yangi qalpoq, kissasi tangasiz qolmaydi*”⁶⁶ **A.Botur tarjimasi:** “*Doğanbey her gün patronunun değerli atlarından birine binip Herat'ta caka satarak dolaşmaya başlamıştı. Artık sırtında yeni bir çakman, başında yeni kalpak vardı ve çönteğinde bol miktarda sarı lira bulunuyordu*”⁶⁷ **Sh.Qoraqosh tarjimasi:** “*Toğanbek bir haftadan beri her gün efendisinin soylu atlarından birine binip Herat'ta gezmeye çıkıyordu. Artık sırtında yeni çakman, başında yeni kalpak vardı; kesesi de parasız kalmıyordu*”⁶⁸.

Oybek arabcha, forsha so‘zlardan keng foydalangan. Parchadagi “kissa” ya’ni “karmon”, “cho‘ntak” so‘zi tarjimada “çönte” deb berilgan va u havolada izohlangan. Aslida so‘zning “kissa” shakliga nisbatan to‘g‘ridan-to‘g‘ri “cep” so‘zini ishlatgan ma’qul edi. Chunki kissa bir xos so‘z, ya’ni realiya emas. “Kissasi tangasiz qolmaydi” birikmasining “çönteğinde bol miktarda sarı lira bulunuyordu” (cho‘ntagida ko‘p miqdorda sariq lira) deb noto‘g‘ri o‘girilgan. “Sarı lira” ya’ni “sariq lira, oltin lira” Usmonli imperiyasi davrida ishlatilgan og‘irligi 7 gramm keladigan tanga hisoblanadi. Voqea Hirot viloyati (Afg‘oniston)da sodir bo‘layotganini inobatga olsa, mazkur jumlada “sarı lira” birikmasi umuman o‘rinsiz qo‘llanilgan. Sh.Qoraqosh tarjimasida xuddi shu birikma “kesesi de parasız kalmıyordu” (hamyoni pulsiz qolmasdi) shaklida to‘g‘ri o‘girilgan.

Oybek o‘z qahramonlari fe‘l-atvori, ularning tashqi qiyofasi, hatto ko‘z qarashlarini ta’riflash orqali ham ochib bergan. Buni quyidagi jadval vositasida ko‘rib chiqish ishni osonlashtiradi:

2-jadval

“Navoiy” romanidan:	A.Botur tarjimasi:	Sh.Qoraqosh tarjimasi:
<i>Qoboriqroq qovoqlari ostidagi qiyg‘och ko‘zlarida...</i>	<i>Gür kaşları altındaki çekik gözlerinde</i>	<i>Gür kaşları altındaki çekik gözlerinde</i>
<i>Yirik, qiyiq, o‘tkir qarovchi ko‘zlari iroda va ingichka hiyla bilan birga qandaydir beqarorlik, yengil va sho‘x tabiatini ham ifodalar edi...</i>	<i>Şahin gözleri oldukça çekikti. Bu gözler güçlü bir irâde ve zeka sahibi olduğunu gösterecek şekilde yuvaları içinde sürekli oynuyordu.</i>	<i>İri, çekik, keskin bakışlı gözleri irade ve ince bir hilekârlıkla beraber mütereddit ve şuh tabiatını da ifade ediyordu.</i>
<i>Qisiq ko‘zlari ayyorcha beqaror</i>	<i>Çekik gözleri oldukça kararsızdı</i>	<i>Kısık hilekar gözleri hareketli</i>

Asarda Alisher Navoiyga nisbatan “qiyg‘och ko‘zlar”, Husayin Boyqaroga nisbatan “qiyiq ko‘zlar”, To‘g‘onbekka ayyor, hiylakor ma’nosida “qisiq ko‘zlar” sifatlovchi aniqlovchilari qo‘llanilgan. Turkcha tarjimada esa birinchi tarjimon barcha

⁶⁶ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 58.

⁶⁷ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 49.

⁶⁸ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve inceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 71.

qahramonlarga salbiy yoki ijobiy bo'lishidan qat'i nazar barchasiga bir xil "çekik" ya'ni "qiyiq" sifatini qo'llagan. Ikkinchi tarjimon Sh.Qoraqosh esa "çekik" va "kısık" sifatlardan o'rinli foydalangan. Chunki, turk tilida ham ko'zga nisbatan bir qancha sifat qo'llaniladi. Shu nuqtayi nazardan Navoiyga nisbatan "badem go'z" birikmasini qo'llash maqsadga muvofiq bo'lardi.

"Badiiy tasvir vositalaridan biri bo'lgan o'xshatish, obyektning obrazli, ta'sirchan, konkret va ixcham ifodalash xususiyatlari bilan ajralib turadi. Yozuvchilar qahramonlarni tasvirlashda ularning o'ziga xos individual xususiyatlarini ochishda, ruhiy holatlarni aks ettirishda, tabiat manzaralarini tasvirlashda o'xshatishlardan keng foydalanadilar. Kitobxonning diqqatini obrazning ko'rinmas tomonlariga jalb qiladi, asarning g'oyasini ochishga yo'naltiradi. Bir predmet yoki hodisa ikkinchi bir predmet yoki hodisa bilan taqqoslanganda ularning shakli yoki mazmun jihatidan obrazli o'xshashligiga "o'xshatish" deyiladi"⁶⁹.

M.: *"Dildor gilosday qizil chiroyli lablariga yoyilgan tabassum bilan boshini silkidi-da, borib echkinning ingichka bo'yniga bir quloq yo'g'on arqon solib, sudrab ketdi"*⁷⁰. **A.Botur tarjimasi:** *"Dildar kiraz gibi kırmızı dudaklarına yayılan bir tebessümle başını sallayıp, keçinin boynuna bir ip geçirerek sürükleyip fundalığın dibine doğru gitti"*⁷¹. **Sh.Qoraqosh tarjimasi:** *"Dildar kiraz gibi kırmızı güzel dudaklarına yayılan tebessümle başını salladı ve gidip keçinin ince boynuna bir kulaç kalın bir ip bağladıktan sonra sürükleyip gitti"*⁷². Yuqoridagi misolda keltirilgan gilosday so'zi grammatik vosita (-day) yordamida yasalgan so'zni ikki tarjimon tarafidan leksik vosita (gibi) yordamida kiraz gibi tarzida yasalganini ko'rishimiz mumkin.

O'xshatishlar ochiq va yashirin bo'ladi. Yashirin o'xshatish – vosita tushib qolib, faqatgina o'xshamish va o'xshatilmish ishtirok etadi. Masalan, *gilosday qizil chiroyli lablar (kiraz gibi kırmızı dudaklar)* birikmasidagi gilos lablar – kiraz dudaklar, yashirin o'xshatish bo'ladi. Yoki bo'lmasa: "qoshi hiloldek egik" o'rniga "qoshi hilol", "qomati sarvdek tik" o'niga "sarvqomat", "yuzi oydek" o'rniga "oy yuzli" ishlatiladi.

M.: *"Xudoning qudratida, davlat bir kelsa, daryodek toshib kelar ekan... shunday, uka"*⁷³. **Z.Hamidova tarjimasi:** *"Allah'ın kudreti işte, mal, devlet bir geldi mi, nehir gibi taşarak gelmiş"*⁷⁴. Ushbu jumlada boylikning kelishi to'lib-toshib kelayotgan daryoga o'xshatiladi. Tarjimada o'xshatish seziladi, lekin o'zbek tilidagi obrazlilik darajasi yumshatilgan. Turk adabiy tilida "nehir gibi taşı" deyiladi, lekin bu keng tarqalgan poetik formula emas. Turk tilida "sel gibi taşı" iborasi faol qo'llaniladi.

Oybek asarlarida kinoya, istehzo ifodalari ko'p uchraydi. **M.:** *"Kamtarin mahalla baqqolining o'g'li Karim chittak – kichkina, lekin harakatlari chaqqon va ildam bo'lganidan, yoshligida shunday laqabi bor edi, hozir kimsan*

⁶⁹ Begimova N. Ko'chimlar. Badiiy tasvir vositalaridan o'xshatish va uning qo'llanilishi. – Samarqand, 2011. – B. 30.

⁷⁰ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 65.

⁷¹ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 56.

⁷² Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve inceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 77.

⁷³ Oybek. Qutlug' qon. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 33.

⁷⁴ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 49.

Mirzakarimboy!”⁷⁵. Tarjimasi: “İşte bu zenginler arasında artık mahallenin mütevazı bakkalının oğlu “Kerim Serçe” (küçük ama çok hareketli olması dolayısıyla çocukken ona böyle derlerdi) artık Mirzakarimbay idi!”⁷⁶.

Ushbu parchada oddiy “baqqolning kichik o‘g‘li Karim chittak” – “Mirzakarimboy” haqida so‘z borgan. Muallif Karimning bolalikdagi laqabi (“chittak” – kichkina qush) bilan hozirgi “Mirzakarimboy” maqomini qarama-qarshi qo‘yib, kinoyali tarzda uning ijtimoiy ko‘tarilishini piching orqali aks ettiradi. “Kimsan Mirzakarimboy!” iborasi vositasida esa urg‘u yanada kuchaytiriladi. Tarjimada madaniy muvofiqlik to‘la saqlangan. “Artik Mirzakarimbay idi!” qismi asliyatdagi “hozir kimsan Mirzakarimboy!” ifodasini qoplay olgan, biroq undagi kinoyali keskinlik (kimsan – hajviy ohangli ta’kid) tarjimada biroz yumshatilgan. Turkcha variantda ko‘proq oddiy tasdiq ohangi ifodalangan. Tarjimon kinoyaning asosiy mohiyatini, ya’ni oddiy baqqol o‘g‘lidan boyvachchaga aylanishni istehzo holida ko‘chira olgan, biroq stilistik kuch va piching ohangi asliyatdagidek teran sezilmaydi. Asliyat jumlasini “Eskiden mahallenin mütevazı bakkalının oğlu Kerim Serçe (küçük ama çok hareketli olması dolayısıyla çocukken ona böyle derlerdi) şimdi kim olmuş dersiniz – koskoca Mirzakerimbay!” deb o‘girish tavsiya etiladi.

Oybek asarlarida qo‘llanilgan tasviriy vositalarning tarjimada adekvat qayta yaratilishi tarjimon oldida turgan eng muhim vazifalardandir. Ammo har tilning o‘z badiiy imkoniyatlari bo‘lganligi sababli, bir tasvir yoki ifoda vositasini boshqa tilda to‘liq qayta aks ettirish imkonsizligini tan olish kerak. Asarlardagi ifoda vositalarining mazmuniy ekvivalentlari turkcha tarjimalarda saqlansa-da, uslub va estetik ohang ayrim hollarda kamaygan yoki o‘zgarishga uchragani kuzatiladi.

Dissertatsiyaning uchinchi bobi **“Oybek romanlaridagi xos so‘zlar va paremiologik birliklarning tarjimalarda berilishi”** deb nomlanib, unda Oybek romanlarining turk tiliga tarjimalari misolida milliy xos so‘zlar (realiyalar)ning tarjimada berish usullari, maqol, matal va frazeologizmlarning semantik hamda uslubiy xususiyatlarini saqlagan holda qayta ifodalash masalalari qiyosiy tahlillar asosida yoritilgan.

Bobning **“Navoiy” va “Qutlug‘ qon” romanlaridagi realiyalar tarjimasi** deb nomlangan birinchi faslida romanlarda uchraydigan realiyalarning tarjimada qayta yaratilishi, ularning semantik hamda uslubiy xususiyatlarini saqlash masalalari, shuningdek, milliy va tarixiy koloritni qayta yaratish imkoniyatlari qiyosiy-tahliliy asosda ko‘rib chiqiladi.

“Navoiy” va “Qutlug‘ qon” romanlaridagi realiyalarni mazmuniy va funksional xususiyatlariga ko‘ra bir necha turlarga ajratish mumkin. Bular:

Geografik realiyalar: Chortoq, Farg‘ona, Sirdaryo.

Etnografik realiyalar: do‘ppi, go‘ja, osh, qovun sayli.

Tarixiy realiyalar: Amir Temur, Turkiston Muxtoriyati va h.k.

Diniy realiyalar: Ramazon, iftor, imom, azon kabi.

Ushbu tasnif realiyalarning tarjimada qanday usullar orqali berilishini aniqlash va ularning badiiy matndagi funksiyasini ochib berishda muhim metodologik asos

⁷⁵ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 16.

⁷⁶ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 34.

bo‘lib xizmat qiladi. Bu kabi realiyalarning tarjimadagi vazifasi asarning tarixiy ruhini saqlash, o‘quvchiga o‘tmish tafakkurini yetkazish, milliy va madaniy kontekstni boyitish, tafsiliy tushuncha orqali zamonaviy o‘quvchining tarixiy ongini oshirishdan iborat.

Z.O‘zturk tomonidan turk tiliga o‘girilgan “Qutlug‘ qon” romani realiyalarga boy asar. Bunday birliklarni tarjimada to‘laqonli aks ettirish uning badiiy-estetik, stilistik jihatlarini boshqa tilda to‘laqonli qayta yaratish vazifasini yuklaydi. Masalan, jo‘g‘rofiy xos so‘zlar ishlatilgan *“Puldor odam Moskavagacha, Varshavagacha boradi. Pulsiz odam o‘z joyidan bir qadam siljisin-chi!”*⁷⁷ jumlasini quyidagicha tarjima qilingan: *“Parali adam Moskova’ya, Varşova’ya kadar gider. Parasız adam kendi yerinden bir adım atsın bakayım!”*⁷⁸.

Tarjimon Moskva va Varshava toponimlarini turk tili qonun-qoidalariga muvofiq to‘g‘ri bergan. Joy nomlari o‘zbek va turk o‘quvchilari uchun tarixiy-madaniy jihatdan tanish bo‘lgani uchun ularni izohlashga ehtiyoj sezilmagan.

Badiiy asarda o‘tmish ruhi, tarixiy muhit va voqea zamini haqida tasavvur beruvchi tarixiy realiyalar orqali adib xalqning turmush tarzini, ijtimoiy qatlamlar o‘rtasidagi tafovutni, tarixiy davr, milliy qadriyatlarni realistik tasvirlagan.

“Qutlug‘ qon” romanida *“do‘ppi”* realiyasi ko‘p uchraydi. Turkiy tillarda asosan erkaklar bosh kiyimi, tashqi tomondan bir-biriga o‘xshasa yoki ayrimlarining (masalan, qalpoq, kalpak) nomlari ham deyarli bir xil bo‘lsa-da, *“do‘ppi”* so‘zi faqat o‘zbek tilida qo‘llaniladi. *“Do‘ppi tutgan qo‘llarning titrashi, ovozlarning hazinligi, paranjidagi gavlarning vaziyati igna bilan tirikchilik qiluvchi ayollarning falokatli ahvollarini yorqin tasvirlar edi”*⁷⁹. **Tarjimasi:** *“Doppi tutan ellerinin titremesi, seslerinin hazinliği, paranci içindeki vücutlarının vaziyeti, iğneyle geçimini temin eden kadınların içinde bulundukları mun vahametini anlatmaya yetiyordu”*⁸⁰. Turkcha tarjimada *“do‘ppi”* so‘zining asliyatdagi kabi qoldirilgani to‘g‘ri.

Quyidagi misolda bir necha o‘zbek pishiriq nomlari qo‘llanilgan: *“Patnislarda, tog‘oralarda, savatlarda kulcha, qovurma chuchvara, varaqi, qatlama va boshqa har nav meva-chevalar...”*⁸¹. **Tarjimasi:** *“Tepsilerde, leğenlerde, sepetlerde, külçeler, kavurmalar, çuçvaralar, samsalar, katmerler ve envaî çeşit meyveler...”*⁸².

Jumla ichida sanalgan milliy pishiriq nomlarining har biri alohida xos so‘z bo‘lib, u faqat o‘zbek taom madaniyatiga mansub. Shuni hisobga olib jumlani quyidagicha o‘girish maqsadga muvofiq bo‘lardi: *“Tepsilerde, leğenlerde, sepetlerde, külçe ekmekler, kavurulmuş mantılar, börek çeşitleri, katlamalar ve bir sürü meyve çeşitleri vardı”*. Chunki tarjimon yegulik nomlarining qaysi biri tarjima qilinishi kerag-u, qaysi biri sof realiya sifatida qoldirilishini chalkashtirgani ko‘rinadi. Buni *“varaqi”* so‘zining *“samsa”* deb berilganida ham ko‘rish mumkin.

Umuman, tarjimada realiyalarni adekvat talqin qilish va ularni mazmun, uslub va funksional jihatdan to‘g‘ri qayta ifodalash tarjimonning faqat tilni qanchalik

⁷⁷ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 13.

⁷⁸ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 32.

⁷⁹ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 167.

⁸⁰ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 164.

⁸¹ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 104.

⁸² Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 110-111.

mukammal bilishiga emas, madaniyatlararo tafovutlarni chuqur anglashiga ham bevosita bog'liqdir.

Bobning ikkinchi fasli **“Romanlardagi maqol va matallar tarjimasida adekvatlik masalasi”** deb nomlangan. Oybek asarlarida maqol va matallar muhim stilistik vosita sifatida xizmat qilgan bo'lib, ular orqali muallif xalqona tafakkur, milliy ruh va obrazlar xarakterini chuqur va ta'sirli tarzda ochib beradi. Bunday birliklarni tarjimada to'g'ri va badiiy jihatdan mukammal qayta aks ettirish nafaqat lingvistik, balki madaniyatlararo muloqot bilan bog'liq muammolarni ham kun tartibiga qo'yadi.

“Navoiy” romanidan olingan *“Podshohning, garchi mastlik vaqtida bo'lsa-da, u bilan ochiq suhbat qilishi Majdiddinni tetikladi “Temirni qizig'ida bos” degan maqolga amal qilib, unga madh-sano o'qishga boshladi”*⁸³ jumlasini A.Botur *“Padişahın sarhoş bir anında olmasına rağmen onunla yeke yek konuşabilene fırsatını yakalamış olmak Mecdiddin'i bayağı cesaretlendirmişti. “Temiri kızığda bas”*⁸⁴ *şeklindeki atasözüne uyarak önce zât-ı âlîlerini bir güzel övmeye başladı”*⁸⁵ tarzida o'g'irgan bo'lsa, Sh.Qoraqosh *“Padişahın her ne kadar sarhoşluk zamanı olsa da onunla açık şekilde sohbet etmesi, Mecdiddin'i cesaretlendirdi. “Demiri tavında döv!”*, atasözüne uyarak Baykara'ya medhüsenada bulunmaya başladı”⁸⁶ tarzida beradi.

Birinchi tarjimada, biroq turk tilida aniq ekvivalenti bo'lgan mashhur o'zbekcha *“Temirni qizig'ida bos”* maqoli (*Temiri kızığda bas*) shaklida tarjima qilmasdan berilgan va bunday yondashuvni oqlab bo'lmaydi. Sh.Qoraqosh tarjimasida esa maqol *“Demiri tavında döv!”* shaklida to'g'ri berilgan. Zero maqolning turk tilidagi *“Demir tavında dövülür”* bo'lib, u turk tilida faol qo'llanilib keladi. Vaziyatdan kelib chiqib, asliyat jumlasini *“Padişahın, her ne kadar sarhoş olsa da, açık konuşması Mecdiddin'i cesaretlendirmiş, dolayısıyla “Demir tavında dövülür” sözüne uyarak kendisini madhetmeye başladı”* shaklida berish taklif etiladi.

Oybek asarlarida qo'llanilgan maqollar xalq og'zaki ijodining yorqin namunasi sifatida obrazlarning xarakterini ochishda, voqealarga baho berishda, milliy ruh va badiiylikni kuchaytirishda muhim rol o'ynaydi. Ularni tarjimada to'liq ekvivalent bilan berishning har doim ham imkoni bo'lavermaydi. Shuning uchun tarjimonlar bir necha yo'ldan foydalanadi. Masalan, ayrim maqollarni boshqa tilda mavjud ekvivalent bilan almashtirish; ba'zi hollarda esa ularni erkin tarjima qilish yoki mazmunini izohlash; o'xshash milliy maqol yoki ibora bilan almashtirish; ayrim hollarda ularni tushirib qoldirish kabi.

Mazkur holat shuni ko'rsatadiki, Oybek ijodida milliy ruh va xalqona donishmandlikni ifodalovchi maqollar tarjimada turlicha talqin qilinsa-da, asarning umumiy mazmuni va badiiy kuchini saqlashga intilish yaqqol kuzatiladi.

Bobning uchinchi fasli **“Frazologizmlar tarjimasida muqobillik va funksional muvofiqlik”** deb nomlangan bo'lib, unda Oybek romanlarida

⁸³ Oybek. Navoiy. Roman. “Asr oshgan asarlar” turkumi. – Toshkent: Sharq, 2004. – B. 126.

⁸⁴ Demir tavında dövülür.

⁸⁵ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 115.

⁸⁶ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 86.

qo‘llanilgan frazeologik birliklarning turk tiliga tarjima qilish usullari, shuningdek, frazeologizmlar tarjimasida ekvivalentlik va funksional muvofiqlikni ta‘minlash imkoniyatlari qiyosiy-tahliliy jihatdan yoritiladi. “Qutlug‘ qon” romani frazeologizmlarga boy: “*So‘ng chol sukutga botdi, kichkina, lekin hali tetik ko‘zlarini mudroq bosgan odam kabi, sekingina yumdi*”⁸⁷. **Tarjimasi:** “*‘Ihtiyar bütin anlatılanları dinledi, sonra küçücük ama canlı gözlerini uykusu gelmiş gibi yavaşça kapadı*”⁸⁸. Asliyat jumlasidagi “sukutga botdi” frazeologizmini “dinledi” shaklida sodda qilib o‘girilganki, bu yerda asliyatdagi badiiylik susaygan, cholning jim qolib, xayolga cho‘mgan holati emas, tinglagan va ko‘zlarini yumgan holati aks etgan.

“Frazeologik birliklar bir tildan ikkinchi tilga asosan to‘rt yo‘l bilan – asliyat tilidagi birlikka komponentlar tarkibi, grammatik qurilishi hamda ma‘no va uslubiy vazifasi mos ekvivalentlar, boshqa xossalari farq qilgani holda, ma‘no va uslubiy vazifasi o‘xshash muqobil variantlar, kal‘ka usulida va tasviriy yo‘sinda tarjima qilinadi”⁸⁹. **M.:** “*Endi u “qaytaman” desa, erta-indin qishloqqa jo‘nashi kerak, u vaqt onasi xafa bo‘ladi: “Shunday katta dargohdan o‘rin topolmay qo‘lingni burningga tiqib qaytdingmi, noshud!” deydi*”⁹⁰. **Tarjimasi:** “*‘Simdi o “döneceğim” derse bugün yarın köye dönmesi lazım, işte o vakit annesi üzülecek, “Böyle zengin kapıdan iş bulamadan iki elini koynuna sokarak mı döndün? Tüh sana, beceriksiz!” diyecek*”⁹¹. O‘zbek tilida “Qo‘lini burniga tiqib” iborasi “qup-quruq hech narsa ega bo‘lmasdan” ma‘nosida qo‘llaniladi. Xuddi shu ma‘no turk tilida “iki elini koynuna sokarak” frazeologizmi orqali ifodalanadi. Shundan kelib chiqilsa, tarjimon to‘g‘ri ish tutgan, deya xulosalash mumkin.

Tilning alohida boy qatlamini tashkil etuvchi frazeologizmlar keng uslubiy imkoniyatlarga ega. Adib ularning stilistik imkoniyatlarini yanada kengaytirib, yangi ma‘nolar yuklaydiki, buning natijasida tilning frazeologik boyligi ham o‘sib boradi.

Umuman olganda, Oybek asarlarining tarjimalarida frazeologik birliklar tarjimonning til sezgisi, uslubiy bilimlari va madaniy kontekstni his etish darajasiga qarab turlicha ifoda etilgan. Adekvat tarjimada frazeologizmlar o‘ziga xos badiiy ruh bilan boshqa tilga ko‘chadi.

Turk tarjimonlari Oybek asarlaridagi frazeologik birliklarni asarning uslubi, muallifning niyati va kontekstga mos ravishda iloji boricha to‘g‘ri va ta‘sirchan yetkazishga harakat qilganlar. Tarjima jarayonida ikki tilida bir xil ma‘noni anglatadigan frazeologik birlik uchrab qolganda, ularni ishonchli muqobillari bilan almashtirishga intilganlar. Bu esa muallif uslubini saqlashga yordam bergan. Ba‘zi frazeologizmlarning bevosita ekvivalenti bo‘lmagan hollarda, tarjimonlar frazeologizmdagi ma‘no va emotsional rangni ekspressivlikka ega bo‘lmagan oddiy gaplar yordamida ham izohlab berganlar.

⁸⁷ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 18.

⁸⁸ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 28.

⁸⁹ Мусаев Қ. Таржима назарияси асослари. – Тошкент: Фан, 2005. – Б. 185.

⁹⁰ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 18.

⁹¹ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 35-36.

XULOSA

1. Oybekning “Navoiy” romani A.Botur va Sh.Qoraqosh tomonidan, “Qutlug‘ qon” va “Oltin vodiyan shabadalar” romanlari esa Z.O‘zturk tomonidan turk tiliga tarjima qilingan. Mazkur tarjimalarda asliyatning badiiy ruhi, muallifning o‘ziga xos uslubi, hamda adibning estetik-g‘oyaviy niyati saqlanganini ko‘rish mumkin. Shunga qaramay, turkcha tarjimalarda ayrim qisqartirishlar, mazmuniy siljishlar va noaniqliklarga yo‘l qo‘yilgan bo‘lib, ular tadqiqotda tahlilga tortilgan misollar asosida ochib berilgan.

2. O‘zbek va turk xalqlarining tarixiy, madaniy va ijtimoiy hayoti, urf-odatlar va an‘analaridagi ko‘plab o‘xshashliklar tarjima jarayonida ma‘lum darajada kommunikativ qulayliklarni keltirib chiqaradi. Shu bois asliyatdagi ayrim so‘z va iboralar tarjima matniga ma‘no jihatdan deyarli o‘zgarmagan holda ko‘chib, asliyatdagi uslubiy vazifasini saqlab qoladi. Biroq tillar va madaniyatlar o‘rtasidagi bunday yaqinlik tarjima jarayonini oddiy ko‘chirish ishiga aylantirmaydi. Bu o‘rinda tarjimonlar har bir lisoniy birlikni asar kontekstidan kelib chiqib, so‘zlarning ma‘no nozikliklarini e‘tiborga olgan holda tarjima qiladilar. Shu sababli o‘zbek va turk tillarining yaqinligi natijasida yuzaga kelgan bunday qulayliklar tarjima jarayonining ijodiy mohiyatini inkor etmaydi.

3. Oybek asarlarining turk tiliga tarjima qilish jarayonida muayyan muammolar kuzatiladi. Garchi o‘zbek va turk xalqlarining tarixi, madaniyati, yashash tarzi, urf-odatlar va an‘analarida mushtaraklik mavjud bo‘lsa-da, bu ikki xalqning milliy-madaniy qarashlari, ruhiy-psixologik kechinmalari hamda badiiy tafakkurida ayrim farqlar ko‘zga tashlanadi. Chunonchi, har ikki xalqning milliy identikligi va dunyoqarashi, badiiy ifoda usullarining o‘ziga xosligi Oybek romanlaridagi ba‘zi milliy-madaniy tushunchalar va ruhiy holatlarni turk o‘quvchisiga yetkazish jarayonida tarjima qiyinchiliklarini yuzaga keltiradi.

4. Oybek romanlaridagi maishiy leksikaga oid so‘zlarning rang-barang ma‘no va tasviriy imkoniyatlari o‘zbek tilining boy ifoda salohiyatini ko‘rsatishga xizmat qilgan. Romanlardagi milliylik, avvalo, o‘zbek xalqining kundalik turmush tarzi, urf-odatlar va marosim madaniyati bilan bog‘liq realiyalar orqali aks etgan. Realialar muayyan xalqning milliy idrokini ifodalashi va tarjima tilida to‘liq ekvivalentga ega emasligi bois tarjima jarayonida bir qator qiyinchiliklarni keltirib chiqaradi. Binobarin, tarjimonlar o‘zbek tilini yaxshi bilsalar-da, ularning ayrim maishiy so‘zlarning kontekstual ma‘nosi va milliy-madaniy yukini to‘liq anglab yetmasliklari oqibatida tarjimalarda mazmuniy va badiiy yo‘qotishlarga yo‘l qo‘yilganligi kuzatiladi. Natijada asliyat matnidagi kuchli obrazlilik va yorqin tasvirlar xiralashib, serqirra ma‘noga ega so‘zlar tarjima matnida sodda va neytral birliklarga aylanib, badiiy ta’sir kuchining pasayishiga olib kelganligi kuzatiladi.

5. “Soxta ekvivalentlar” yoki “aldoqchi so‘zlar” qardosh tillar o‘rtasida amalga oshiriladigan tarjimaning eng muhim muammolaridan sanaladi. Bunday birliklar shaklan bir-biriga aynan o‘xshash bo‘lsa-da, yaqin tillarda mazmunan bir-biridan keskin farq qiladigan so‘zlar bo‘lishi mumkin. “Soxta ekvivalentlar” yoki “aldoqchi so‘zlar”ning ifoda planidagi tashqi o‘xshashlik tarjimonni chalg‘itib, turli chalkashliklar va xatoliklarga olib keladi. Ayniqsa, o‘zbek va turk tillari leksikasidagi

kuchli fonetik va morfologik o'xshashlik tarjimonlarda "tushunarli ko'rinish" tasavvurini hosil qiladi va "tusmol ekvivalentlik" hodisalarini yuz berishiga sabab bo'ladi. Oybek romanlarining tarjimalari ham "soxta" va "tusmol" ekvivalentlar muammosidan xoli emas. Ushbu muammoning asosiy sababi tarjimonlarning asliyat tilini umumiy darajada bilish bilan cheklanib qolishi, leksemalarning tarixiy taraqqiyoti, ko'chma ma'nolari, ma'no kengayishi va ma'no torayishi hamda ularning kontekstga bog'liq holda qo'llanishi kabi jihatlarini yetarli darajada anglab yetmasliklari bilan izohlanadi.

6. Oybek romanlarida tabiat tasviri nafaqat adibning estetik qarashlari yoki uning obraz yaratish mahoratini ochib berishda, balki qahramonlarning ruhiy holati va ichki kechinmalarini ifodalashda ham muhim vosita bo'lib xizmat qilgan. Har bir xalqning tabiatni idrok etish tarzi, uning ranglar, tovushlar, flora va fauna munosabati milliy-madaniy tafakkurni aks ettiradi. Shu bois asliyatdagi ayrim tasviriy vositalar tarjima tilida to'liq ekvivalentga ega bo'lmasligi tabiiy. Biroq "Navoiy" romani tarjimonlari A.Botur va Sh.Qoraqoshlar tarjima matnida tabiat tasvirini, asosan, badiiy-estetik yaxlitlikni saqlagan holda adekvat qayta yaratishga muvaffaq bo'lishgan. Bunda asliyatdagi metaforalar, o'xshatishlar va boshqa tasviriy vositalar aksariyat hollarda so'zma-so'z tarjima usuli orqali, ba'zan esa kontekstual va badiiy moslikka asoslangan ijodiy yondashuv asosida tarjima qilinganligi ko'zga tashlanadi.

7. Portret tasvirini tarjimada qayta yaratish badiiy tarjimaning murakkab jihatlaridan biri hisoblanib, bu nafaqat qahramon obrazini yaratish, balki uning ichki dunyosi, ruhiy holati va o'ziga xos xarakterini ochib beruvchi muhim badiiy vositadir. Portretni adekvat qayta yaratish tarjimondan yuqori darajadagi interpretativ sezgirlik va pragmatik aniqlikni talab etadi. Binobarin, "Qutlug' qon" va "Oltin vodiya shabadalar" romanlaridagi portret tasviri tarjimon Z.O'zturk tomonidan portret detallarini chuqur anglagan holda amalga oshirilgan. Portretga oid birliklarning, xususan, ifoda vositalarining semantik jihatdan adekvat talqin qilinishi natijasida asliyatdagi ma'no qatlamlari tarjimada muvaffaqiyatli qayta yaratilgan.

8. Oybek romanlarida xalq maqollari va frazeologizmlardan keng foydalanilgan va ular o'zbek mentaliteti, milliy tafakkurini ochib berishga xizmat qilgan. Shu bois maqol va frazeologizmlarni tarjima qilishda asosiy mezon so'zma-so'z aniqlik emas, balki asliyatdagi ma'no va milliy ruhni qayta yaratish sanaladi. Bunday birliklar tarjima qilishda ekvivalent maqol yoki iborani topib berish, aksariyat hollarda izohli yoki kontekstual tarjima strategiyalari qo'llaniladi. A.Botur tarjimasida ayrim maqol va matallar transformatsiya qilingan bo'lsa-da, qo'llanilgan variantlar turk tilining paremiologik zahirasi mustaqil birlik sifatida mavjud emasligi sababli ularning funksional-pragmatik adekvatlik yetarli darajada ta'minlanmaganligi namoyon bo'ladi.

9. Evfemizm va disfemizmlar tarjimasini semantik-pragmatik kompetensiyaning hal qiluvchi omili hisoblanadi. Zero, evfemizm va disfemizmlarni tarjima qilishdagi asosiy murakkablik mazkur birliklarning ijtimoiy-madaniy va odob-axloq me'yorlari bilan bog'liqligi bilan izohlanadi. Shu bois evfemizm va disfemizmlar tarjimasini amalga oshirishda tarjimondan nafaqat lingvistik bilim, balki madaniy kompetensiya, nutqiy muomala me'yorlarini yaxshi bilish talab etiladi. Afsuski, "Navoiy" romani tarjimasida ayrim evfemik birliklarning mazmunini tarjimon yetarlicha anglab

yetmagani ma'lum bo'ladi. Natijada bunday birliklarning so'zma-so'z ko'chirilishi oqibatida, tarjimaning mazmuniga putur yetganini ko'rish mumkin. "Navoiy" romanining ikkinchi tarjimasida esa kontekst to'liq idrok etilmagan hollarda bunday birliklar tushirib qoldirilganligiga guvohi bo'linadi.

10. Oybek romanlarining asliyat matnlari va turkcha tarjimalari o'rtasidagi muvofiqlik darajasini aniqlash, tarjimalarda muallif uslubining saqlanishi, asarlarda qo'llanilgan personaj portreti, tabiat tasviri, shuningdek, badiiy tasvir vositalari tarjimasining asliyatga mosligi va ularni adekvat tarzda qayta yaratilishini tadqiq etish orqali o'zbek tilidan boshqa turkiy tillarga tarjima qilishning o'ziga xos yo'llari va usullarini ochib berish va yanada mukammallashtirish mumkin. Bu o'z navbatida, o'zbek adabiyoti durdonalarini xorijiy tillarga tarjima qilish ishlarining samaradorligini oshirishga, ularni dunyoga tanitishga, shuningdek, mamlakatimizda tarjimashunoslik sohasini rivojlantirishga xizmat qiladi.

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DEGREES DSc.03/2025.27.12.Fil.05.03
AT TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES**

TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES

RASULOVA KAMOLA PATXILAYEVNA

**THE RECREATION OF THE LITERARY FEATURES OF OYBEK'S
NOVELS IN TURKISH TRANSLATIONS**

10.00.06 – Comparative Literature and Translation Studies

ABSTRACT

of the dissertation for the degree of doctor of philosophy (PhD) in PHILOLOGICAL sciences

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The dissertation is available at the Information Resource Centre of the Tashkent State University of Oriental Studies (registered under the number No ____). (Address: 100060, Tashkent, Amir Temur Street, 20. Phone: (99871) 233-45-21.)

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INTRODUCTION (Doctor of Philosophy (PhD) dissertation abstract)

Relevance and necessity of the dissertation topic. In translation studies worldwide, comparing literary works with their translated versions, scientifically assessing the quality and faithfulness of translations to the original, preserving the author's style, and recreating the artistic and national characteristics of the original in the target language are among the field's major issues. In particular, the adequate representation of a nation's identity in another language, the preservation of the author's individual style, and the appropriate reflection of the common and distinctive features of two cultures in translations of historical novels and prose works imbued with a national spirit remain complex theoretical and practical problems. Therefore, studies aimed at comparing translations of historical and nationally distinctive works with their originals, evaluating them according to translation-studies criteria, and determining the degree to which their national and artistic features have been recreated are of particular relevance.

In the context of contemporary globalisation, the translation of national literary works into foreign languages, their presentation to international readers, and the scholarly investigation of existing translations constitute important areas of translation studies worldwide. From this perspective, translating the masterpieces of Uzbek literature, particularly the works of the prominent writer Muso Toshmuhammad o'g'li Oybek, into Turkish, publishing them, and presenting them to readers of a kindred nation are regarded as priority areas of contemporary Uzbek–Turkish literary relations and translation studies. Despite the historical and cultural affinity between the Uzbek and Turkish peoples, the need to determine the extent to which the national spirit, artistic qualities, and authorial style characteristic of Oybek's works have been preserved in Turkish translations defines the relevance of research in this field.

Translation studies in our country faces a number of urgent tasks, including the comprehensive investigation of major works of fiction translated from Uzbek into foreign languages in terms of equivalence and adequacy, the recreation of national and artistic characteristics, and the rendering of proverbs, phraseological units, and historical realia in translation. During a videoconference dialogue with young people held on 14 February 2025, President Sh. M. Mirziyoyev discussed measures to further expand educational opportunities for young people. He emphasised: “Our great Jadid forefathers did not say without reason that an uneducated person is like a fruitless tree. The most effective way out of poverty is education, learning, and knowledge. Therefore, we will create the necessary conditions to ensure that at least one child from every low-income family receives higher education”¹. These views expressed by the Head of State highlight the need not only to expand young people's access to higher education but also to improve the content and quality of education and enhance their intellectual and spiritual potential. In this regard, the in-depth study of the national literary heritage, its proper promotion in foreign languages, and the

¹ Dialogue of the President of the Republic of Uzbekistan Sh. M. Mirziyoyev with young people held via videoconference on 14 February 2025 // <https://youtu.be/hWLUP75odWQ?si=R2fs9x5qz95zb5Ea>

training of qualified translators are of particular importance. Investigating the recreation of the artistic features of Oybek's novels in Turkish translations contributes to determining the degree to which the author's style, national colour, and figurative devices have been preserved in translation, improving translation quality, and introducing Uzbek literature to a wider international readership.

This dissertation research contributes, to a certain extent, to the implementation of the tasks set forth in Decree No. PF-5847 of the President of the Republic of Uzbekistan dated 8 October 2019, "On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030"; Decree No. PF-60 dated 28 January 2022, "On the Development Strategy of New Uzbekistan for 2022–2026"; Resolution No. PQ-3271 dated 13 September 2017, "On Comprehensive Measures to Develop the System of Publishing and Distributing Book Products, Promote Reading and Improve Reading Culture"; Resolution No. PQ-4680 dated 16 April 2020, "On Measures to Radically Improve the System of Personnel Training and Enhance Scientific Capacity in the Field of Oriental Studies"; Resolution No. PQ-9 dated 15 January 2026, "On Measures to Develop Reading Culture and Increase Public Interest in Reading"; and other regulatory legal acts.

Compliance of the Research with the Priority Areas of the Development of Science and Technology in the Republic. The research was conducted in accordance with Priority Area I of the development of science and technology in the Republic: "The 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 to Which the Problem Has Been Studied. Scholarly research on translations between closely related languages is based on the theoretical and practical achievements of European, Russian, Turkish, and Uzbek translation studies. A significant portion of research in this area has been carried out by European and Russian scholars such as P.Newmark², M.Baker³, M.Bakhtin⁴, L.C. Boase-Beier⁵, S.Vlakhov, S.Florin⁶, G.R. Gachechiladze⁷, M.Yu. Ilyushkina⁸, A.Lilova⁹, I.V.Rodnyanskaya¹⁰, and A.D. Shveitser¹¹, as well as Turkish scholars such as F.Açık, Ş.Karakaş, A.Merhan, H.Boydemir, V.S. Yelok, Ü.Söylemez, and N.Çetin¹².

² Newmark P. A Textbook of Translation. – New York: Prentice Hall, 1988. – 292 p.

³ Baker M. In Other Words: A Coursebook on Translation. – London: Routledge, 1992. – 320 p.

⁴ Bakhtin M. Problems of Dostoevsky's Poetics. University of Minnesota Press, 1984. – 302 p.

⁵ Jean Boase-Beier. Stylistic Approaches to Translation, 2006. – 176 p.

⁶ Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1970. – 592 с.

⁷ Гачечиладзе Г. Р. Художественный перевод и литературные взаимосвязи. – М.: СЛП, 1980. – 249 с.

⁸ Илюшкина М. Ю. Теория перевода: основные понятия и проблемы. – Екатеринбург, 2015. – 323 с.

⁹ Лилова А. Введение в общую теорию перевода. – М.: Высшая школа, 1985. – 403 с.

¹⁰ Роднянская И. В. Художественность. // КЛЭ. Т.8. – М., 1975. – 338 с.

¹¹ Швейцер А. Д. Теория перевода: статус, проблемы, аспекты. – М.: Наука, 1988. – 215 с.

¹² Açık F. Özbek Edebiyatı. – Ankara, Alp Yayınevi, 1. Baskı, 2007. – 296 s; Baydemir Hüseyin, Uluğbey'in Hazinesi Romanında Tarihi Gerçeklik, Türkiyat Araştırmaları Enstitüsü Dergisi, TAED-60, Eylül, 2017 Erzurum; Baydemir, Hüseyin - Khurshid Akhmedov. (2013). "Özbek Yazar Adil Yakubov ile Söyleşi". Atatürk Üniversitesi Edebiyat Fakültesi Sosyal Bilimler Dergisi. – S. 311-318; Yelok Veli Savaş. Türkiye Türkçesinden Özbek Türkçesine Aktarma Meseleleri // Gazi Türkiyat, Güz, 2014 / 15: 67-86; Söylemez, Orhan. Türkiye Türkçesinde Özbek Tarihi Romanı // A.Ü.Türkiyat Araştırmaları Enstitüsü Dergisi, Sayı 21. – Erzurum, 2003. – S.113-122; Çetin N. Roman Çözümleme Yöntemi. – Ankara, Öncü Kitap, 10.Baskı, 2011. – 384 s.

In Uzbek translation studies, research in this field was conducted in the 1950s and 1960s by J.Sharipov¹³, G'.Salomov¹⁴, N.Komilov¹⁵, and N.Vladimirova¹⁶. From the 1980s onwards, it was continued by such scholars as I.G'afurov¹⁷, Q.Musayev¹⁸, Z.Isomiddinov¹⁹, and Q.Azzamov²⁰. During the years of independence, this research tradition was further developed by M.Javbo'riyev²¹, S.Mirzaqulov²², N.O'rmonova²³, Sh.Isaqova²⁴, Sh.Abdullayev²⁵, N.Isamukhamedova²⁶, Z.Sodiqov²⁷, R.Shirinova²⁸, Kh.Khomidov²⁹, E.Ochilov³⁰, Sh.Usmonova³¹ and Sh.Ibrohimova³². During this period, major monographs and scholarly articles devoted to various aspects of literary translation were published, and dissertations were successfully defended³³.

¹³ Шарипов Ж. Бадий таржималар ва мохир таржимонлар. – Тошкент: Фан, 1972. – 136 б.

¹⁴ Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.; Таржима санъати // Мақолалар тўплами. – Тошкент: Фан, 1973. – 186 б.; Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978. – 219 б.; Таржима маҳорати // Мақолалар тўплами. – Тошкент: Фан, 1979. – 236 б.; Адабий анъана ва бадий таржима. – Тошкент: Фан, 1980. – 158 б.; Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – 172 б.

¹⁵ Комилов Н. Бу қадимий санъат. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1988. – 191 б.; Саломов Ғ., Комилов Н. Дўстлик кўприклари. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1979. – 132 б.

¹⁶ Владимирова Н. Некоторые вопросы художественного перевода с русского на узбекский язык. Дисс....к.ф.н. – Тошкент, 1958. – 138 с.

¹⁷ G'afurov I., Mo'minov O., Qambarov N. Tarjima nazariyasi. – Toshkent: Tafakkur bo'stoni, 2012. – 216 b.; Ғафуров И. Бадий таржима нусха кўчириш эмас. Ijod olami, Adabiy-badiiy, ilmiy, ijtimoiy-iqtisodiy jurnali, 2019-yil, 2-son (14), 8-11-b.

¹⁸ Мусаев Қ. Таржима назарияси асослари. – Тошкент: Фан, 2005. – 352 б.

¹⁹ Исомиддинов З. Оригиналдан ошириб таржима қилиш мумкинми? // Таржима назарияси масалалари. ТошДУ илмий ишлар тўплами. – № 606. – Тошкент, 1979. – 340 б.

²⁰ Azzamov Q. Tarjimada o'ziga xoslik va davr koloriti. Tarjima muammolari. – Toshkent: TDSHU, 2022. – 282 b.

²¹ Жавбўриев М.М. Бадий таржимада миллий характер ва тарихий давр колорини қайта яратиш: Филол. фан. номз....дисс. автореф – Тошкент, 1991. – 22 б.

²² Мирзақулов С. Қариндош тиллардан таржима асарлар тилининг лексик-семантик тадқиқи (Т.Қосимбековнинг “Синган қилич” романи таржимаси асосида): Филол. фан. номз.... дисс. автореф. – Тошкент, 2000. – 27 б.

²³ Ўрмонова Н. Таржимада тарихий архаик лексикани акс эттириш принциплари ва таржима аниқлиги: Филол. фан. номз.... дисс. автореф. – Тошкент, 2003. – 32 б.

²⁴ Исақова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс эттирилиши. (Ойбекнинг “Навой” романининг французча таржималари мисолида): Филол. фан. номз.... дисс. – Тошкент, 2004. – 202 б.

²⁵ Абдуллаев Ш. Таржима асарларида фразеологизмлар семантикаси: Филол. фан. номз.... дисс. автореф. – Тошкент, 2006. – 71 б.

²⁶ Исамухамедова Н. Стилистическая адекватность перевода художественного текста: Автореф. дисс. ... канд. филол. наук. – Тошкент, 2007. – 26 с.

²⁷ Садиқов З.Я. Юсуф Хос Ҳожиб “Қутадғу билиг” асарининг немисча ва инглизча таржималари қиёсий таҳлили: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2020. – 73 б.

²⁸ Ширинова Р. Олам миллий манзарасининг бадий таржимада қайта яратилиши: Филол. фан. д-ри (DSc) ... дисс. автореф. – Тошкент, 2016. – 74 б.

²⁹ Ҳамидов Х. Мақол ва идиомалар таржимаси муаммолари. – Тошкент, 2017. – 128 б.; Ҳамидов Х. Турк фразеологияси масалалари. / Монография. – Тошкент: “BAYOZ”, 2019. – 160 б.; Ҳамидов Х. Ойбекнинг “Навой” романида лексик-фразеологик бирликлар турк тилига таржимасининг хусусиятлари. ТДШУ, Sharqshunoslik / Востоковедение / Oriental Studies /, 2020. № 4. – Б. 256-264.; Hamidov X. Ўзбек қисса ва романларининг туркча таржималарида миллийлик, бадийлик ва лисоний адекватлик масалалари: Филол. фан. д-ри (DSc) ... дисс. – Тошкент, 2021. – 235 б.; O'zbek qissa va romanlari turk tilida (monografiya). – Toshkent: «EFFECT-D», 2022. – 276 b.; Oybek asarlari turk tilida (monografiya). – Toshkent: TDSHU, 2025. – 108 b.

³⁰ Ochilov E. Tarjimashunoslikning nazariy masalalari. – Toshkent: ToshDSHI, 2014. – 264 b.; Очилов Э. Яқин тиллардан таржима муаммолари // Таржима масалалари, илмий мақолалар тўплами. – Тошкент, 2012. – 210 б.

³¹ Usmonova Sh. Tarjimaning lingvomadaniy aspektlari. O'quv qo'llanma. – Toshkent, 2015. – 256 b.

³² Иброҳимова Ш. Одил Ёқубов романларидаги миллийликнинг туркча таржималарда акс этиши: Филол. фан. номз.... дисс. – Тошкент, 2010. – 128 б.

³³ Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.; Владимирова Н. Некоторые вопросы художественного перевода с русского на узбекский язык: Дисс. канд. филол. наук. – Ташкент, 1958. – 138 с.; Саломов Ғ. Рус тилидан ўзбекчага мақол, матал ва идиомаларни таржима қилиш масаласига доир. – Тошкент:

In preparing this dissertation, the scholarly studies of the above-mentioned researchers devoted to the translation of literary works from Uzbek into Oriental languages served as its theoretical foundation. In particular, the works of such researchers as Z.Isomiddinov³⁴, E.Ochilov³⁵, Sh.Ibrohimova³⁶, N.Khodjayeva³⁷, N.Ismatullayeva³⁸, and M.Umarova³⁹ were used in examining the rendering of national colour and culture-specific words in literary translation, the problems associated with translating paremiological units, and the issue of false equivalence. Nevertheless, it should be emphasised that the issues related to the recreation of artistic features in the translation of major prose works from Uzbek into Turkish have not previously been studied as a separate dissertation topic.

Relationship of the Research Topic to the Research Plans of the Higher Education Institution Where the Dissertation Was Completed. The dissertation was completed within the framework of the research area “Current Issues in Translation Studies, Contrastive Linguistics, and Linguocultural Studies,” included in the research plan of Tashkent State University of Oriental Studies.

The Aim of the Research is to provide a scholarly analysis of the distinctive features of the Turkish translations of Oybek’s novels and to determine the extent to which their national spirit and artistic imagery have been reflected in translation.

Research Objectives:

to determine, through comparative analysis, the degree of correspondence between the original texts and Turkish translations of Oybek’s novels *Navoiy*, *Qutlug‘ qon* (*Sacred Blood*), and *Oltin vodiyan shabadalar* (*Breezes from the Golden Valley*), as well as to assess the literary quality of the translations;

to examine the reflection of the artistic and national characteristics of the original works in translation, the methods of rendering realia, and the issue of “false equivalence,” which frequently occurs in translations between closely related languages;

to investigate the extent to which the proverbs, sayings, and idiomatic units used in the novels have been fully rendered in translation; to focus on the problem of word choice and the issue of equivalence; and to demonstrate the positive aspects of literal translation between closely related languages;

to reveal the contemporary Turkish interpretations and translation features of the artistic and expressive devices, character portraits, descriptions of nature, and similes employed in the novels, as well as to identify the reasons for the successful and

Фан, 1961. – 134 б.; Таржима назарияси асослари. – Тошкент, Ўқитувчи, 1983. – 172 б.; Таржима маҳорати // Мақолалар тўплами. – Тошкент: Фан, 1979. – 236 б.; Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978. – 219 б.; Шарипов Ж. Бадий таржималар ва моҳир таржимонлар. – Тошкент: Фан, 1972. – 136 б.; Комилов Н. Бу қадимий санъат. – Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат, 1988. – 191 б.

³⁴ Исомиддинов З. Таржима ва тил. Адабий мақолалар. – Тошкент: Adabiyot, 2024. – 320 б.

³⁵ Очилов Э. Таржимашуносликнинг назарий масалалари. – Тошкент, 2014. – 264 б.

³⁶ Иброҳимова Ш. О.Ёкубов романларидаги миллийликнинг туркча таржималарда акс этиши: Филол. фан номз. ... дисс. – Тошкент, 2010. – 128 б.

³⁷ Ходжаева Н. Бадий таржиманинг лексик-стилистик муаммолари: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2019. – 124 б.

³⁸ Исматуллаева Н. Хитой ва ўзбек тилларида лақуналар (Монография). – Тошкент, 2021. – 144 б.

³⁹ Умарова М. XX аср ўзбек насри намуналарининг урду тилидаги таржималарида миллий колоритнинг ифодаланиши: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2022. – 56 б.

problematic aspects of the translations based on the principles and criteria of translation criticism.

The Object of the Research comprises the Turkish translations of Oybek's novels *Navoiy*, *Qutlug' qon* (*Sacred Blood*), and *Oltin vodiyyan shabadalar* (*Breezes from the Golden Valley*).

The Subject of the Research is the problem of recreating artistic features in the Turkish translations of Oybek's novels.

Research Methods. Descriptive, contextual, comparative, structural-semantic, and transformational methods of analysis were employed in conducting the research.

Scientific novelty of the research:

to determine, through comparative analysis, the degree of correspondence between the original texts of Oybek's novels *Navoi*, *Sacred Blood*, and *Breezes from the Golden Valley* and their Turkish translations, as well as to assess the literary quality of the translations;

to examine the representation of the artistic features and national specificity of the original texts in translation, the rendering of culture-specific realia, and the issue of "false equivalence," which frequently occurs in translations between closely related languages;

to analyze the extent to which proverbs, sayings, and idiomatic units used in the novels are fully reproduced in translation, with particular attention to the problems of word choice and equivalence;

to identify, on the basis of the principles and criteria of translation criticism, the reasons for the successful and problematic aspects of rendering the literary and expressive devices, character portraits, and descriptions of nature employed in the novels.

The Practical Results of the Research are as follows:

it has been demonstrated that the literary quality of Turkish translations of Uzbek novels is of particular importance in their evaluation; it has also been established that previous scholarly studies of the translated novels have paid insufficient attention to the preservation of national specificity and literary qualities, as well as to the issue of word choice in rendering literary and expressive devices;

it has been revealed that the conclusions drawn from the study of the recreation of literary qualities in translation provide significant scholarly and theoretical insights for translation studies and may serve as a source for the preparation of textbooks and teaching materials in the fields of lexicology and linguocultural studies;

through identifying the shortcomings made by Turkish translators in the course of translation analysis, practical recommendations for translators have been developed; it has also been substantiated that the materials of this dissertation can serve as a valuable basis for further research on translation between closely related languages.

Reliability of the Research Results. The reliability of the research results is ensured by the fact that the theoretical information used in the dissertation was obtained from credible sources, the selected sources correspond to the subject of the research, the research problem was clearly formulated, appropriate approaches and

methods were applied, the analyses, conclusions, proposals, and recommendations were implemented in practice, and the results obtained were confirmed by competent institutions.

Scientific and Practical Significance of the Research Results. The scientific significance of the research results is determined by the theoretical substantiation of issues related to the translator's mastery, the preservation of the style of the original, and the reproduction of historical and national colour in literary translation.

The practical significance of the research results lies in the fact that the scientific conclusions and recommendations presented in the dissertation can be used to improve the practice of literary translation, as well as in the educational process at higher education institutions.

Implementation of the Research Results. The scientific results obtained through a comparative analysis of the Turkish translations of Oybek's novels *Navoi*, *Sacred Blood*, and *Breezes from the Golden Valley* with their original texts, as well as through the analysis of the problems of recreating historical and national colour in translation, have been implemented as follows:

the scientific and theoretical conclusions of the dissertation, which determined the degree of correspondence between the original texts of Oybek's novels *Navoi*, *Sacred Blood*, and *Breezes from the Golden Valley* and their Turkish translations, substantiated the extent to which the author's style was preserved in translation, and established the degree of correspondence to the original in rendering such literary devices as character portraits, descriptions of nature, similes, and irony, were used in the implementation of the innovative project No. IL-27-4722022413 entitled "Creation of the 'Comparativistics' Electronic Platform for the Discipline of Comparative Literature", carried out at the Uzbekistan State World Languages University in 2023–2025 within the framework of state scientific and technical programmes (Certificate No. 04-04-1/4984 of the Uzbekistan State World Languages University dated September 5, 2025). As a result, the materials of the dissertation contributed to substantiating the importance of preserving the content of the original and the author's style in translation, as well as selecting appropriate equivalents for words and expressions;

important proposals and recommendations developed on the basis of the principles and criteria of translation criticism concerning the reasons for the successful and problematic aspects of the translations, the recreation of literary qualities and national specificity, as well as the identification of the causes of distortion of the author's style in word choice, were used in the preparation of programmes for the "O'zbekiston" and "O'zbekiston 24" television channels of the National Television and Radio Company of Uzbekistan, particularly in the specialised programmes "Maxsus reportaj" and "Munosabat" (Certificate No. 44 of the "O'zbekiston 24" Creative Association of the National Television and Radio Company of Uzbekistan dated September 19, 2025). As a result, the scientific information of spiritual and educational significance presented in the dissertation served as important popular-scientific material for instilling national and spiritual values in the younger generation;

the findings demonstrating that proverbs, sayings, and other types of idiomatic units extensively used in Oybek's novels were not always fully reproduced in their Turkish translations and that, in certain cases, literal translation resulted in semantic incongruity, together with the relevant proposals and recommendations, were used during an online presentation organised by the Institute of Turkic Studies at Atatürk University, Republic of Türkiye (Certificate of the Institute of Turkic Studies at Atatürk University dated September 30, 2025). As a result, the dissertation materials concerning the Turkish translations of the novels analysed in the study, which represent outstanding examples of Uzbek literature, served as important scholarly material for promoting Uzbek novels abroad.

Approbation of the Research Results. The results of the dissertation were presented and discussed by the scholarly community in the form of papers delivered at a total of 11 scientific and practical conferences, including 8 international and 3 national conferences.

Publication of the Research Results. A total of 17 scholarly works have been published on the topic of the dissertation. Of these, 6 were published in scholarly journals recommended by the Higher Attestation Commission for the publication of the principal scientific results of doctoral dissertations, and 11 were published in other international and national journals.

Structure and Length of the Dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. Its total length is 142 pages.

MAIN CONTENT OF THE DISSERTATION

The **Introduction** of the dissertation substantiates the relevance and necessity of the research topic and defines the aim and objectives, subject and object of the study. The correspondence of the research with the priority areas of science and technology development of the Republic of Uzbekistan is demonstrated, and its scientific novelty and practical results are presented. The reliability of the obtained results is substantiated, and the theoretical and practical significance of the research is explained. The implementation and approbation of the research results, as well as the structure and scope of the dissertation, are also described.

The first chapter of the dissertation is entitled **“Theoretical Foundations for Studying the Problems of Recreating the Artistic Features of a Literary Work.”** The chapter discusses the artistic features of literary works, the theoretical foundations of literary text analysis, translations of Oybek's works into world languages, and the interaction between artistry and national characteristics in translation.

The first section of this chapter, entitled **“Problems of Literary Text Translation,”** emphasizes that a literary work is a complex reflection of human thought, aesthetic perception, and the inner world, and that its artistry is manifested through images, symbols, and expressive devices created on the basis of an aesthetic perception of reality.

Literary translation is a complex creative process. This is because “a literary text is not merely informative discourse, but a multilayered system endowed with aesthetic and pragmatic functions. Therefore, the translation process requires the recreation not only of the content, but also of imagery, the emotional and expressive dimension, and the author’s individual style. In translation theory, this process is explained through the concepts of ‘adequacy’ and ‘equivalence’”⁴⁰. Indeed, in literary translation, the concepts of adequacy and equivalence are not limited to linguistic correspondence. The primary function of a literary text is not merely to convey information but to exert an aesthetic impact on the reader. Consequently, even if semantic equivalence is preserved in translation, it is difficult to regard a translation as fully adequate if the aesthetic spirit and emotional impact of the original work are not recreated. In literary translation, adequacy is a concept determined by the harmonious recreation of semantic, stylistic, and pragmatic dimensions.

According to A.V. Fyodorov, the principal task of literary translation is “to preserve the ideological and artistic unity of the work”⁴¹. Particular attention has also been paid to this issue in Uzbek translation studies. In particular, G. Salomov regards translation as a “process of creative recreation” and emphasizes the necessity of preserving the dialectical unity of form and content in a literary work⁴². Such an approach should not be limited to viewing translation solely from a theoretical perspective. An important criterion in literary translation is to produce an aesthetic and emotional effect on the reader comparable to that of the original text. Therefore, the translator must not only preserve the style of the original and the integrity of its form and content, but must also undertake to recreate the imagery, emotional richness, and national and cultural colouring characteristic of the literary work.

Depending on its content, the language of a literary work may be simple or may possess a complex poetic syntax. Literary language is not merely a formal means of expression; rather, it is the aesthetic embodiment of the author’s inner world and ideological and artistic intention. “Only when literary language fully realizes the author’s ideological and artistic purpose can the language of a work be regarded as artistically mature. In general, the essence of artistry lies in the perfect representation, through images, of the reality deeply perceived by the author”⁴³.

The second section of the chapter, entitled **“Research on Oybek’s Prose in Türkiye and Translations of His Works into World Languages,”** provides a detailed analysis of the translations of Oybek’s novels into world languages. It notes that the writer’s works have been studied by both Turkish and Uzbek scholars, who have drawn upon both the original texts and their published translations.

In recent years, Oybek’s works have been extensively studied from linguopoetic and stylistic perspectives. Research has focused on the scholarly analysis of historical vocabulary, realia, lexical units of Arabic and Persian origin, phraseological units,

⁴⁰ Рецкер Я.И. Теория перевода и переводческая практика. – М.: Международные отношения, 1974. – С.11-12.

⁴¹ Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). Для институтов и факультетов иностр. языков. Учеб. пособие. – 5-е изд. – СПб.: Филологический факультет СПбГУ; – М.: ООО Издательский Дом «ФИЛОЛОГИЯ ТРИ», 2002. – С. 279.

⁴² Саломов Г. Таржима назарияси асослари. – Тошкент: Фан, 1983. – Б. 38.

⁴³ Хамидов Х. Ўзбек қисса ва романлари турк тилида. Монография. – Тошкент: EFFECT-D, 2022. – Б. 77.

syntactic structures, and the individual characteristics of the author's discourse. In particular, the functional role of linguistic means in creating the historical atmosphere of historical novels has been considered an important scholarly issue. Furthermore, comparative literary and translation studies concerning translations of Oybek's works into other languages have expanded. In these studies, the recreation of national colouring, realia, figurative expressions, and artistic qualities in translation has acquired particular relevance.

The writer's works have been translated into numerous languages of the world, including Russian, English, French, Chinese, Uyghur, Malay, Czech, Hungarian, as well as all Turkic languages. During the years of independence of the Republic of Uzbekistan, the writer's major works were also translated into the closely related Turkish language. The novel "Navoiy," which constitutes one of the principal objects of the present research, was translated by Ahsan Botur (1995)⁴⁴ and Shuayip Qoraqosh (2019, retranslation)⁴⁵. The novels "Qutlug' qon" ("Kutlu Kan")⁴⁶ and "Oltin vodiya shabadalar" ("Altın Vadiden Esintiler")⁴⁷ were translated into Turkish by Zamira Hamidova (Öztürk) and published in 2023.

The novel "Navoiy" was translated into Uyghur in 1954 by Ne'matulla Hoji and To'xta Qosim and was published serially in several issues of the journal *Ikki Hayot*. In 2003, it was published in book form by the Xinjiang People's Publishing House under the editorship of Muhammadturdi Mirzaahmadiy. In 1999, the novel was translated from Uyghur into Chinese by Xao Guang Jong, and it was translated into Chinese for a second time by Vang Jeng Jong in 2001. The Chinese translations of the work have been analysed in G. Namozova's PhD dissertation⁴⁸ and in articles by J. Ziyamuxamedov. In this regard, J. Ziyamuxamedov writes: "It should be particularly noted that an effort was made in the translation of the work to render terms characteristic of Turkic languages appropriately in Chinese. In rendering dialogues and monologues characteristic of court circles, Uzbek customs and traditions, and the portrayal of characters, the translator employed appropriate expressions, synonyms, and idioms, which lend the translation a distinctive grandeur and appeal"⁴⁹.

To date, major studies in translation studies have been conducted in Uzbekistan on translations of Oybek's novels into foreign languages. In particular, the French translation of the novel "Navoiy" has been studied by Sh. Isaqova⁵⁰. It should also be noted that the novel "Oltin vodiya shabadalar" was translated into Uyghur in 1952 and subsequently into Czech, Hungarian, and other European languages; however, no specific studies of these translations have yet been conducted.

⁴⁴ Aybek M.T. Nevai, Çev. A. Batur. – İstanbul: Ötüken, 1995. – 447 s.

⁴⁵ Aybek. Nevâyi, Roman, Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – 461 s.

⁴⁶ Musa Aybek. Kutlu kan. Roman. Türkiye Türkçesine aktarma ve İnceleme Z. Öztürk (Hamidova). – Ankara: Bengü Yayınevi, 2023. – 429 s.

⁴⁷ Aybek. Altın Vadiden Esintiler. Roman. Çev. Z. Öztürk. – Ankara: Nobel, 2023. – 430 s.

⁴⁸ Намозова Г. "Навоий" романининг хитой тилига таржималарида тарихий-миллий колоритни сақлаш муаммоси: Филол. фан. б. фалс. док. (PhD) ... дисс. – Тошкент, 2023. – 120 б.

⁴⁹ Зиямухамедов Ж. "Навоий" романи хитой тилида // Жаҳон адабиёти. – Тошкент, 2006. – № 5. – Б. 143.

⁵⁰ Исакова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс эттирилиши. (Ойбекнинг "Навоий" романининг французча таржималари мисолида): Филол. фан. номз... дисс. – Тошкент, 2004. – 202 б.

Translations of Oybek's works into Turkish have been examined in the doctoral dissertation and monographs of X. Hamidov⁵¹, as well as in scholarly works by Turkish researchers E. Ushanmaz and H. Boydemir. In particular, in his article "*Oybek and His Novel Qutlug' Qon*"⁵² E. Ushanmaz, drawing on the views of Uzbek scholars such as O. Sharofiddinov, M. Qo'shjonov, N. Karimov, H. Yoqubov, and Z. Saidnosirova, specifically emphasizes that works such as "Qutlug' qon," "Navoiy," "Oltin vodiya shabadalar," "Quyosh qoraymas," "Nur qidirib," and "Bola Alisher" are prose works that established Oybek as a prominent figure in Uzbek literature.

Studies indicate that the historical consciousness, national pride, aesthetic values, and moral ideals embodied in Oybek's works have been introduced into the cultural consciousness of other peoples through translation, thereby conveying the Uzbek people's mentality, philosophy of life, and aesthetic worldview to foreign readers. The translation of these works into world languages, particularly Turkish, not only reveals the internal dynamics of the literary process but also serves as a bridge between the cultures of the two peoples.

The third section of the chapter, entitled **"Reflection of the National Characteristics of Oybek's Novels in Translation,"** seeks to demonstrate, through examples drawn from the novels, that national identity is reflected in every accomplished literary work and that recreating the lifestyle of its characters and the customs and traditions of the nation to which they belong in another language requires a high level of translational artistry. G. Salomov writes: "National specificity refers to the concepts, perceptions, and terms related to the material conditions of a people's life, their spiritual way of life, nature, forests, mountains, fields, water, land, sky, as well as their legends and folktales, history and religion, literature and art, and other distinctive phenomena represented in a literary work. Clothing, customs and traditions, monetary units, and similar elements are also among the components of national specificity"⁵³. This view of national specificity constitutes an important, well-founded, and comprehensive approach in the theory of literary translation. It interprets national specificity not merely as a set of linguistic or stylistic features, but as a complex phenomenon associated with the cultural, material, and spiritual life of a people, and explains it as a multifaceted layer of the semantics of a literary work.

"In the process of literary translation, not only two languages, but also two national literatures encounter and are compared (and sometimes contrasted) with one another. Such an encounter results in active mutual interaction. Literary translation, which serves as a cultural bridge between peoples, has contributed to further strengthening the friendship between the Uzbek and Turkish peoples, who belong to the same language family and whose customs and national traditions are closely related"⁵⁴. This statement appropriately and convincingly highlights the role of

⁵¹ Hamidov X. Ўзбек қисса ва романларининг туркча таржималарида миллийлик, бадиийлик ва лисоний адекватлик масалалари: Филол. фан. д-ри. (DSc) ... дисс. – Тошкент, 2021. – 235 б.; O'zbek qissa va romanlari turk tilida (monografiya). – Toshkent: EFFECT-D, 2022. – 276 б.; Oybek asarlari turk tilida. – Toshkent: TDSHU, 2025. – 108 б.

⁵² Üşenmez E. "Aybek/Oybek and his Novel of Qutlug Qon (Holy Blood)", Akademik Tarih va Düşünce Dergisi. – S.7. 4., 2020. – P. 2430-2449.

⁵³ Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 101.

⁵⁴ Хамидов Х. Ўзбек қисса ва романлари турк тилида. Монография. – Тошкент: EFFECT-D, 2022. – Б. 26.

literary translation not only as a linguistic phenomenon, but also as a means of strengthening cultural and literary relations. This view is particularly relevant and well substantiated in the context of Uzbek-Turkish literary relations.

The novels “Navoiy,” “Qutlug‘ qon,” and “Oltin vodiya shabadalar” contain numerous realia reflecting national culture, including traditional items of clothing such as *to‘n*, *maxsi*, *chakmon*, *taqya*, and *salla*; place names such as *Hiro*t, *Mavaraunnahr*, *Dashti Qipchoq*, *Shahrisabz*, and *Samarqand*; names of beverages such as *chog‘ir* and *may*; as well as many other types of culture-specific realia. Recreating words denoting national specificity requires considerable knowledge and careful attention on the part of the translator. This is because even a seemingly minor error in rendering national specificity may create a distorted perception of an entire nation.

“In recreating a people’s national identity in translation, the translator faces the following two important tasks: 1. To familiarize readers who do not know the language of the original with the text as thoroughly as possible; 2. To render a thought expressed in one language as fully and accurately as possible by means of another language while preserving the unity of its content and form”⁵⁵.

National specificity is one of the fundamental principles of Oybek’s creative work. In his works, he provides a profound artistic representation of the history, culture, customs and traditions, linguistic richness, and mentality of the Uzbek people. While national consciousness is reflected through inner spirituality, beliefs, and moral values, national specificity is artistically represented through historical characters, scenes of traditional life, idiomatic expressions, and spiritual values.

In order to preserve the national specificity inherent in Oybek’s works, translators have frequently employed the following approaches: culture-specific realia, such as *do‘ppi* and *tandir*, are either retained in their original form or accompanied by explanations; cultural concepts, including values, foods, and items of clothing, are sometimes rendered descriptively and sometimes through direct translation. The retention or explanatory rendering of words such as *lagan* and *choyxona* has helped readers understand the national and cultural context.

In general, national specificity in Oybek’s works is not merely an aesthetic phenomenon, but also a cultural, historical, philosophical, and linguistic one.

Its comprehensive reproduction in translation requires translators to adopt a linguocultural approach, conduct contextual analysis, and maintain semantic fidelity to the original. Although certain shortcomings can be observed in the Turkish translations of Oybek’s works, the translators have employed their professional skills and creative competence in their efforts to recreate the national specificity and reproduce the stylistic features of the original works.

The second chapter of the research, entitled “Preservation of Oybek’s Style in Turkish Translations,” examines the issue of preserving the style of the original in translations of Oybek’s works and addresses the recreation of expressive devices, the problem of lexical choice in translation, and the rendering of euphemisms and dysphemisms.

⁵⁵ Шарипов Ж. Шеърлий таржиманинг баъзи масалалари. – Тошкент: Фан, 1959. – Б. 11-12.

The first section of this chapter, entitled “**Linguistic Features of Oybek’s Novels and Their Rendering in Translation,**” presents a comparative analysis of the original texts of Oybek’s works and their translations. The analysis identifies the losses and achievements associated with preserving the author’s style, evaluates the extent to which the translators’ creative approaches are justified, and provides a scholarly assessment of the quality of the translations.

Preserving the author’s style in translation means recreating, through the resources of another language, the stylistic tone, literary imagery, aesthetics, and semantic content characteristic of the original. This requires from the translator not only linguistic competence, but also literary and aesthetic mastery. Faithfulness to the author’s style does not imply that the translator should lack an individual style. On the contrary, in any translation of high literary quality, the distinctive creative signatures of two authors – the original writer and the translator – can be perceived. In such works, while the artistic style of the original is preserved, the translator’s aesthetic perception of the source text, sensitivity, and creative approach are also reflected. The dialectical harmony between the author’s style and the translator’s individuality constitutes one of the fundamental problems that every translator must resolve. An essential task of the translator is to remain faithful to the author and convey the artistic charm of the work to the reader, while at the same time taking into account the expressive possibilities and cultural characteristics of the target language. This approach corresponds closely to the principle of creative equivalence in contemporary translation studies.

At this point, it should be emphasized that the novel “Navoiy” was translated into Turkish twice at an interval of nearly a quarter of a century, and that the creation of the second translation was largely prompted by the shortcomings and deficiencies of the first translation in preserving the style of the original. As an example, attention may be drawn to the following passage from the source text:

*“Bu yerda hammadan ajralib turgan shaxs – Aloiddin Mashhadiyning mehmoni, samarqandlik To‘g‘onbek edi. U yo‘g‘on chorpaxil gavdali, dakkam-dukkam qizg‘ish mo‘ylabli; keng qoramtir yuzining yonoqlari bo‘rtgan; qisiq ko‘zlari ayyorcha beqaror; kunlar isib ketgan bo‘lsa ham, uning egnida qo‘pol eski po‘stin, boshida qunduzi qalin katta bo‘rk...”*⁵⁶.

Translation 1: “Hücrede diğerlerinden ayrı oturan kişi ise Alâiddin Meşhedî’nin Semerkandlı misafiri Doğanbey’di. İri yarı, kızıl, seyrek bıyıklı, geniş, karayağız çehresinin elmacık kemikleri fırlayıp çıkmış; çekik gözleri oldukça kararsızdı. Havalar ısınmasına rağmen sırtından eski, kaba kürkünü hiç çıkarmaz, başından kalın kunduz börtünü asla eksik etmezdi”⁵⁷.

Translation 2: “Burada herkesten farklı olan şahıs, Alâiddin Meşhedî’nin misafiri olan Semerkandlı Toğanbek idi. Toğanbek iri yarı, geniş omuzlu, kızıl seyrek bıyıklı; geniş, esmer yüzünün elmacık kemikleri çıkık; kısık hilekâr gözleri hareketli;

⁵⁶ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 11.

⁵⁷ Aybek. Nevâi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 8.

havalalar ısınmış olmasına rağmen sırtında kaba görünümlü eski bir kürk, başında kunduzî kalın ve büyük bir börk...”⁵⁸.

Although the characteristic features of the protagonist’s portrait are largely preserved in the first translation, they are somewhat simplified, whereas the second translation remains closer to the source text and preserves the portrait details more fully:

Table 1

Translation 1 (Ahsan Botur)	Translation 2 (Shuayip Qoraqosh)
“iri yarı, kızıl, seyrek bıyıklı, geniş, karayağız çehresinin elmacık kemikleri fırlayıp çıkmış; çekik gözleri oldukça kararsızdı”	“iri yarı, geniş omuzlu, kızıl seyrek bıyıklı; geniş, esmer yüzünün elmacık kemikleri çıkık; kısık hilekâr gözleri hareketli”

In his works, Oybek created artistic reality on the basis of historical facts and revealed the psychological and social world of the Uzbek people in depth, while skilfully exploiting the artistic potential of the literary language. His style therefore embodies national and historical consciousness, literary-aesthetic thought, and a cultural worldview. Preserving this style in translation and reproducing it accurately is a decisive factor in determining the artistic precision of a translation. Thus, the highest degree of accuracy in literary translation consists in the harmony of content and style, while the highest stage of translation is the art of making the author’s style live in another language.

The second section of the chapter, entitled “**The Problem of Lexical Choice and Equivalence in Translation,**” analyses, through examples from Turkish translations of Oybek’s novels, the selection of lexical synonyms, the phenomena of euphemism and dysphemism, their semantic and stylistic correspondence, and the degree of equivalence achieved in translation.

The choice of synonyms in translation is not merely a matter of finding a lexical equivalent; rather, it is a process of recreating the author’s style, the historical atmosphere of the period, the psychological state of the character, and the aesthetic load of the text. If a translator fails to take into account the subtle distinctions within a synonymic series, the expressive energy of the text may weaken or change completely. In Oybek’s works, for example, synonymic layers are actively employed within the poetics of the historical novel. Replacing such elements with neutral synonyms in translation may deprive the text of its historical colouring and stylistic refinement.

It is appropriate to consider the translation of euphemisms and dysphemisms within the broader problem of lexical choice in translation. Moreover, this issue is closely related to synonymy. Euphemisms are softened expressions used in place of words or phrases considered inappropriate in speech. They serve to reduce the impact of negative or unpleasant events and to express moral or social discomfort in a more

⁵⁸ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 34.

delicate form. For example, instead of saying “*o‘ldi*” (“died”), one may use “*vafot etdi*” (“passed away”), “*ko‘z yumdi*” (“closed his/her eyes”), or “*olamdan o‘tdi*” (“departed this world”). Likewise, instead of “*tug‘di*” (“gave birth”), the expression “*ko‘zi yoridi*” may be used.

Euphemisms constitute one of the stylistic devices through which Oybek demonstrates his artistic mastery and expresses social realities in a softened or emotionally effective manner. They are used to preserve respect in cultural communication, mitigate emotional impact, and soften social relations:

“*Kampir unga qo‘rqa-pisa qaradi: ‘Achchig‘lanma, bek yigit, o‘zi uyatchang qiz, yana boshi bog‘liq...’*”⁵⁹. **A. Botur’s translation:** “*İhtiyar korkulu gözlerle ona bakıp: - Aldırma bey yigit, – dedi. – Çok utangaç bir kız. Sonra başı da bağlı ...*”⁶⁰. **Sh. Qoraqosh’s translation:** “*Yaşlı kadın ona korkarak baktı: ‘Öfkelenme, bey yigit, kendisi mahçup bir kız ...’*”⁶¹.

In Sh. Rahmatullayev’s “Phraseological Dictionary of the Uzbek Language,” the expression “*boshi bog‘liq*” is stated to mean “engaged” when used in reference to a girl. In the first translation, the phrase is rendered literally as “*başı da bağlı*,” which does not carry the meaning of “engaged” in Turkish and merely suggests that the person’s head is physically tied or covered. Sh. Qoraqosh, by contrast, omits the expression altogether. As a result of the translators’ insufficient awareness of the national and cultural characteristics specific to Uzbek culture, the meaning of the source sentence becomes obscured in translation.

The translation of dysphemisms, which are considered inappropriate or impolite expressions in cultural communication, is likewise problematic. In linguistic literature, dysphemism is often discussed not as an entirely independent concept, but within explanations related to euphemism. For example: “– *Qaysi To‘g‘onbek, birodar? – yelkasidan turtib so‘radi Sultonmurod. – Yangi tug‘ilgan itlardan...*”⁶². **A. Botur’s translation:** “– *Hangi Doğanbey birader? – omuzundan tutarak sert çıktı Sultan Murad. – Yeni kiralanan itlerden!...*”⁶³. **Sh. Qoraqosh’s translation:** “– *Hangi Doğanbey birader? – omuzundan dürterek sordu Sultanmurad. – Yeni doğan itlerden!...*”⁶⁴.

In Uzbek, the word “*it*” (“dog”) may be used as an insult when referring to a person, as in expressions such as “*it emgan*” and “*itvachcha*.” In the example above, the phrase “*yangi tug‘ilgan itlardan*” refers derogatorily to an inexperienced person employed as a tax collector. In Sh. Qoraqosh’s translation, the semantic, stylistic, and artistic intention of the original is preserved. In A. Botur’s version, however, a lexical error involving semantic shift occurs, accompanied by a loss of emotional impact. This results in a weakening of the artistic qualities of the original in translation.

⁵⁹ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 63.

⁶⁰ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 63.

⁶¹ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 74.

⁶² Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 76.

⁶³ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 66.

⁶⁴ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve İnceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 86.

The third section of the chapter, entitled “**Reproduction of Expressive Devices in Literary Translation,**” examines the recreation of figurative and expressive devices in literary translation. In particular, through the translations of Oybek’s novels, a comparative analysis is conducted of the methods used to render portrait description, landscape, simile, and other expressive devices, together with their semantic and stylistic features and the extent to which their artistic impact is preserved. “Expressive devices are artistic means used in a literary work to represent images and scenes in an artistic manner”⁶⁵ and their primary function is to render characters and scenes in an aesthetically expressive form. This feature is especially evident in Oybek’s work, particularly in the novel “Navoiy.” In the novel, the portraits, psychological states, and physical appearances of the characters are depicted with considerable artistic mastery through such devices.

For example:

“*To‘g‘onbek har kun ho‘jasining zotli otlaridan birini minib, Hirotda gasht qilib yuradi. Egnida yangi chakmon, boshida yangi qalpoq, kissasi tangasiz qolmaydi*”⁶⁶. **A. Botur’s translation:** “*Doğanbey her gün patronunun değerli atlarından birine binip Herat’ta caka satarak dolaşmaya başlamıştı. Artık sırtında yeni bir çakman, başında yeni kalpak vardı ve çönteğinde bol miktarda sarı lira bulunuyordu*”⁶⁷. **Sh. Qoraqosh’s translation:** “*Toğanbek bir haftadan beri her gün efendisinin soylu atlarından birine binip Herat’ta gezmeye çıkıyordu. Artık sırtında yeni çakman, başında yeni kalpak vardı; kesesi de parasız kalmıyordu*”⁶⁸.

Oybek made extensive use of Arabic and Persian lexical elements. In the passage above, the word “*kissa*,” meaning “purse” or “pocket,” is rendered as “*çönte*” in the translation and explained in a footnote. In fact, it would have been more appropriate to use the direct Turkish equivalent “*cep*,” since *kissa* is not a culture-specific lexical item or realia. The phrase “*kissasi tangasiz qolmaydi*” is incorrectly translated as “*çönteğinde bol miktarda sarı lira bulunuyordu*” (“there was a large amount of yellow lira in his pocket”). The term “*sarı lira*,” meaning “yellow lira” or “gold lira,” refers to a coin weighing approximately seven grams that was used during the Ottoman period. Considering that the events take place in the Herat region of Afghanistan, the use of the phrase “*sarı lira*” in this context is entirely inappropriate. Sh. Qoraqosh, however, correctly renders the phrase as “*kesesi de parasız kalmıyordu*” (“his purse was never without money”). Oybek reveals the personalities of his characters not only through their behaviour and outward appearance, but even through descriptions of their gaze. This can be illustrated more clearly in the following table:

⁶⁵ Yo‘ldoshev M. Badiiy san’at vositalari. – Samarqand: Zarafshon, 2015. – B. 12-13.

⁶⁶ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 58.

⁶⁷ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 49.

⁶⁸ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve inceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 71.

Table 2

From the novel “Navoiy”	A. Botur’s translation	Sh. Qoraqosh’s translation
<i>Qoboriqroq qovoqlari ostidagi qiyg‘och ko‘zlarida...</i>	<i>Gür kaşları altındaki çekik gözlerinde</i>	<i>Gür kaşları altındaki çekik gözlerinde</i>
<i>Yirik, qiyiq, o‘tkir qarovchi ko‘zlari iroda va ingichka hiyla bilan birga qandaydir beqarorlik, yengil va sho‘x tabiatini ham ifodalar edi...</i>	<i>Şahin gözleri oldukça çekikti. Bu gözler güçlü bir irâde ve zeka sahibi olduğunu gösterecek şekilde yuvaları içinde sürekli oynuyordu.</i>	<i>İri, çekik, keskin bakışlı gözleri irade ve ince bir hilekârlıkla beraber mütereddit ve şuh tabiatını da ifade ediyordu.</i>
<i>Qisiq ko‘zlari ayyorcha beqaror</i>	<i>Çekik gözleri oldukça kararsızdı</i>	<i>Kısık hilekar gözleri hareketli</i>

In the novel, Oybek uses such attributive expressions as “*qiyg‘och ko‘zlar*” in relation to Alisher Navoiy, “*qiyiq ko‘zlar*” in relation to Husayn Boyqaro, and “*qisiq ko‘zlar*” in relation to To‘g‘onbek, the latter carrying connotations of slyness and cunning. In the first Turkish translation, however, the adjective “*çekik*” (“slanted”) is used uniformly for all characters regardless of whether the characterization is positive or negative. The second translator, Sh. Qoraqosh, makes more appropriate use of the adjectives “*çekik*” and “*kısık*.” Since Turkish also possesses a range of adjectives used to characterize the eyes, the expression “*badem göz*” would have been more suitable in reference to Navoiy.

Simile, one of the major figurative devices, is distinguished by its capacity to express an object in a vivid, effective, concrete, and concise manner. Writers frequently employ similes to reveal the distinctive individual qualities of characters, represent psychological states, and depict scenes of nature. Similes direct the reader’s attention to otherwise less visible aspects of an image and contribute to the unfolding of the work’s central idea. The figurative similarity in form or content established by comparing one object or phenomenon with another is called a simile⁶⁹.

For example:

“*Dildor gilosday qizil chiroyli lablariga yoyilgan tabassum bilan boshini silkidi-da, borib echkining ingichka bo‘yniga bir quloch yo‘g‘on arqon solib, sudrab ketdi*”⁷⁰. **A. Botur’s translation:** “*Dildar kiraz gibi kırmızı dudaklarına yayılan bir tebessümle başını sallayıp, keçinin boynuna bir ip geçirerek sürükleyip fundalığın dibine doğru gitti*”⁷¹. **Sh. Qoraqosh’s translation:** “*Dildar kiraz gibi kırmızı güzel dudaklarına yayılan tebessümle başını salladı ve gidip keçinin ince boynuna bir kulaç kalın bir ip bağladıktan sonra sürükleyip gitti*”⁷².

In the example above, the Uzbek form “*gilosday*,” constructed through the grammatical suffix *-day*, is rendered by both translators through the lexical

⁶⁹ Begimova N. Ko‘chimlar. Badiiy tasvir vositalaridan o‘xshatish va uning qo‘llanilishi. – Samarqand, 2011. – B. 30.

⁷⁰ Oybek. Navoiy. Roman. «Asr oshgan asarlar» turkumi. – Toshkent: Sharq, 2004. – B. 65.

⁷¹ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 56.

⁷² Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve inceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 77.

comparative marker “*gibi*,” resulting in the Turkish expression “*kiraz gibi*.” Similes may be explicit or implicit. In an implicit simile, the formal marker of comparison is omitted, while only the compared object and the image of comparison remain. For instance, in the phrase “*gilosday qizil chiroyli lablar*” (“beautiful red lips like cherries”), the expression “*gilos lablar*” / “*kiraz dudaklar*” would represent an implicit simile. Similarly, instead of “*qoshi hiloldek egik*” (“eyebrows curved like a crescent”), one may say “*qoshi hilol*”; instead of “*qomati sarvdek tik*” (“a figure upright like a cypress”), “*sarvqomat*” may be used; and instead of “*yuzi oydek*” (“a face like the moon”), one may use “*oy yuzli*.”

For example:

“*Xudoning qudratida, davlat bir kelsa, daryodek toshib kelar ekan... shunday, uka*”⁷³. **Z. Hamidova’s translation:** “*Allah’ın kudreti işte, mal, devlet bir geldi mi, nehir gibi taşarak gelmiş*”⁷⁴. In this sentence, the arrival of wealth is compared to an overflowing river. The simile is perceptible in the translation, but the degree of imagery present in Uzbek is somewhat weakened. Although the expression “*nehir gibi taştı*” is possible in Turkish literary language, it is not a widely established poetic formula. The expression “*sel gibi taştı*” is more actively used in Turkish.

Expressions of irony and sarcasm are also frequent in Oybek’s works. For example: “*Kamtarin mahalla baqqolining o’g’li Karim chittak – kichkina, lekin harakatlari chaqqon va ildam bo’lganidan, yoshligida shunday laqabi bor edi, hozir kimsan Mirzakarimboy!*”⁷⁵. **Translation:** “*İşte bu zenginler arasında artık mahallenin mütevazı bakkalının oğlu ‘Kerim Serçe’ (küçük ama çok hareketli olması dolayısıyla çocukken ona böyle derlerdi) artık Mirzakarimbay idi!*”⁷⁶.

The passage refers to Karim, formerly the ordinary “little son of the neighbourhood grocer,” nicknamed *Chittak* (“sparrow,” a small bird), who has now become “Mirzakarimboy.” By contrasting Karim’s childhood nickname with his present social status, the author ironically depicts his upward social mobility through subtle mockery. The phrase “*hozir kimsan Mirzakarimboy!*” further intensifies this ironic emphasis. The translation preserves the cultural correspondence to a considerable extent. The segment “*Artık Mirzakarimbay idi!*” conveys the basic meaning of the original “*hozir kimsan Mirzakarimboy!*”, although the sharp ironic force of “*kimsan*” – an emphatic expression with satirical overtones – is somewhat softened. The Turkish version sounds more like a straightforward statement. The translator succeeds in conveying the central ironic idea, namely the transformation of an ordinary grocer’s son into a wealthy man, but the stylistic intensity and mocking tone are not felt as strongly as in the original. A more appropriate rendering of the source sentence would be: “*Eskiden mahallenin mütevazı bakkalının oğlu Kerim Serçe (küçük ama çok hareketli olması dolayısıyla çocukken ona böyle derlerdi) şimdi kim olmuş dersiniz – koskoca Mirzakerimbay!*”.

The adequate recreation of expressive devices used in Oybek’s works constitutes one of the most important tasks confronting the literary translator. However, since

⁷³ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 33.

⁷⁴ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 49.

⁷⁵ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 16.

⁷⁶ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 34.

each language possesses its own artistic and expressive resources, it must be acknowledged that a particular image or expressive device cannot always be reproduced fully in another language. Although semantic equivalents of the expressive devices used in the original works are generally preserved in the Turkish translations, in some cases their stylistic and aesthetic colouring is weakened or altered.

The third chapter of the dissertation, entitled **“Rendering of Culture-Specific Words and Paremiological Units in Oybek’s Novels in Translation,”** examines, through examples from Turkish translations of Oybek’s novels, the methods used to render culture-specific lexical items (realia) and the ways in which proverbs, sayings, and phraseological units are reproduced while preserving their semantic and stylistic features. The analysis is conducted on a comparative basis.

The first section of the chapter, entitled **“Translation of Realia in the Novels ‘Navoiy’ and ‘Qutlug‘ qon’,”** examines the recreation of realia occurring in the novels, the preservation of their semantic and stylistic features, and the possibilities of reproducing national and historical colouring through comparative analysis.

The culture-specific lexical items encountered in “Navoiy” and “Qutlug‘ qon” may be classified into several groups according to their semantic and functional characteristics:

Geographical realia: Chortoq, Farg‘ona, Sirdaryo.

Ethnographic realia: do‘ppi, go‘ja, osh, qovun sayli.

Historical realia: Amir Temur, Turkiston Muxtoriyati.

Religious realia: Ramazon, iftor, imom, azon, and others.

This classification provides an important methodological basis for determining the translation strategies used to render realia and for revealing their functions in a literary text. The role of such realia in translation is to preserve the historical spirit of the work, convey the worldview of the past to the reader, enrich the national and cultural context, and enhance the historical awareness of the modern reader through explanatory detail.

The novel “Qutlug‘ qon,” translated into Turkish by Z. Öztürk, is particularly rich in realia. Reproducing such units adequately in translation requires the translator to reconstruct the literary-aesthetic and stylistic qualities of the work as fully as possible in another language. For example, the sentence containing geographical realia:

*“Puldor odam Moskavagacha, Varshavagacha boradi. Pulsiz odam o‘z joyidan bir qadam siljisin-chi!”*⁷⁷ is translated as:

*“Paralı adam Moskova’ya, Varşova’ya kadar gider. Parasız adam kendi yerinden bir adım atsın bakayım!”*⁷⁸.

The translator appropriately renders the toponyms Moscow and Warsaw in accordance with the norms of the Turkish language. Since these place names are historically and culturally familiar to both Uzbek and Turkish readers, no additional explanation is required.

⁷⁷ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 13.

⁷⁸ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 32.

Through historical realia, which create an impression of the spirit of the past, the historical environment, and the setting of events, the writer realistically depicts the people's way of life, differences between social strata, the historical period, and national values.

The realia "*do'ppi*" occurs frequently in the novel "*Qutlug' qon*." Although men's traditional headwear in Turkic cultures is often similar in appearance, and some names – such as *qalpoq/kalpak* – are almost identical, the word "*do'ppi*" is specific to Uzbek usage.

"*Do'ppi tutgan qo'llarning titrashi, ovozlarning hazinligi, paranjidagi gavdalarning vaziyati igna bilan tirikchilik qiluvchi ayollarning falokatli ahvollarini yorqin tasvirlar edi*"⁷⁹. **Translation:** "*Doppi tutan ellerinin titremesi, seslerinin hazinligi, paranci içindeki vücutlarının vaziyeti, iğneyle geçimini temin eden kadınların içinde bulundukları mun vahametini anlatmaya yetiyordu*"⁸⁰. The decision to retain the word "*do'ppi*" in the Turkish translation in a form close to the original is appropriate.

The following example contains several names of traditional Uzbek baked goods and dishes: "*Patnislarda, tog'oralarda, savatlarda kulcha, qovurma chuchvara, varaqi, qatlama va boshqa har nav meva-chevalar...*"⁸¹. **Translation:** "*Tepsilerde, leğenlerde, sepetlerde, külçeler, kavurmalar, çuçvaralar, samsalar, katmerler ve envaî çeşit meyveler...*"⁸². Each of the traditional food names listed in the sentence constitutes a separate culture-specific lexical item belonging to Uzbek culinary culture. Taking this into account, a more appropriate rendering would be: "*Tepsilerde, leğenlerde, sepetlerde, külçe ekmekler, kavurulmuş mantılar, börek çeşitleri, katlamalar ve bir sürü meyve çeşitleri vardı.*"

This is because the translator appears to have confused which food names should be translated and which should be retained as genuine realia. This can also be observed in the rendering of "*varaqi*" as "*samsa*."

In general, the adequate interpretation of realia in translation and their correct reproduction in semantic, stylistic, and functional terms depend not only on the translator's command of the language, but also directly on a profound understanding of intercultural differences.

The second section of the chapter is entitled "**The Issue of Adequacy in the Translation of Proverbs and Sayings in the Novels.**" In Oybek's works, proverbs and sayings serve as important stylistic devices through which the author vividly and profoundly reveals folk modes of thought, the national spirit, and the characters' personalities. Reproducing such units accurately and artistically in translation raises issues associated not only with linguistics but also with intercultural communication.

The sentence from the novel *Navoiy*, "*Podshohning, garchi mastlik vaqtida bo'lsa-da, u bilan ochiq suhbat qilishi Majdiddinni tetikladi. 'Temirni qizig'ida bos' degan maqolga amal qilib, unga madh-sano o'qishga boshladi*"⁸³, was translated by

⁷⁹ Oybek. *Qutlug' qon*. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 167.

⁸⁰ Musa Aybek. *Kutlu Kan*. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 164.

⁸¹ Oybek. *Qutlug' qon*. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 104.

⁸² Musa Aybek. *Kutlu Kan*. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 110-111.

⁸³ Oybek. *Navoiy*. Roman. "Asr oshgan asarlar" turkumi. – Toshkent: Sharq, 2004. – B. 126.

Ahsen Batur as follows: “*Padişahın sarhoş bir anında olmasına rağmen onunla yeke yeke konuşabilene fırsatını yakalamış olmak Mecdiddin’i bayağı cesaretlendirmişti. ‘Temiri kızığda bas’⁸⁴ şeklindeki atasözüne uyarak önce zât-ı âlîlerini bir güzel övmeye başladı*”⁸⁵. Şuayip Karakaş, however, rendered it as: “*Padişahın her ne kadar sarhoşluk zamanı olsa da onunla açık şekilde sohbet etmesi, Mecdiddin’i cesaretlendirdi. ‘Demiri tavında döv!’*, atasözüne uyarak Baykara’ya medhüsenada bulunmaya başladı”⁸⁶.

In the first translation, however, the well-known Uzbek proverb “Temirni qizig‘ida bos,” which has an exact equivalent in Turkish, was left untranslated in the form “Temiri kızığda bas.” Such an approach cannot be justified. In Şuayip Karakaş’s translation, by contrast, the proverb was correctly rendered as “Demiri tavında döv!” Indeed, its Turkish equivalent is “Demir tavında dövülür,” which is actively used in Turkish. Considering the context, the following rendering of the source sentence is proposed: “*Padişahın, her ne kadar sarhoş olsa da, açık konuşması Mecdiddin’i cesaretlendirmiş, dolayısıyla ‘Demir tavında dövülür’ sözüne uyarak onu methetmeye başlamıştır.*”

The proverbs used in Oybek’s works, as vivid examples of oral folklore, play an important role in revealing the characters’ personalities, evaluating events, and enhancing the national spirit and artistic expressiveness of the works. It is not always possible to render them by means of full equivalents in translation. Translators therefore employ several strategies, such as replacing a proverb with an existing equivalent in the target language; translating it freely or explaining its meaning; substituting it with a culturally comparable proverb or expression; and, in certain cases, omitting it.

This example demonstrates that, although the proverbs expressing national spirit and folk wisdom in Oybek’s works are interpreted in different ways in translation, there is a clear effort to preserve the overall meaning and artistic force of the work.

The third section of the chapter is entitled “**Equivalence and Functional Correspondence in the Translation of Phraseological Units.**” It provides a comparative and analytical examination of the methods used to translate phraseological units in Oybek’s novels into Turkish, as well as the possibilities of ensuring equivalence and functional correspondence in their translation.

The novel *Qutlug‘ qon* is rich in phraseological units: “*So‘ng chol sukutga botdi, kichkina, lekin hali tetik ko‘zlarini mudroq bosgan odam kabi, sekingina yumdi*”⁸⁷. It was translated as follows: “*İhtiyar bütün anlatılanları dinledi, sonra küçücük ama canlı gözlerini uykusu gelmiş gibi yavaşça kapadı*”⁸⁸. The phraseological unit “sukutga botdi” in the source sentence was simplified and rendered as “dinledi.” As a result, the artistic expressiveness of the original was

⁸⁴ Demir tavında dövülür.

⁸⁵ Aybek. Nevâyi. Roman. Aktaran D. A. Batur. – İstanbul: Ötüken, 1995. – S. 115.

⁸⁶ Aybek. Nevâyi. Roman. Türkiye Türkçesine aktarma ve inceleme Prof. Dr. Ş. Karakaş. – İstanbul: Ötüken Yayınevi, 2019. – S. 86.

⁸⁷ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 18.

⁸⁸ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 28.

weakened: rather than conveying the old man's silence and immersion in thought, the translation merely depicts him listening and closing his eyes.

“Phraseological units are generally translated from one language into another in four principal ways: by using equivalents that correspond to the source-language unit in component composition, grammatical structure, meaning, and stylistic function; by using alternative expressions that differ in other respects but are similar in meaning and stylistic function; through calque; and through descriptive translation”⁸⁹. For example: “*Endi u ‘qaytaman’ desa, erta-indin qishloqqa jo ‘nashi kerak, u vaqt onasi xafa bo ‘ladi: ‘Shunday katta dargohdan o‘rin topolmay qo‘lingni burningga tiqib qaytdingmi, noshud!’ deydi*”⁹⁰. The sentence was translated as: “*Şimdi o ‘döneceğim’ derse bugün yarın köye dönmesi lazım, işte o vakit annesi üzülecek, ‘Böyle zengin kapıdan iş bulamadan iki elini koynuna sokarak mı döndün? Tüh sana, beceriksiz!’ diyecek*”⁹¹. In Uzbek, the expression “qo‘lini burniga tiqib” is used to mean “returning completely empty-handed, without having obtained anything.” In Turkish, the same meaning is conveyed by the phraseological unit “iki elini koynuna sokarak.” Accordingly, it may be concluded that the translator made an appropriate translational choice.

Phraseological units, which constitute a particularly rich layer of language, possess broad stylistic potential. The author further expands their stylistic possibilities by investing them with new meanings, thereby also enriching the phraseological resources of the language.

In general, phraseological units in the Turkish translations of Oybek’s works have been rendered in different ways depending on the translators’ linguistic intuition, stylistic competence, and sensitivity to cultural context. In an adequate translation, phraseological units are transferred into another language together with their distinctive artistic spirit.

Turkish translators have attempted to convey the phraseological units in Oybek’s works as accurately and expressively as possible, in accordance with the style of the work, the author’s intention, and the context. When they encountered phraseological units conveying the same meaning in both languages, they sought to replace them with reliable equivalents. This contributed to the preservation of the author’s style. When certain phraseological units had no direct equivalents, the translators sometimes conveyed their meaning and emotional colouring through plain sentences lacking comparable expressiveness.

⁸⁹ Мусаев Қ. Таржима назарияси асослари. – Тошкент: Фан, 2005. – Б. 185.

⁹⁰ Oybek. Qutlug‘ qon. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2023. – B. 18.

⁹¹ Musa Aybek. Kutlu Kan. Aktarma: Z. Öztürk. – Ankara: Bengü, 2023. – S. 35-36.

CONCLUSION

1. Oybek's novel *Navoiy* was translated into Turkish by Ahsen Batur and Şuayip Karakaş, while *Qutlug' qon* and *Oltin vodiyydan shabadalar* were translated by Zamira Öztürk. These translations generally preserve the artistic spirit of the originals, the author's distinctive style, and his aesthetic and ideological intent. Nevertheless, the Turkish translations contain certain abridgements, semantic shifts, and inaccuracies, which have been demonstrated through the examples analysed in the study.

2. The numerous similarities in the historical, cultural, and social lives, customs, and traditions of the Uzbek and Turkish peoples facilitate communication in the translation process to a certain extent. Consequently, some words and expressions from the source text are transferred into the target text with almost no change in meaning while retaining their original stylistic functions. However, such linguistic and cultural proximity does not reduce translation to a process of mechanical transfer. Translators must render each linguistic unit in accordance with the context of the work, taking into account the subtle nuances of meaning conveyed by the words. Therefore, the advantages arising from the affinity between Uzbek and Turkish do not negate the creative nature of translation.

3. Certain difficulties arise in the process of translating Oybek's novels into Turkish. Although the Uzbek and Turkish peoples share many similarities in terms of history, culture, lifestyle, customs, and traditions, certain differences can be observed in their national and cultural perceptions, psychological and emotional experiences, and artistic modes of thought. In particular, the distinctive national identities and worldviews of the two peoples, as well as the specific features of their modes of artistic expression, create difficulties in conveying certain national and cultural concepts and psychological states represented in Oybek's novels to Turkish readers.

4. The diverse semantic and representational potential of the vocabulary relating to everyday life in Oybek's novels demonstrates the rich expressive capacity of the Uzbek language. The national specificity of the novels is primarily reflected through realia associated with the Uzbek people's everyday life, customs, and ceremonial culture. Since realia express the national perception of a particular people and have no full equivalents in the target language, they pose a number of difficulties in translation. Although the translators have a good command of Uzbek, their failure to fully understand the contextual meanings and national-cultural connotations of certain words relating to everyday life has resulted in semantic and artistic losses. Consequently, the powerful imagery and vivid descriptions of the source texts have been weakened, while semantically multifaceted words have been reduced to simple and neutral units in the target texts, thereby diminishing their artistic impact.

5. "False equivalents," or "false friends," constitute one of the most significant problems in translation between related languages. Although such units may be identical or very similar in form, their meanings may differ considerably in closely related languages. Their surface similarity at the level of expression may mislead translators and result in various misunderstandings and errors. In particular, the strong phonetic and morphological similarity between Uzbek and Turkish lexical

units creates an illusion of immediate comprehensibility and gives rise to cases of “presumed equivalence.” The Turkish translations of Oybek’s novels are not free from the problems of “false” and “presumed” equivalents. The primary cause of this problem is that translators often limit themselves to a general knowledge of the source language and fail to adequately understand such aspects as the historical development of lexemes, their figurative meanings, semantic broadening and narrowing, and their context-dependent use.

6. In Oybek’s novels, descriptions of nature serve as an important means not only of revealing the author’s aesthetic views and mastery of image creation, but also of expressing the characters’ psychological states and inner experiences. The way in which each nation perceives nature and relates to colours, sounds, flora, and fauna reflects its national and cultural worldview. It is therefore natural that some figurative devices in the source text have no full equivalents in the target language. Nevertheless, the translators of *Navoiy*, Ahsen Batur and Şuayip Karakaş, generally succeeded in adequately recreating the descriptions of nature while preserving the artistic and aesthetic integrity of the original. Metaphors, similes, and other figurative devices were translated predominantly through literal translation and, in some cases, through a creative approach based on contextual and artistic correspondence.

7. Recreating portrait descriptions is one of the most complex aspects of literary translation. Portraiture is an important artistic device that not only creates a character’s external image but also reveals their inner world, psychological state, and distinctive personality. Its adequate recreation requires a high degree of interpretative sensitivity and pragmatic precision on the part of the translator. The portrait descriptions in *Qutlug‘ qon* and *Oltin vodiyydan shabadalar* were rendered by Zamira Öztürk with a profound understanding of their individual details. As a result of the semantically adequate interpretation of portrait-related units, particularly expressive devices, the semantic layers of the original were successfully recreated in translation.

8. Folk proverbs and phraseological units are widely used in Oybek’s novels and serve to reveal the Uzbek mentality and national mode of thought. Therefore, the principal criterion in translating proverbs and phraseological units is not word-for-word accuracy, but the recreation of the meaning and national spirit of the original. In translating the proverbs and phraseological units found in Oybek’s novels, the translators most frequently sought equivalent proverbs or idioms or resorted to explanatory and contextual translation strategies. Although some proverbs and sayings in Ahsen Batur’s translation were rendered through transformation, the variants used do not exist as independent units within the Turkish paremiological system. Consequently, their functional and pragmatic adequacy was not fully ensured.

9. The translation of euphemisms and dysphemisms is a crucial indicator of semantic-pragmatic competence. The principal difficulty in translating these units arises from their close connection with sociocultural conventions and ethical norms. Their translation therefore requires not only linguistic knowledge but also cultural competence and a thorough understanding of the norms of speech etiquette. Unfortunately, in the first Turkish translation of *Navoiy*, the translator appears not to

have fully understood the meanings of certain euphemistic units. Consequently, their literal transfer resulted in a distortion of meaning. In the second Turkish translation of *Navoiy*, such units were omitted in cases where their connotative meanings had not been fully understood.

10. By determining the degree of correspondence between the original texts of Oybek's novels and their Turkish translations, examining the preservation of the author's style, and investigating the extent to which character portraits, descriptions of nature, and figurative devices correspond to the originals and are adequately recreated, it is possible to identify and further improve the specific approaches and methods used in translating from Uzbek into other Turkic languages. This, in turn, will contribute to improving the effectiveness of translating masterpieces of Uzbek literature into foreign languages, promoting them throughout the world, and further developing the field of translation studies in Uzbekistan.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.05.03 ПО
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ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ВОСТОКОВЕДЕНИЯ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ВОСТОКОВЕДЕНИЯ**

РАСУЛОВА КАМОЛА ПАТХИЛАЕВНА

**ВОССОЗДАНИЕ ХУДОЖЕСТВЕННОГО СВОЕОБРАЗИЯ РОМАНОВ
АЙБЕКА В ТУРЕЦКИХ ПЕРЕВОДАХ**

10.00.06 – Сравнительное литературоведение и переводоведение

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

Ташкент – 2026

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Защита диссертации состоится «__» _____ 2026 года в _____ часов на заседании Научного совета DSc.03/2025.27.12.Fil.05.03 по присуждению ученых степеней при Ташкентском государственном университете востоковедения по адресу: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21; факс: (99871) 233-52-24; e-mail: info@tsuos.uz.

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета востоковедения (зарегистрирована под № ____). Адрес: 100060, г. Ташкент, ул. Амир Темура, 20. Тел.: (99871) 233-45-21.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в научном анализе особенностей турецких переводов романов Айбека и определении степени отражения в них национального духа и художественных образов.

Задачи исследования:

определить на основе сопоставительного анализа степень соответствия и художественный уровень оригинальных текстов и турецких переводов романов «Навои», «Священная кровь» и «Ветер золотой долины»;

рассмотреть вопросы отражения художественного своеобразия и национальной идентичности оригинала в переводах, передачи реалий, а также проблемы «ложной эквивалентности», часто встречающиеся при переводе с близкородственных языков;

обратить внимание на полноценную передачу пословиц, поговорок и идиоматических единиц в переводе романов, уделив особое внимание проблемам выбора слов и эквивалентности в переводе;

раскрыть особенности перевода художественно-изобразительных и выразительных средств, портретных характеристик персонажей, пейзажных описаний и сравнений, использованных в романах, а также выявить причины положительных и проблемных сторон переводов на основе принципов и критериев критики перевода.

Объектом исследования выбраны турецкие переводы романов Айбека «Навои», «Священная кровь» и «Ветер золотой долины».

Предметом исследования составляют проблемы воссоздания художественного в турецких переводах романов Айбека.

Методы исследования. В исследовании использованы методы описательного, контекстуального, сопоставительного, структурно-семантического и трансформационного анализа.

Научная новизна исследования:

определена степень соответствия между текстами оригинала и турецкими переводами романов Айбека «Навои», «Священная кровь» и «Ветер золотой долины»; обоснована степень сохранения авторского стиля в переводах, соответствия оригиналу таких художественно-изобразительных средств, как портреты персонажей, описание пейзажа, сравнения и ирония; раскрыты способы адекватного воссоздания художественных средств и приёмов;

на основе принципов и критериев переводческой критики выявлены причины положительных и проблемных аспектов переводов, а также определены причины искажения авторского стиля при воссоздании художественного своеобразия, национальной идентичности и выборе слов;

раскрыты специфические особенности перевода реалий с узбекского языка на турецкий, выявлены преимущества и недостатки методов транслитерации, пояснения и адаптации, которые применены при переводе национально-культурных единиц;

на конкретных примерах аргументировано, что пословицы, поговорки и другие виды идиоматических единиц, широко использованные в романах

Айбека, не получили полного перевыражения в турецких переводах, а в отдельных случаях, впоследствии дословного перевода возникли семантические несоответствия; разработаны необходимые предложения и рекомендации.

Внедрение результатов исследования. Научные результаты, полученные в процессе сравнительного анализа турецких переводов романов Айбека «Навои», «Священная кровь» и «Ветер золотой долины» с оригинальными текстами, а также исследования проблем воссоздания историко-национального колорита в переводе, внедрены следующим образом:

научно-теоретические выводы диссертации, в которых определена степень соответствия оригинальных текстов романов Айбека «Навои», «Священная кровь» и «Ветер золотой долины» их турецким переводам, обоснована степень сохранения авторского стиля в переводах, а также соответствия оригиналу таких художественно-изобразительных средств, как портретные характеристики персонажей, описания природы, сравнения и ирония, были использованы при реализации инновационного проекта № IL-27-4722022413 «Создание электронной платформы «Компаративистика» по дисциплине «Сравнительное литературоведение», реализованного в 2023–2025 годах в рамках государственных научно-технических программ в «Узбекский государственный университет мировых языков» (справка № 04-04-1/4984 от 5 сентября 2025 года). В результате материалы диссертации способствовали обоснованию важности сохранения содержания оригинала и авторского стиля в переводе, а также необходимости правильного подбора эквивалентов слов и выражений;

важные предложения и рекомендации, разработанные на основе принципов и критериев критики перевода, касающиеся причин положительных и проблемных аспектов переводов, воссоздания художественности и национального своеобразия, а также выявления причин искажения авторского стиля при выборе слов, были использованы при подготовке программ телеканалов «Maxsus reportaj» и «Munosabat» на телеканалах «O‘zbekiston» и «O‘zbekiston 24» Национального телерадиокомпания Узбекистана (справка № 44 от 19 сентября 2025 года). В результате научные сведения духовно-просветительского значения, представленные в диссертации, послужили важным научно-популярным материалом в деле приобщения молодого поколения к национально-духовным ценностям.

сведения о том, что широко используемые в романах Айбека пословицы, поговорки и другие виды идиоматических единиц не всегда получили полноценное отражение в турецких переводах и что в отдельных случаях буквальный перевод привёл к семантическому несоответствию, а также соответствующие предложения и рекомендации были использованы в ходе онлайн-презентации, организованной Институтом тюркологических исследований Ататюрка Турецкой Республики (справка Института тюркологических исследований Университета Ататюрка от 30 сентября 2025 года). В результате материалы исследования переводов на турецкий язык проанализированных в диссертации романов, являющихся выдающимися

образцами узбекской литературы, послужили важным научным материалом, способствующим популяризации узбекских романов за рубежом.

Апробация результатов исследования. Результаты диссертационного исследования представлены в форме докладов и обсуждены научной общественностью на 11-и научно-практических конференциях, в том числе на 8-и международных и 3-х республиканских научно-практических конференциях.

Опубликованность результатов исследования. По теме диссертации опубликовано 17 научных работ. Из них 6 – опубликованы в научных журналах, рекомендованных Высшей аттестационной комиссией при Академии наук Республики Узбекистан для публикации основных научных результатов докторских диссертаций, а 11 – в других международных и республиканских журналах.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы. Общий объём диссертации составляет 142 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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