

**QO‘QON UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
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QO‘QON UNIVERSITETI

ERGASHEVA SUG‘DIYONA SANJARBEK QIZI

**TARIXIY REALIYALARNI O‘ZBEK TILIDAN TURK TILIGA TARJIMA
QILISHNING PRAGMATIK ASPEKTLARI
(Isajon Sultonning “Alisher Navoiy” romanining turkcha tarjimai misolida)**

10.00.13 – Qiyosiy va chog‘ishtirma tilshunoslik

**FILOLOGIYA fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
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in Philological Sciences**

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tilshunosligida ma'lum bir xalqqa mansub badiiy matnlarni boshqa tillarga tarjima qilishning pragmatik aspektlari, ya'ni matnning ma'nosi emas, balki uning ta'siri, kommunikativ niyatining qayta tiklanishi masalasi bo'yicha qator muammolar mavjud. Jumladan, lakunalar va realiyalar; pragmatik siljish; pretsedent matnlar; "uchinchi til" orqali tarjima; baholash mezonlarining noaniqligi muammosi shular jumlasidandir. Shu bois asliyat va tarjima matnlari asosida parallel korpus yaratib, lakuna, realiya va pretsedent birliklar tarjimasining strategik qaror modelini ishlab chiqish, pragmatik adekvatlikni o'lchashning obyektiv mezonlarini belgilash hamda "uchinchi til" orqali qilingan tarjimalardagi ma'no va milliy kolorit yo'qotishlarini aniqlab, natijalarni izohli lug'at va amaliy tavsiyanoma sifatida joriy etish dolzarb hisoblanadi.

Dunyoning yetakchi tarjimashunoslik markazlarida (Leuven, Tarragona, Manchester, Vena, Amsterdam va boshq.) badiiy matn tarjimasini tavsifiy tarjimashunoslik, skopos-nazariya va pragmatik ekvivalentlik doirasida o'rganilib, tadqiqotlar tobora empirik asosga hamda o'quvchi retseptsiyasini eksperimental o'lchashga tayanmoqda. Ilmiy jihatdan ustuvor yo'nalishlar sifatida korpusga asoslangan tarjima pragmatikasi, madaniy-spesifik birliklar (realiya, lakuna, pretsedent matn) tarjimasini tipologiyasi, tarjima sifatini baholashning verifikatsiyalanadigan modellari, tarjima sotsiologiyasi hamda neyrotarjima muammolari e'tirof etilmoqda. Ayni paytda eng dolzarb yo'nalish an'anaviy tavsifiy tahlildan korpus va retseptiv eksperiment natijalariga tayangan, o'lchanadigan pragmatik model yaratishga o'tish bo'lib, u milliy-spesifik birliklar tarjimasida strategik qaror qabul qilish tamoyillarini obyektiv asoslash imkonini beradi.

O'zbekistonda milliy adabiyotni asliyatdan bevosita xorijiy tillarga o'girish davlat siyosati darajasiga ko'tarilgan bo'lsa-da, Prezident Sh.Mirziyoyev ta'kidlaganidek, "yosh tarjimonlarimiz asliyat tilini yaxshi bilsalar-da, ko'p hollarda ularda badiiy mahorat yetishmayapti"¹, ya'ni asosiy muammo tilni bilishda emas, asarning badiiy-pragmatik ta'sirini qayta tiklashdadir. O'zbek tilshunosligida ham izohlangan parallel korpuslar yaratilmagan, tarjimalarning salmoqli qismi vositachi til orqali amalga oshirilmoqda, sifatni baholashning yagona mezonlari ishlab chiqilmagan. Shu bois izohlangan parallel korpus, milliy-spesifik birliklarning izohli lug'ati va tarjima tipologiyasini yaratish, pragmatik adekvatlikni baholashning milliy mezonlarini belgilash hamda ularni tarjimon tayyorlash amaliyotiga joriy etish dolzarb hisoblanadi. Alohida ta'kidlash kerakki, mustaqillik sharofati bilan qardosh xalqlar o'rtasidagi tarjima jarayonlari faollashdi. Xususan, turk adabiyotining eng sara namunalari o'zbek tiliga o'girildi va o'zbek adabiyotining durdona asarlari turk tiliga tarjima qilinib, armug'on etildi. Lekin O'zbekiston Xalq yozuvchisi Isajon Sultonning "Alisher Navoiy" romani misolida tarixiy realiyalarni o'zbek tilidan turk tiliga tarjima qilishning pragmatik aspektlarini tahlil qilish

¹ O'zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilishning dolzarb masalalari" mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigi. 2018-yil 7-avgust. – URL: <https://president.uz/uz/lists/view/1926>

hozirga qadar amalga oshirilmagan, pragmatik adekvatlikni obyektiv baholash mezonlari ishlab chiqilmagan, o‘zbekcha-turkcha realiyalarning izohli terminologik lug‘ati yaratilmagan. Bizning tadqiqotimizda ilk bor mazkur masalalar monografik jihatdan tadqiq etildi. Dissertatsiyaning dolzarbligi shu jihat bilan belgilanadi.

O‘zbekiston Respublikasi Prezidentining 2019-yil 21-oktabrdagi PF-5850-son “O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 20-oktabrdagi PF-6084-son “Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2023-yil 11-sentabrdagi PF-158-son “O‘zbekiston-2030 strategiyasi to‘g‘risida”gi Farmonlari, “2020–2030-yillarda o‘zbek tilini rivojlantirish va til siyosatini takomillashtirish konsepsiyasi” hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan maqsad va vazifalarni amalga oshirishda mazkur dissertatsiyadan olingan natijalar muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Ushbu dissertatsiya O‘zbekiston Respublikasi fan va texnologiyalar rivojlanishining ustuvor yo‘nalishi 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” doirasida amalga oshirilgan.

Muammoning o‘rganilganlik darajasi. Realialar muammosi jahon tarjimashunosligida XX asrning o‘rtalaridan mustaqil ilmiy yo‘nalish sifatida shakllandi. Bu sohadagi fundamental tadqiqot bolgar olimlari S.Vlaxov va S.Florinning “Непереводимое в переводе” asari hisoblanadi². Realialar nazariyasining tizimli talqini, ularning tasniflanishi va tarjima qilish yo‘llari batafsil shu asarda ishlab chiqilgan. Mualliflar realialarni bir xalqning kundalik hayoti, madaniyati va ijtimoiy rivojlanishiga xos bo‘lgan, narsa, predmet va voqea-hodisalarni ifodalovchi so‘z va so‘z birikmalari sifatida ta‘riflaydi. Ularni tarjima qilishda milliy koloritni saqlab qolish imkoniyatlarini ko‘rsatib beradi.

Rus tarjimashunosligida realiya terminini ilmiy muomalaga birinchi kiritgan A.V.Fyodorov ularni jamiyat hayoti va moddiy turmush tarzini aks ettiruvchi, muayyan hudud yoki millatga xos, boshqa xalqlar tilida to‘liq ekvivalenti bo‘lmagan leksik birliklar sifatida ta‘riflagan³. L.N.Sobolev ushbu terminni hozirgi tushunchaga yaqin qo‘llagan bo‘lsa⁴, E.M.Vereshchagin va V.G.Kostomarov realiyani lingvomadaniyatshunoslik nuqtayi nazaridan tahlil etib, fon bilimlari tushunchasini nazariy jihatdan ishlab chiqdilar⁵.

Z.Proshina realialarni zamon koloritiga ko‘ra neologizmlar, istorizmlar va arxaizmlarga ajratib, istorizmlarni tarixiy realiyalarning asosiy yadrosi sifatida belgilab berdi⁶. Rus tarjimashunosligida tarixiy realiyalarning pragmatik aspektlari

² Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1980. – С. 47.

³ Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). – 5-е изд. – СПб.: Филологический факультет СПбГУ; М.: Филология ТРИ, 2002. – С. 332.

⁴ Соболев Л.Н. Пособие по переводу с русского языка на французский. – М.: Изд-во лит. на иностр. яз., 1952. – С. 281.

⁵ Верещагин Е.М., Костомаров В.Г. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. - М.: Русский язык, 1990. - С. 146.

⁶ Прошина З.Г. Теория перевода: учебник. – Владивосток: Изд-во ДВГУ, 2002. – С. 114–116.

N.P.Pavlovaning dissertatsiyasida atroflicha ko‘rib chiqilgan bo‘lsa, madaniy-tarixiy realiyalarning interpretatsion imkoniyati Irina Anatoliyevnaning tadqiqotida sinxronizatsiya tamoyili asosida tahlil qilinadi⁷.

O‘zbek tarjimashunosligida G‘.Salomov realiyalar nazariyasining poydevorini qo‘yib, ularni “milliy o‘ziga xos so‘zlar” deb ataydi⁸.

O‘zbek tarjimashunosligida R.Fayzullayeva⁹, Q.Azzamov¹⁰, I.G‘ofurov¹¹, E.Ochilov¹², Sh.Ibrohimova¹³, X.Hamidov¹⁴, Z.Isomitdinov¹⁵, B.Yorqinova¹⁶, Sh.Isoqova¹⁷, N.O‘rmonova¹⁸ kabi olimlarning monografiya va ilmiy tadqiqotlarida tarixiy koloritni saqlash, arxaik birliklarni tarjima qilish hamda milliy-madaniy unsurlarni yaqin va xorijiy tillarga ko‘chirish masalalariga alohida e‘tibor qaratilgan bo‘lsa-da, o‘zbek va turk tillari misolida tarixiy realiyalarning pragmatik xususiyatlarini kompleks tarzda tadqiq etish yetarli darajada yoritilmagan. Bizning tadqiqotimiz esa Isajon Sultonning “Alisher Navoiy” romani misolida o‘zbek tarixiy realiyalarining pragmatik mazmuni va ularning turk tilidagi tarjimalarda aks etish xususiyatlari, ularni adekvat tarzda tarjima qilish, tasniflash kabi masalalarni ilmiy jihatdan yoritishga qaratilgan.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya mavzusi Qo‘qon universiteti ilmiy tadqiqotlar rejasiga muvofiq “Filologiyaning dolzarb masalalari” mavzusidagi ilmiy yo‘nalish doirasida bajarilgan.

Tadqiqotning maqsadi tarixiy realiyalarning turk tiliga o‘girilishidagi pragmatik xususiyatlarni, tarjima usullari va strategiyalarini tahlil etib, tarixiy koloritni saqlash va pragmatik ekvivalentlikka erishishning optimal yo‘llarini aniqlashdan iborat.

Tadqiqotning vazifalari:

⁷ Павлова Н.П. Прагматические аспекты перевода исторических реалий с русского языка на английский: дис. ... канд. филол. наук. - М., 2004. - 178 с.

⁸ Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 97.

⁹ Файзуллаева Р.К. К проблеме передачи национального колорита в художественном переводе: дис. ... канд. филол. наук. – Ташкент, 1972. – С. 198.

¹⁰ Аззамов. “Меҳробдан чаён”нинг икки таржимаси // Таржима муаммолари: мақолалар тўплами. 1-китоб. – Тошкент, 1991.

¹¹ Гофуров И. Бадиий таржима нусха кўчириш эмас // Ижод олами: адабий-бадиий, илмий, ижтимоий-иқтисодий журнал. – 2019. – 2-сон; Ёзувчи, табиат ва табиёт // Исажон Султон насри бадиияти. – Тошкент: Турон замин зиё, 2017. – Б. 23.

¹² Очилев Э. Яқин тиллардан таржима муаммолари // Таржима масалалари: илмий мақолалар тўплами. – Тошкент, 2012; Форсийдан ўзбекча шеърини таржима муаммолари. – Тошкент, 2013; Бадиий таржима масалалари: ўқув қўлланма. – Тошкент, 2013. – 160 б.; Tarjimashunoslikning nazariy masalalari. – Toshkent, 2024.

¹³ Иброҳимова Ш. Одил Ёқубов романларидаги миллийликнинг туркча таржималарда акс этиши: филол. фан. номзоди ... дисс. – Тошкент, 2010.

¹⁴ Ҳамидов Х. Ўзбек қисса ва романлари турк тилида: монография. – Тошкент: “ЭФФЕКТ-Д”, 2022. – Б. 18; Ҳамидов Х. Ўзбекчадан туркчага насрий таржима муаммолари. – Тошкент: ТошДШИ, 2014.

¹⁵ Исомитдинов З. Особенности поэтического перевода с близкородственных тюркских языков (на примере узбекского перевода киргизского эпоса “Манас”).

¹⁶ Ёркинова Б. Туркий тиллардан таржимада тарихий колоритнинг акс этирилиши (Қирғиз адиби Т.Қосимбековнинг “Синган қилич” романи таржимаси мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2002.

¹⁷ Исакова Ш. Бадиий таржимада миллийлик ва тарихийликнинг акс этирилиши (Ойбекнинг “Навойи” романи французча таржималари мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2004.

¹⁸ Ўрмонова Н. Таржимада тарихий архаик лексикани акс этириш принципи ва таржима аниқлиги: филол. фан. номзоди ... дисс. автореф. – Тошкент, 2003.

pragmatika va tarjima o'rtasidagi nazariy aloqani belgilab, tarixiy realiyalar tarjimasida pragmatik omillarning hal qiluvchi rolini asoslab berish;

“Alisher Navoiy” romanidagi tarixiy realiyalarni predmet-mazmuniy xususiyatlariga ko'ra tasniflash: jug'rofiy xos so'zlar, antroponimlar, moddiy madaniyat, ma'muriy-huquqiy, harbiy va diniy-ma'rifiy guruhlarini ajratish;

tarjima usullari (transliteratsiya, izohli tarjima, analogiya, kalkalash, tushirib qoldirish)ni misollar asosida qiyosiy tahlil qilish;

tarjimada yuzaga kelgan pragmatik yo'qotish holatlarini aniqlash, ularning sabab va oqibatlarini lingvistik va madaniy jihatdan izohlash hamda optimal muqobil variantlarni taklif etish.

Tadqiqotning obyekti sifatida Isajon Sultonning “Alisher Navoiy” romani (Toshkent: Innovatsion rivojlanish nashriyot-matbaa uyi, 2021) hamda uning Sema Eynel tomonidan amalga oshirilgan turkcha tarjimasi – “Ali Şir Nevai” (Anqara, 2024) tanlangan.

Tadqiqotning predmetini asardagi tarixiy realiyalarning turkcha tarjimasidagi pragmatik xususiyatlari, tarjima usullari va strategiyalari, shuningdek, tarixiy koloritning tarjimada saqlanish va yo'qolish qonuniyatlari tashkil etadi.

Tadqiqotning usullari: Tadqiqotda qiyosiy-tipologik, chog'ishtirma, komponent, kontekstual, statistik tahlil kabi usullardan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

tillar qarindoshligi tarjimonning yasama muqobillikka yetaklovchi “yaqinlik illyuziyasi”ni yuzaga keltirishi va shu asosda qardosh tillararo tarjimada pragmatik ekvivalentlik mezonini qayta talqin qilish zaruriyati asoslangan va pragmatik ekvivalentlik shakliiy moslik bilan emas, kommunikativ ta'sirning qayta tiklanishi bilan o'lchanishi kerakligi dalillangan;

romandagi tarixiy realiyalarning temuriylar davri tarixiy-badiiy nasrining konkret leksik qatlamiga mos oltita predmet-mazmuniy guruh (jug'rofiy xos so'zlar, qahramonlarning ism va taxalluslari, moddiy madaniyat, ma'muriy-huquqiy, harbiy hamda diniy-ma'rifiy)dan iborat klassik modellaridan farqlanuvchi yangi tasnifi ishlab chiqilgan va mazkur tasnif abstrakt-universal tamoyilga emas, aynan matndan empirik tarzda chiqarilgan korpus hamda janr-spesifik tamoyilga asoslangan;

o'zbek-turk badiiy tarjimasida pragmatik yo'qotishning uch asosiy ko'rinishi (ma'no yo'qotilishi, madaniy lakunaning noto'g'ri to'ldirilishi, kommunikativ-estetik ta'sirning yo'qotilishi) aniqlanib, tarjima xatolarini umumiy tarzda tavsiflash o'rniga pragmatik yo'qotishning o'zaro farqli uch mexanizmini ajratib, har birini sababi bilan bog'lagan tipologiya yaratilgan;

Temuriylar davri tarixiy realiyalarini o'girishdagi pragmatik muammolar uch yo'nalishda tizimlashtirilib, transliteratsiya hamda izoh uyg'unligiga tayangan amaliy-metodik tavsiyalar hamda o'zbekcha-turkcha realiyalarning izohli terminologik lug'ati tamoyillari yaratilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

qardosh tillararo (o'zbek-turk) tarjimada “yaqinlik illyuziyasi” va yasama muqobillikning oldini oluvchi pragmatik nazorat algoritmi ishlab chiqilgan;

tarjima sifatini obyektiv baholash, muharrir ekspertizasi va tarjima tanlovlarini baholashda mezon sifatida qo'llanadigan, pragmatik yo'qotishning uch ko'rinishini

(ma'no yo'qotilishi, madaniy lakunaning noto'g'ri to'ldirilishi, kommunikativ-estetik ta'sirning yo'qotilishi) aniqlaydigan diagnostik tahlil modeli ishlab chiqilgan;

transliteratsiya va izoh uyg'unligiga tayangan amaliy-metodik tavsiyalar hamda o'zbekcha-turkcha realiyalarning izohli terminologik lug'ati tamoyillari ishlab chiqilgan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo'yilgani, chiqarilgan xulosalarning metodologik asosga ega ekanligi, ishonchli nazariy manbalar hamda lug'atlardan foydalanilganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlangani bilan belgilanadi.

Tadqiqotning ilmiy va amaliy ahamiyati. Tadqiqotning ilmiy ahamiyati o'zbek-turk tarjima juftligida tarixiy realiyalarning pragmatik aspektlari ilk bor maxsus tadqiqot obyektiga aylantirilib, ularning tarjimadagi pragmatik muqobilligi ilmiy asoslangani; "tarixiy realiya" ishchi ta'rifi va predmet-mazmunliy oltita guruhli tasnif (jug'rofiy xos so'zlar, qahramonlarning ism va taxalluslari, moddiy madaniyat, ma'muriy-huquqiy, harbiy, diniy-ma'rifiy) ishlab chiqilib, kelgusi tadqiqotlar uchun nazariy-uslubiy tayanch yaratilgani; pragmatik yo'qotishning uch ko'rinishi (ma'no, ta'sir, madaniy lakunaning noto'g'ri to'ldirilishi) aniqlangani hamda genetik qardoshlik pragmatik adekvatlikni kafolatlamasligi haqidagi "madaniy yaqinlik illyuziyasi" xulosasi qardosh tillar tarjimasi nazariyasini boyitishi bilan belgilanadi.

Tadqiqotning amaliy ahamiyati universitetlarda tarjima yo'nalishi mashg'ulotlarida: "Badiiy tarjima nazariyasi", "Qiyosiy leksikologiya", "O'zbek-turk tarjimasi amaliyoti" kabi kurslar uchun darslik va o'quv qo'llanmalar tuzishda; lug'atshunoslikda: o'zbek tarixiy realiyalarining turkcha muqobilini o'z ichiga olgan izohli ikki tilli terminologik lug'at tuzishda; adabiyotshunoslik va madaniyatshunoslik tadqiqotlarida: o'zbek va turk madaniyatlarining leksik-semantik kesishish hamda farqlanish nuqtalarini aniqlashda; noshirlik va muharrirlikda: o'zbek badiiy adabiyotini turkchaga tayyorlash va tahrir qilish jarayonida tarixiy realiyalar bilan ishlash bo'yicha metodik tavsiyalar sifatida qo'llanishi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Tarixiy realiyalarni o'zbek tilidan turk tiliga tarjima qilishning pragmatik aspektlari masalalari tadqiqi bo'yicha olingan ilmiy natijalar asosida:

tillar qarindoshligi tarjimonning yasama muqobillikka yetaklovchi "yaqinlik illyuziyasi"ni yuzaga keltirishi va shu asosda qardosh tillararo tarjimada pragmatik ekvivalentlik mezonini qayta talqin qilish zaruriyati asoslangan va pragmatik ekvivalentlik shakliy moslik bilan emas, kommunikativ ta'sirning qayta tiklanishi bilan o'lchanishi kerakligi dalillangan o'rinlardan Qo'qon davlat universitetida bajarilgan AL-322103020 raqamli loyihada foydalanilgan (2026-yil 1-iyundagi 01/03-610-son ma'lumotnoma). Ilmiy xulosa loyihaaning elektron platformasini yangi ma'lumotlar bilan boyitishga xizmat qildi, natijada undan boshqa tadqiqotchilar va foydalanuvchilar takror murojaat qila oladigan, uzoq muddatli ilmiy-axborot qiymati ta'minlangan;

romandagi tarixiy realiyalarning temuriylar davri tarixiy-badiiy nasrining konkret leksik qatlamiga mos oltita predmet-mazmuniy guruh (jugʻrofiy xos soʻzlar, qahramonlarning ism va taxalluslari, moddiy madaniyat, maʼmuriy-huquqiy, harbiy hamda diniy-maʼrifiy)dan iborat klassik modellaridan farqlanuvchi yangi tasnifi ishlab chiqilgan va mazkur tasnif abstrakt-universal tamoyilga emas, aynan matndan empirik tarzda chiqarilgan korpus hamda janr-spesifik tamoyilga asoslangan oʻrinlardan Respublika Maʼnaviyat va maʼrifat markazi huzuridagi Ijtimoiy va maʼnaviy tadqiqotlar institutida oʻtkazilib kelinayotgan anjumanlar, seminarlarda foydalanilgan (Respublika Maʼnaviyat va maʼrifat markazi huzuridagi Ijtimoiy va maʼnaviy tadqiqotlar institutining 2026-yil 22-maydagi 10/268-son maʼlumotnomasi). Tasnif ilmiy-metodik muloqot va maʼnaviy-maʼrifiy tadbirlar mazmuniga kiritildi. Natijada milliy tarixiy-madaniy birliklarni tizimli tarzda taqdim etish orqali ilmiy jamoatchilik va ishtirokchilarga milliy qadriyatlarni targʻib qilish samaradorligi ortgan;

Temuriylar davri tarixiy realiyalarini oʻgʻirishdagi pragmatik muammolar uch yoʻnalishda (tushirib qoldirish, semantik-pragmatik yoʻqotish, asossiz zamonaviylashtirish) tizimlashtirilib, ularning maqbul yechimlari hamda transliteratsiya+izoh uygʻunligi va izchillik tamoyillariga tayangan amaliy-metodik tavsiyalardan Oʻzbekiston Yozuvchilar uyushmasining badiiy tarjima kengashi yigʻinlarida foydalanilgan (Oʻzbekiston Yozuvchilar uyushmasining 2026-yil 26-iyundagi 01-03/291-son maʼlumotnomasi). Natijada yosh ijodkorlar va tarjimashunoslarning tarixiy realiyalar boʻyicha tasavvurlari kengaygan, badiiy matnga toʻgʻri yondashuv koʻnikmalari oshgan;

oʻzbek-turk badiiy tarjimasida pragmatik yoʻqotishning uch asosiy koʻrinishi (maʼno yoʻqotilishi, madaniy lakunaning notoʻgʻri toʻldirilishi, kommunikativ-estetik taʼsirning yoʻqotilishi) aniqlanib, tarjima xatolarini umumiy tarzda tavsiflash oʻrniga pragmatik yoʻqotishning oʻzaro farqli uch mexanizmini ajratib, har birini sababi bilan bogʻlagan tipologiya yaratilgan oʻrinlardan Oʻzbekiston Milliy teleradiokompaniyasi “Oʻzbekiston-24” ijodiy birlashmasi “Oʻzbekiston” teleradiokanali ijodkorlari tomonidan tayyorlangan “Taʼlim va taraqqiyot” nomli dastur ssenariylarining 2024-2025-yil sonlarida foydalanilgan (Oʻzbekiston Milliy teleradiokompaniyasining 2026-yil 17-iyundagi 05-09-1566-son maʼlumotnomasi). Natijada tarjimashunoslik boʻyicha izlanish olib borayotgan tadqiqotchilar va keng jamoatchilikka tarixiy realiyalar tarjimasida eʼtibor berish lozim boʻlgan jihatlar tushuntirilib, ilmiy natijalarning ommalashuvi hamda amaliy va tarbiyaviy taʼsir doirasi kengaygan.

Tadqiqot natijalarining aprobatasiyasi. Olib borilgan tadqiqotning asosiy mazmuni va natijalari 5 ta ilmiy-amaliy anjumanda, jumladan, 3 ta xalqaro va 2 ta respublika ilmiy-amaliy konferensiyasida muhokama qilingan.

Tadqiqot natijalarining eʼlon qilinganligi. Dissertatsiya mavzusi boʻyicha jami 9 ta ilmiy ish eʼlon qilingan, shulardan Oʻzbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etishga tavsiya etilgan ilmiy nashrlarda 3 ta maqola, jumladan, 2 tasi respublika va 1 tasi xorijiy jurnalda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, umumiy hajmi 163 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning maqsad va vazifalari, obyekti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy etish, nashr etilgan ishlar hamda dissertatsiyaning tuzilishiga doir ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Tarixiy realiyalar tarjimasining nazariy asoslari”** deb nomlangan bo'lib, birinchi fasl **“Tarjima nazariyasida realiyalar masalasi”** tadqiqiga bag'ishlangan.

Har bir tilda boshqa tilda muqobilini topmaydigan, xalqning turmushi, tarixi va madaniyatidan ildiz olgan so'zlar mavjud bo'lib, tarjimashunoslikda bu hodisa realiya tushunchasi orqali o'rganiladi. Realialar – til va madaniyat kesishadigan nuqtada paydo bo'ladigan, xalqning moddiy va ma'naviy hayotini mujassamlashtirgan leksik birliklar, madaniy xotira timsolidir.

Realiya tushunchasini ilmiy ta'riflash uzoq davom etgan: dastlabki tadqiqotlarda bu birliklarning o'ziga xos tabiatiga yetarlicha e'tibor berilmagan, XX asrning ikkinchi yarmidan esa ular milliy-madaniy o'ziga xoslikni aks ettiruvchi maxsus til birliklari sifatida mustaqil o'rganish obyektiga aylangan.

Bolgar olimlari S.Vlaxov va S.Florin realiya tushunchasini tarjimashunoslikda ilk bor mukammal ta'riflagan va tasnifini ishlab chiqqan olimlar sanaladi. Ularning fikricha, realialar – “bir xalqning kundalik hayoti, madaniyati va ijtimoiy rivojlanishiga xos bo'lgan, boshqa xalqqa notanish, milliy yoki zamoniy rangni ifodalovchi predmet va hodisalarni nomlovchi so'z va iboralar”dir. Bu ta'rif realiyaning ham lingvistik, ham madaniy jihatini qamragani uchun bugun ham tayanch ta'rif sifatida qo'llanadi.

Realiya atamasini ilmiy muomalaga 1941-yilda A.V.Fyodorov kiritib, ularni dastlab “realiya-so'z” deb atagan va asl matnning milliy koloritini saqlash uchun alohida munosabat talab qiladigan birliklar sifatida ta'riflagan¹⁹. 1952-yilda L.N.Sobolev bu atamani aniqlashtirib, realialarni “boshqa tillarda ekvivalenti bo'lmagan, muayyan xalqqa xos kundalik so'z va iboralar” deb belgilagan²⁰. E.M.Vereshchagin va V.G.Kostomarov realialarni lingvomadaniyatshunoslik nuqtayi nazaridan “madaniy komponentga ega so'zlar” deb atab, ularda xalqning hayot tarzini belgilovchi ekstralingvistik unsurlar aks etishini ko'rsatadi²¹. L.S.Barxudarov realialarni “boshqa tilda so'zlashuvchilarning amaliy tajribasida

¹⁹ Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1980. – 343 с.

²⁰ Прошина З.Г. Теория перевода: учебник. – Владивосток: Изд-во ДВГУ, 2008. – С. 276.

²¹ Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). – 5-е изд. – СПб.: Филологический факультет СПбГУ; М.: Филология ТРИ, 2002. – С. 14.

mavjud bo'lmagan narsa, tushuncha va vaziyatlarni bildiruvchi so'zlar"²², A.D.Shveser esa "adresat uchun notanish, begona tushunchalar" sifatida ta'riflaydi²³.

O'zbek tarjimashunosligida G'.Salomov "realiyalarni xalqning moddiy-ma'naviy hayoti, tarixi, dini va san'ati bilan bog'liq tushunchalar"²⁴, Q.Musayev esa "xos so'zlar" sifatida ta'riflaydi²⁵; E.Ochilov "...milliy koloritni millatning ma'naviy va moddiy hayotidagi o'ziga xosliklarning badiiy asardagi majmui" deb biladi²⁶. H.J.Vermeerning Skopos nazariyasiga ko'ra, "...tarjimaning maqsadi strategiyani belgilaydi – bir matn turli auditoriya uchun turlicha o'giriladi"²⁷. Bu yondashuv tarixiy realiyalar tarjimasida samarali: masalan, "sipahi" atamasi maktab darsligi uchun "yer hisobidan maosh oluvchi askar", ilmiy nashr uchun esa to'liq izoh bilan beriladi.

Bobning ikkinchi fasli "Tarixiy realiyalarning lingvomadaniy tabiati"ga bag'ishlangan. Tarixiy realiyalar – muayyan tarixiy davr, joy yoki madaniyatga xos bo'lib, boshqa til va madaniyatlarda bevosita ekvivalenti bo'lmagan tushunchalardir. Ular til, tarix, etnografiya va madaniyatshunoslik kesishmasidagi murakkab hodisa bo'lib, ham milliy, ham tarixiy bo'yoqni tashiydi; shu bois ularni o'girish madaniyatlararo muloqot va tarixiy xotirani saqlash uchun muhim ahamiyat kasb etadi. Bolgar olimlari S.Vlaxov va S.Florinning "Neperevodimoe v perevode" asari realiyalar nazariyasining eng fundamental manbasi sanaladi²⁸. Mualliflar tarixiy realiyalarni alohida leksik guruh sifatida emas, muayyan davr bilan bog'liq madaniy-predmet hodisalar sifatida talqin qilib, arxaizm va istorizmlarni tarixiy realiyaning ko'rinishlari sifatida ko'rsatadi.

Z.Proshina realiyalarni "madaniyatga bog'liq leksika" deb atab, zamon koloritiga ko'ra uch guruhga – neologizm, istorizm va arxaizmga ajratadi²⁹. Istoriizmlar hozirgi zamonda mavjud bo'lmagan ijtimoiy, siyosiy yoki madaniy voqelikni ifodalovchi, zamonaviy ekvivalenti yo'q birliklar bo'lib, tarixiy koloritni saqlash vazifasini bajaradi; arxaizmlar esa davr ruhi va qadimiylikni aks ettiruvchi stilistik vosita. Olim istorizmlarni tarixiy realiyaning yadrosi sifatida belgilaydi. Tadqiqotimizda S.Vlaxov va S.Florin fikriga tayanib, tarixiy realiya sifatida istorizm va arxaizmlar tahlil qilingan.

Realiya mazmunan lingvomadaniy birlik bo'lib, boshqa tilda muqobili bo'lmagan milliy-madaniy mazmunni tashiydi; tarixiy realiya unga yana bir qatlam – muayyan davrga mansublik, ya'ni tarixiy bo'yoqni qo'shadi. S.Vlaxov va S.Florin ta'kidlaganidek, tarixiy realiyani o'girish so'zning mazmunini emas, avvalo uning

²² Соболев Л.Н. Пособие по переводу с русского языка на французский. – М.: Изд-во лит. на иностр. яз., 1952. – С. 281.

²³ Верецагин Е.М., Костомаров В.Г. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. – М.: Русский язык, 1990. – С. 146.

²⁴ Бархударов Л.С. Язык и перевод: вопросы общей и частной теории перевода. – М.: Международные отношения, 1975. – С. 201.

²⁵ Швейцер А.Д. Перевод и лингвистика. – М.: Воениздат, 1973. – С. 115.

²⁶ Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 97.

²⁷ Musayev Q. Tarjima nazariyasi asoslari: darslik. – Toshkent: Fan, 2005. – 352 b.

²⁸ Ochilov E. Tarjima nazariyasi va amaliyoti: o'quv qo'llanma. – Toshkent, 2012. – B. 69–78.

²⁹ Reiss K., Vermeer H.J. Towards a General Theory of Translational Action. – London; New York: Routledge, 2014. – P. 80–90.

tarixiy bo'yog'ini yetkazishdir. Shu bois tarixiy realiyaning lingvomadaniy tabiati uning ikkiyoqlamaligida namoyon bo'ladi.

Tadqiqotchilar tarixiylikni o'zgaras belgi emas, balki nisbiy va harakatchan hodisa sifatida talqin qiladilar: bugun zamonaviy bo'lgan realiya vaqt o'tishi bilan istorizmlar qatoriga o'tib, tarixiy realiyaga aylanishi mumkin. Ana shu dinamiklik tarixiy realiyaning lingvomadaniy mohiyatini belgilaydi – so'z til tizimidagi o'rnini saqlagan holda madaniy-tarixiy xotira tashuvchisiga aylanadi.

Tarixiy realiyaning lingvomadaniy tabiati, ayniqsa, uni idrok etishda yaqqol ko'rinadi: tarixiy realiyalar ko'pincha arxaizm va istorizm bo'lgani uchun o'quvchi uchun ham notanish bo'ladi. Shu bois tarjimon realiyani bilish bilan bir qatorda o'sha xalqning tarixini ham bilishi lozim.

Tarixiy realiyaning o'ziga xosligi lakuna hodisasida ham aks etadi: ba'zan bir tilda muayyan tushunchani ifodalovchi leksik qatlam umuman bo'lmaydi va tarjimon butun bir madaniy voqelikni o'zga til kitobxoniga yetkazishga duch keladi. Masalan, romandagi "qozi", "karvonsaroy" so'zlari shunchaki eskirgan so'zlar emas, XV asr – Navoiy davrining ijtimoiy-huquqiy va madaniy voqeligini mujassam etgan, davr koloritini tashuvchi lingvomadaniy birliklardir.

Dissertatsiyaning ikkinchi bobi "Tarjimaning pragmatik aspektlari va tarixiy realiyalar" deb nomlanadi. Birinchi fasl **"Tarixiy realiyalarni tarjima qilishda pragmatik omillar:** pragmatika va tarjima munosabati"ga bag'ishlangan. Badiiy asar matnini boshqa tilda qayta ifodalash mazmunni yetkazish bilan birga uning estetik qimmatini saqlashni ham talab qiladi; shu bois badiiy tarjima madaniyatni shakllantiruvchi muhim manba sanaladi.

Zamonaviy tarjima nazariyasida til birliklarini faqat formal moslashtirish yetarli emasligi yaqqol ko'rinadi, chunki har qanday matn semantik mazmun bilan birga kommunikativ maqsad va pragmatik aspektni ham tashiydi. Pragmatika (yunoncha pragma – ish, harakat) dastlab falsafiy oqim sifatida shakllanib, Ch.Morris tomonidan rivojlantirilgan³⁰. Ch.Morris semiotikani sintaktika, semantika va pragmatikaga ajratgan; bu qarash keyinchalik V.N.Komissarov tomonidan tarjima nazariyasiga tatbiq etilgan³¹.

Tarjimon leksik birlikning denotativ ma'nosi bilan birga uning adresatga ta'sirini ham hisobga olishi lozim; E.A.Nida ta'kidlaganidek, "belgilarning mazmuni ayni shaxslar uchun tushunarli va ta'sirchan bo'lishi kerak"³². Shu ma'noda pragmatik adaptatsiya matnning funksional kuchini saqlashga xizmat qiladi. Buni asliyatdagi³³ "g'unchachi" realiyasi yaqqol ko'rsatadi: g'unchachi – podshoh yoki xonga go'zal qizlarni tanlab, ularni saroy odobiga o'rgatuvchi ayol. Sema Eynel uni "harem ag'asi" deb o'g'irgan, natijada pragmatik jihatdan jiddiy madaniy va semantik yo'qotishni yuzaga keltirgan³⁴. Sababi, g'unchachi – podshoh

³⁰ Моррис Ч. Основания теории знаков // Семиотика / сост., вступ. ст. и общ. ред. Ю.С.Степанова. - М.: Радуга, 1983. - С. 63.

³¹ Комиссаров В.Н. Современное переводоведение: курс лекций. – М.: ЭТС, 1999. – С. 64.

³² Nida E.A., Taber Ch.R. The Theory and Practice of Translation. – Leiden: E.J. Brill, 1969. – P. 24.

³³ Isajon Sulton. Alisher Navoiy. – Toshkent: Innovatsion rivojlanish nashriyot-matbaa uyi, 2022. Tadqiqotning keyingi o'rinlarida mazkur asardan misol olinganda muallif va asar nomi qisqartirilib, sahifasi ko'rsatiladi (I.S. 9).

³⁴ Isacan Sultan. Ali Şir Nevai / Türkçeye çev. Sema Eynel, 2023. Tadqiqotning keyingi o'rinlarida mazkur asardan olingan misollar qavs ichida beriladi: (S.E. 19).

yoki xonga go‘zal qizlarni tanlab, haramga keltirib beruvchi **ayol**. Turkcha tarjimada bu birlik “harem ağası” deb nomlangan. Sababi ayni shu vazifani turk saroy an’analariga muvofiq **erkak** xizmatchilar bajargan. Keling, tahlilimiz yanada tushunarliroq bo‘lishi uchun asliyat va tarjimadagi matnlarni keltiramiz: “*Qullar asosan shomliklar va damashqliklar bo‘lib, ular qavmu qarindoshi yo‘q og‘lonlardan saylab olinar va go‘dakligidan puxta tarbiya berilardi. Joriyalar ham shunday edilar, g‘unchachilar ularni birma bir tanlab, oliymaqom zotlar qoshida o‘zini qanday tutishini o‘rgatib borishardi*” (I.S. 339). Turk tiliga quyidagicha ko‘chirilgan: “*Aslen Şamlı ve Dimaşklı olan bu köleler kardeşi, akrabası olmayan erkek çocuklarından seçilir ve bebekliğinden itibaren özel olarak eğitilirlerdi. Cariyeler de öyleydiler, harem ağası onları teker teker seçip soylular karşısında nasıl davranacaklarını öğretirlerdi*” (S.E. 262). Tarjimon birinchi jumladagi o‘g‘il bolalar so‘zini g‘unchachiga qarashli ta’rif deya o‘zbek xalqining tarixiy-madaniy muhitini hisobga olmay, muqobilini berishga shoshilgan ko‘rinadi. Natijada asliyatdagi ayol obrazi erkak obraziga aylantirilgan va tarixiy realiyaning mohiyati o‘zgarib ketgan. Erkaklarning haram ichida bunday vazifalarda xizmat qilishi o‘zbek mentalitetiga xos emas. Milliy ruh yo‘qolib, madaniy adaptatsiya muvaffaqiyatsiz chiqqan.

Bobning ikkinchi fasli “Tarixiy realiylarni tarjima qilish usullari”ga bag‘ishlangan. O‘zbek va turk tillarining yaqinligi ayrim qulayliklar bersa-da, tillarning qarindoshligi barcha birliklarni muammosiz o‘girish imkonini bermaydi, shu bois tarjimon matn mazmuni, milliy-madaniy va uslubiy jihatlarni hisobga olib, turli usullardan foydalanadi.

1. Transliteratsiya (lot. trans – orqali, litera – harf) so‘zning talaffuzini emas, yozuv shaklini saqlashga asoslanadi va maqsad tilda muqobil yo‘q bo‘lganda, madaniy-diniy tushunchalar o‘ziga xosligini saqlash zarur bo‘lganda hamda atama xalqaro miqyosda tan olinganda qo‘llanadi. Quyidagi jadvalda transliteratsiya+izoh usulida o‘g‘irilgan tarixiy realiylar tasnif bo‘yicha tizimlashtirilgan.

t/ n	Tarixiy realiya turi	Transliteratsiya	Izoh
1	Toponim t/r	Hiriy	Horasanlıların Herat’ı adlandırdıkları sevgi sözü (S.E.9)
2	Maishiy turmush t/r	Yahçal	Yerı kazıyarak yiyecekleri soğuk tutmak için oluşturulan oyuk. Buz dolabı (S.E.17)
3	Kiyim- kechak t/r	Ğutra	Başa dolanan kumaş parçası, agel (S.E.10)
4	Oziq-ovqat t/r	Umaç	Buğulanmış hamurla pişirilmiş sıvı çorba (S.E.26)
5	Urf-odat an’ana t/r	Ak top	İpe sarıymış tüppek yani küçük top uzağa atılıyor, kim öndeyse ilk olarak onu getirmesi gerekiyor (S.E.47)
6	Kasb-hunar t/r	Çarekar	Ortakçı; mahsulün ¼’ü karşılığında arazi sahiplerinin hayvanlarını ve ekipmanlarını kullanan (S.E.174)

7	O'Ichov birliklari t/r	Batman	7,692 kilogram olan ağırlık ölçü birimi (S.E.118)
8	Daraxt va o'simlik t/r	Balut	Eserde geçen bu ağaç turu meşe ağacıdır. Bu ağaç sert olup dayanıklılığı nedeniyle ev ve eşya yapımında tercih edilmektedir (S.E.171)
9	Qush, hayvon t/r	Tokal	Bir kuş türü (S.E.36)
11	Mansab, lavozim t/r	Mirahır	Sarayda atların bakımı ve yönetimiyle görevli kimse (S.E.168)
13	Qurol-aslaha Harbiy texnika t/r	Kamganak	İçine pamuk konulup dikilmiş bez, korkuluk (S.E.15)
14	Diniy muassasa t/r	Hanekah	Tasavvuf eğitimi işlerini yürütmek için tasarlanan geniş oda ve onun etrafındaki hucra (S.E.26)
15	Diniy faol. bilan shug'. Shaxs t/r	Müteveli	Bir vakfı vakf edenin koyduğu şartlara göre yöneten kimse (S.E.197)

2. Kalkalash – realiyani tashkil etuvchi morfema yoki soʻzlarni soʻzma-soʻz oʻgʻirish orqali yangi birlik hosil qilish usuli boʻlib, realiyaning ichki tuzilmasini saqlaydi, ammo milliy fonetik qiyofasini yoʻqotadi. A.V.Fyodorov taʼkidlaganidek, kalkalash asl birlikning semantik tarkibini maqsad til imkoniyatlari bilan qayta tiklaydi. Masalan, qurol-yarogʻga oid “Hoʻkiztumshuq” turk tilida “Öküz boynuzu” deb berilib, sahifa ostida izohlanadi.

Yana bir misol: “Kumush qadahlarda gulob, sharbatu sutlar aylantirilardi” jumlasidagi “gulob” (forscha – atirgul bargidan olinadigan suv)³⁵ turkcha tarjimada “gül suyu” deb kalkalangan.

3. Izohli tarjimada realiyaning maʼnosi matn ichida yoki izoh orqali kengaytiriladi.

Masalan, aslyatda: “ – Hay attang, - dedi keng yelkali ustiga yengsiz toʻn – **abo** kiyib, yelkasiga yoy osgan yuzida kulgichi bor Muhammad Ali togʻoyi” (I.S. 5), tarjimada: “ – Hay Allah, dedi geniş omuzlu, üstüne **kolsuz bir kaftan** geçirip omzuna yayını asmış yüzünde bir gülümseme olan Muhammet Ali Dayı” (S.E. 9). Tarjimon “abo” yaʼni yengsiz toʻn nomini qoldirib, matn ichida shunchaki tavsiflab ketyapti. Matn silliqlashadi, biroq tarixiy rang yoʻqoladi. Keng maʼnodagi izohli tarjimada izoh matn ostida (snoska), kitob oxiridagi lugʻatda yoki matn ichida kelishi mumkin. Biroq bu usulni koʻp qoʻllash – kitobxonni matndan chalgʻitadi, chunki tinimsiz sahifa ostiga qarashga majbur boʻladi. Buning oldini olish uchun, ayrim oʻrinlarda (koʻp emas) transliteratsiya+matn ichi izohi berish lozim.

4. Analogiya usulida realiya maqsad til va madaniyatga yaqin birlik bilan almashtiriladi; L.S.Barxudarov uni pragmatik muvofiqlikni taʼminlash vositasi deb

³⁵Ўзбек тилининг изоҳли луғати. – Тошкент, 2023. – Б. 253.

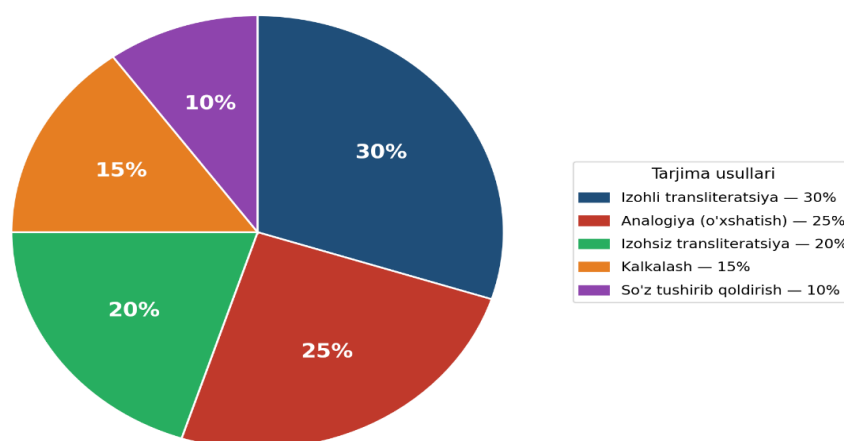
baholaydi. Romanda “romchilik – muneccimlik”, “jarchi – tellal”, “qozi – kadi”, “eshikbon – kapici” kabi almashtirishlar adekvat chiqqan. Biroq ayrim o‘rinlarda analog noto‘g‘ri tanlangan: “qarqara o‘tog‘asi” – Temuriylar va Usmonli saroyida hukmdor hamda yuqori tabaqa sallasiga qadalgan, qimmatbaho javhar va qarqara patlari bilan bezatilgan shohona taqinchoq³⁶ – turkchada oddiy “çengelli iğne” (sim to‘g‘nog‘ich) deb berilgan: *“Karnaylar o‘kirib, dovullar gumburladi, shu tantana sadolari ostida ko‘shk darvozasidan oq otda ustiga zar to‘n kiyib, sariq sallasiga qarqara o‘tog‘asi qadalgan ulug‘ yoshli bir kishi yetakchiligida arkoni davlat ko‘rindi”*(I.S. 11). Ushbu jumla turk tiliga: *“Borazanlar çalinip davullar vuruldu. Bu tentene sesleri altında köşkün penceresinden beyaz atın üstünde, altın bir kaftan giymiş, sarı renkli sarığını çengelli iğneyle tutturmuş, görünüşünden yetmişlerine vardığı anlaşılan bir adamın önderliğinde devlet erkani göründü”*. Natijada turk o‘quvchisi salobatli hukmdor o‘rniga sallasini buzilmasligi uchun to‘g‘nog‘ich qadagan oddiy chol obrazini tasavvur qiladi; zar to‘n (altin kaftan) sohibiga nisbatan bunday almashtirish mantiqan to‘g‘ri kelmaydi. O‘tog‘aning vazifasi shunchaki matoni ushlab turish emas – u shaxsning ijtimoiy mavqeyi va hokimiyatdagi o‘rnini belgilagan; ayni vazifani Usmonli madaniyatida turkcha “sorguç” (sallaga taqiladigan patli taqinchoq) bajargan. Demak, tarjimon analogiyada to‘g‘ri variantdan foydalanmagan. Tarjimaning 135-sahifasida bu so‘z takror kelganda tarjimon transliteratsiya+izohga o‘tib, xatosini qisman to‘g‘rilaydi; izohda realiyaning to‘liq ta‘rifini bersa, maqsadga erishilgan bo‘lardi. Demak, “qarqara o‘tog‘asi” uchun eng maqbul variant – turk tilida ham tarixiy realiya vazifasini bajaruvchi “sorguç” so‘zidir.

5. Tushirib qoldirish – asl matnning muayyan elementidan tarjimada ongli ravishda voz kechish; realiyalar kontekstida bu realiya so‘zining na transkripsiya, na izoh, na analogiya orqali umuman berilmasligini anglatadi. Asar tarjimasining ayrim o‘rinlarida tushirib qoldirish kuzatiladi. Masalan, *“Shuningdek, Hiri tashida, ulkan yalangdagi lashkar o‘rdugohida ham mash‘alalar yonardi”*(I.S. 21) jumlasini turk tiliga *“Ayrıca, Herat dışında, geniş açıklıktaki ordugâhta da meşaleler yanıyordu”* (S.E. 21). Turk tilidagi “ordugâh” so‘zining o‘zida “harbiy qarorgoh” ma‘nosi mujassam bo‘lgani uchun tarjimon semantik takror (ordu ordugahı)ning oldini olib, matnni ixchamlashtirgan; pragmatik jihatdan bu matnni tabiiy qabul qilishga xizmat qiladi, biroq tarixiy-harbiy koloritning bir qismi susaygan.

Isajon Sultonning romani va Sema Eynel tarjimasini qiyosiy tahlil qilishda tarixiy realiyalar tarjimasida qo‘llangan usullar miqdoriy jihatdan ham o‘rganildi: realiyalarning umumiy sonidan kelib chiqib, har bir usulning ulushi hisoblanib, diagrammada aks ettirildi.

³⁶Исҳоқов Ф. “Бобурнома” учун қисқача луғат. – Андижон, 2008. – 236 б.

Tarixiy realiyalarni tarjima qilish usullari



1-diagramma. Tarixiy realiyalarni tarjima qilish usullarining qo'llanilish ulushi (%)

Diagrammaga ko'ra, Sema Eynel beshta asosiy usuldan foydalangan: izohli transliteratsiya – 30%, analogiya – 25%, izohsiz transliteratsiya – 20%, kalkalash – 15%, tushirib qoldirish – 10%. Bu ko'rsatkichlar tarjimonning asosiy strategiyasi tarixiy koloritni imkon qadar saqlashga yo'naltirilganini bildiradi. Shu bilan birga, usulning miqdoriy ustunligi sifat adekvatligini har doim kafolatlamaydi: izohli transliteratsiya ko'p qo'llangani holda, ba'zan izohning to'liq berilmasligi pragmatik yo'qotishga sabab bo'lgan.

Dissertatsiyaning uchinchi bobi “Isajon Sultonning “Alisher Navoiy” romanidagi tarixiy realiyalar va ularning tarjimasini” deb nomlanadi. Birinchi fasl “Romanda tarixiy realiyalarning turlari” deb nomlangan. Isajon Sulton o'ziga xos uslub sohibi bo'lib, asarlarida millat va inson ruhi birinchi o'ringa chiqadi; uning “Alisher Navoiy” tarixiy romanida davr muhiti tarixiylik prinsipiga to'liq amal qilingan holda gavyalantirilgan. Oybekning “Navoiy” romani bilan bo'ylasha oladigan ayni mavzu, tarix va koloritni o'ziga xos tarzda qayta yaratish yozuvchidan ulkan mas'uliyat va badiiy mahorat talab qilgan. S.Vlaxov va S.Florin realiyani geografik, etnografik va boshqa guruhlariga ajratgan³⁷; bu tasnif ko'plab tadqiqotlarda, jumladan N.Pavlovaning rus tarixiy realiyalarini ingliz tiliga tarjimasiga oid dissertatsiyasida tayanch bo'lgan³⁸.

O'zbek tarjimashunosligida G'.Salomov realiyalar masalasini milliy xos so'zlar kontekstida birinchilardan bo'lib ko'targan bo'lsa-da, muayyan asar doirasida tarixiy realiyalarni tizimli tasniflash mezonlari ishlab chiqmagan³⁹. Ergash Ochilov tarixiy asar tarjimasida milliy o'ziga xoslik va davr ruhini saqlashning to'rtta yo'nalishini – ijtimoiy-moddiy muhitni qayta yaratish, urf-odatlarini aks ettirish, qahramonlarning psixologik-nutqiy xususiyatlarini berish va davr koloritini saqlashni ko'rsatgan, biroq realiya turlarini tasniflamagan⁴⁰.

³⁷ Влахов С., Флорин С. Непереваемое в переводе. – М.: Международные отношения, 1980. – 343 с.

³⁸ Павлова Н.П. Прагматические аспекты перевода исторических реалий с русского языка на английский: дис. ... канд. филол. наук. - Москва, 2004. - 178 с.

³⁹ Саломов Г. Tarjima nazariyasi asoslari. – Toshkent: Ukituvchi, 1983. – B. 97.

⁴⁰ Очилов Э. Бадий таржима масалалари: ўқув қўлланма. – Toshkent, 2013. – 160 б.

Xayrulla Hamidov o'zbek qissa va romanlari turk tilidagi tarjimalarida muallif uslubi va milliy koloritning ko'chirilishini⁴¹, R.Fayzullayeva milliy koloritni qayta yaratish muammosini⁴², B.Yorqinova esa turkiy tillardan tarjimada tarixiy koloritni o'zbek-qirg'iz materiallari asosida tadqiq qilgan⁴³. Biroq "Alisher Navoiy" romani kabi aniq tarixiy asar doirasida tarixiy realiyalarning to'liq predmet-mazmunini tasnifi ilgari uchramaydi.

Quyida roman asosida Alisher Navoiy yashagan davrning tarixiy-madaniy muhiti, ijtimoiy-iqtisodiy hayoti aks etgan tarixiy realiyalar tasnifini keltiramiz:

I. TARIXIY TOPONIMLAR VA GIDRONIMLAR

1. Hirot – Hiri, Hirirud, Jayxun, Sayhun, Maymana, Andxo'y, Darvozayi Qipchoq, Havzi Mohiyon va boshqalar.

II. TARIXIY ANTROPONIMLAR

1. Sulton Husayn Boyqaro, Alisher Navoiy, Badiuzzamon, Sulton Shohruh Mirzo, Abu Abdulloh Kulohiy, Shayx Nuriddin, Shayx Shamsiddin, Amir Temur va boshqalar.

III. MODDIY MADANIYAT TARIXIY REALIYALARI

1. Maishiy hayot va turmushga oid tarixiy realiyalar: xobxona, zerzamin, oshliqxon, xobgoh, andarun, berun, xujra, suvluq va boshqalar.

2. Kiyim-kechak va tashqi ko'rinishga oid tarixiy realiyalar: abo, taylason, gilvana, pirohan, g'utra, dishdash, qarqara o'tog'asi, chakmon va boshqalar.

3. Oziq-ovqatlarga (taom va ichimliklar) oid tarixiy realiyalar: chakrak, buldirjin, xonkiyik, umoch, obi angur, gulob, zunnor, qurobiya va boshqalar.

4. Urf-odat, marosim va an'analarga oid tarixiy realiyalar: kushtigir tamoshosi, oqtuppi, girya.

5. Kasb-hunarga oid tarixiy realiyalar: sarrof, tujjor, najjor, bofanda, huqqaboz, chorakor, rammollik, nadimlar va boshqalar.

6. O'lchov birliklariga oid tarixiy realiyalar: sarjin, farsah, balor, misqol.

7. Daraxt va gullar nomlariga oid tarixiy realiyalar: yo'ng'ichqa, dafna, norinj, qarqand, balut, sanovbar, xanjaq.

8. Qush va hayvon nomlariga oid tarixiy realiyalar: saqo, jut, jamla, samha, malha, sahba, safra, zarqa va boshqalar.

IV. MA'MURIY-HUQUQIY TARIXIY REALIYALAR

1. Davlat boshqaruvi organlari yoki ma'muriy tuzilmani ifodalovchi tarixiy realiyalar: devon, amirlik, xonlik, qozixona, rabot, karvonsaroy, navohiy, "Shifoia" va boshqalar.

2. Mansab va lavozim nomlariga oid tarixiy realiyalar: sulton, xoqon, shahzoda, noyib, muhrdor, munshiy, hudaychi, jarchi va boshqalar.

3. Soliq va majburiyatlarga oid tarixiy realiyalar: xiroj, tarxon, o'lpon / o'lponchi, zakot, suyurg'ol, amlok / amlokchi, yag'mo / yag'mochi, darxon va boshqalar.

4. Pul birligiga oid tarixiy realiyalar: dinor, aqcha, dirham.

⁴¹ Хамидов Х. Ўзбек қисса ва романлари турк тилида: монография. – Тошкент: "ЭФФЕКТ-Д", 2022. – Б. 18.

⁴² Файзуллаева Р.К. К проблеме передачи национального колорита в художественном переводе: дис. ... канд. филол. наук. – Ташкент, 1972. – С. 198.

⁴³ Ёркинова Б. Туркий тиллардан таржимада тарихий колоритнинг акс этирилиши (Қирғиз адиби Т.Қосимбековнинг "Синган қилич" романи таржимаси мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2002.

V. HARBIY MANSAB VA QUROL-YAROG'LARGA OID TARIXIY REALIYALAR

1. Harbiy unvonlar va shaxslarga oid tarixiy realiyalar: suvoriy, navkar, lashkar (qo'shin), lashkarboshi, sarboz, cherik, mirshab, dorug'a va boshqalar.

2. Qurol-aslahalar va harbiy texnikaga oid tarixiy realiyalar: qilich, yoy (yoyo), sadoq, manjinaq, ho'kiztumshuq, qamg'anak, paykon, tebratma va boshqalar.

3. Harbiy joylarga oid tarixiy realiyalar: ordugoh (qo'shin qarorgohi), zarbxona.

4. Harbiy kiyim-kechakka oid tarixiy realiyalar: sovut, dubulg'a, bilakband, zehgir, novak.

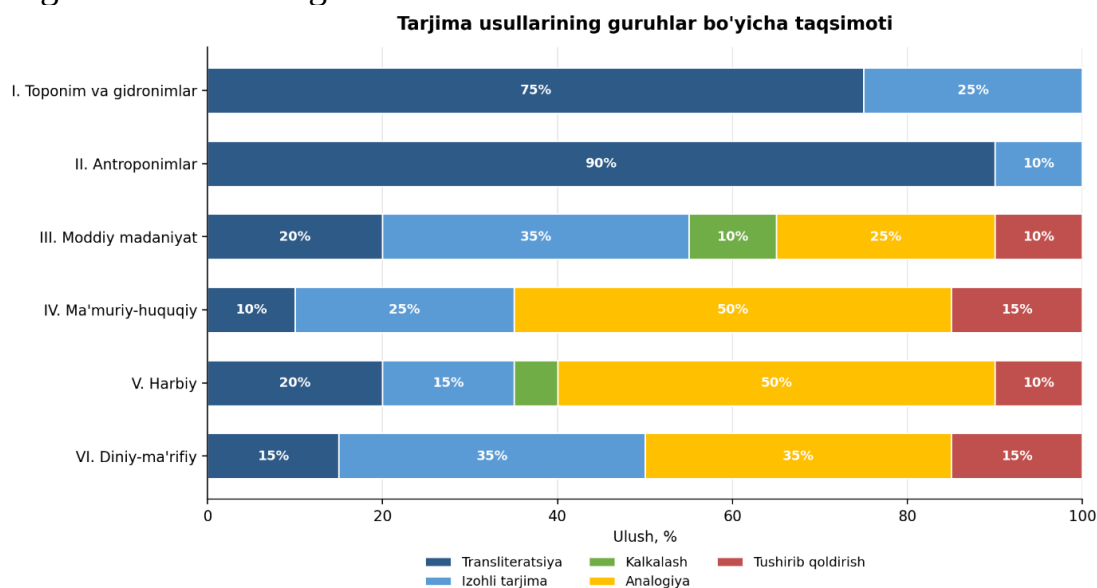
5. Harbiy xizmat evaziga berilgan in'omlarga oid tarixiy realiyalar: juldu, suyurg'ol, ulufa.

VI. DINIY-MA'RIFIY TARIXIY REALIYALAR

1. Diniy va ilmiy faoliyat bilan shug'ullanuvchi shaxslarga oid tarixiy realiyalar: sadr, shayxulislom, ulamo, tolib, jorubkashlik, mutavalli, muqri, voiz, xalfa va boshqalar.

2. Diniy-ma'rifiy muassasalarga oid tarixiy realiyalar: xonaqoh, iydgo, "Dorul-xuffoz", "Imom Rizo", "Madrasayi Badiiya", "Bog'i Baytul-imon".

Tarjima usullarining qo'llanishi realiyalarning predmet-mazmuniy guruhiga qarab sezilarli farqlanadi. Quyidagi diagrammada olti guruhning har birida besh usulning ulushi aks ettirilgan.



2-diagramma. Tarjima usullarining guruhlar bo'yicha taqsimoti

Diagramma tahlili tarjima usulining tanlanishi realiya guruhining tabiatiga bevosita bog'liq ekanini ko'rsatadi. Tarixiy toponim, gidronim hamda antroponimlar deyarli to'liq transliteratsiya usulida (mos ravishda 75% va 90%) o'g'irilgan, ayrim o'rinlarda izoh bilan to'ldirilgan; bu guruhlarda kalkalash, analogiya va tushirib qoldirish umuman kuzatilmaydi, zero atoqli otlar va joy nomlarining asl shaklda saqlanishi tarixiy autentiklikni ta'minlaydi. Moddiy madaniyat realiyalari eng rang-barang taqsimotga ega bo'lib, unda barcha besh usul uchraydi: izohli tarjima – 35%, transliteratsiya va analogiya – 20–25%, kalkalash hamda tushirib qoldirish – 10% dan. Ma'muriy-huquqiy va harbiy realiyalarda

analogiya usuli ustunlik qiladi (har birida 50%), chunki mansab, lavozim va harbiy atamalar ko‘pincha turkcha funksional muqobil bilan almashtirilgan. Diniy-ma’rifiy realiyalarda izohli tarjima va analogiya teng – 35% dan ulushga ega.

Alohida ta’kidlash joizki, kalkalash usuli faqat ikki guruhda – moddiy madaniyat (10%) va harbiy (5%) realiyalarida qo‘llanilgan. Bu hodisa o‘zbek va turk tillarining genetik yaqinligi, ya’ni umumturkiy leksik asos tufayli ayrim realiyalarning morfemik tarkibi turk tilida ham shaffof va tushunarli ifodalana olishi bilan izohlanadi (masalan, “Ho‘kiztumshuq” – “Öküz boynuzu”, “obi angur” – “üzüm suyu”, “devonbegi” – “divan beyi”). Tushirib qoldirishning nisbatan yuqori ulushi (15%) ma’muriy-huquqiy va diniy-ma’rifiy guruhlarda kuzatiladi – aynan shu guruhlarda pragmatik yo‘qotish xavfi ham eng yuqori bo‘lib, “xalfa”, “hudaychi” singari realiyalarning matndan chiqarib tashlanishi tarixiy koloritning susayishiga olib kelgan.

Ikkinchi fasl “**Turkcha tarjimada tarixiy realiyalarning pragmatik talqini**” deb nomlangan.

Genetik va tipologik jihatdan yaqin tillar – o‘zbek va turk – o‘rtasidagi tarjima bir qarashda soddaroq ko‘rinadi: umumiy lug‘aviy fond, o‘xshash grammatika va yaqin madaniy kontekst tarjimon ishini yengillashtiradi deb faraz qilinadi. Biroq aynan shu “yaqinlik illyuziyasi” jiddiy metodologik xatoliklarga yo‘l ochadi: tarjima manba matndagi tanish so‘zlarni to‘g‘ridan to‘g‘ri o‘tkazish va notanishlarini izohlashga aylansa, uning mohiyati inkor etiladi. Aslida qardosh tillar o‘rtasidagi tarjimada ham asosiy tamoyil – asl matnni leksik-semantik va pragmatik salohiyatini saqlab qayta yaratish – o‘zgarmaydi. Quyidagi qiyosiy tahlillar pragmatik ta’sirning yo‘qolishini ko‘rsatadi.

Asliyatda: “*Ulkan qozonlar oldida **qavima to‘n**larining oldi ochiq **bakovullar** betlari qizarib xushnud turishar, **belbog‘ini salla** qilib o‘rab olgan oshchilar shogirdlari bilan xaloyiqqa **osh** tortilishi uchun maxsus yasalgan katta doshqozonlar tegrasida aylanib, uzun o‘qish Hiriy guruchidan **palov** pishirmoqda edilar*”(A.N. 9). Turkcha tarjimasi: “*Büyük kazanların önünde **pamuktan yapılmış, kaftan**larının önü açık **aşçılar** yüzleri kızarmış ama hâllerinden hoşnut görünüyorlar, **kuşaklarını sarık** yapıp dolayan aşçılar talebeleriyle halka ziyafet çekmek için özel hazırlanmış büyük kazanların etrafında dolanarak uzun Hiriy pirincinden **pilav** pişiriyorlardı*” (A.N. 11). Matnda keltirilgan *belbog‘-kuşak, salla-sarık* so‘zlari kiyim-kechak, *palov-pilav* esa oziq ovqat realiyasi hisoblanadi. Tarjimon xos so‘zlarga mos ekvivalent topishga harakat qilgan. Diqqatimizni “*bakovul*” so‘ziga qaratsak, tarjimda “*aşçı*” so‘zi bilan berilgan. Ajablanarlisi, quyiroqda berilgan “*oshchilar*” so‘ziga nisbatan ham ayni atamani qo‘llagan. Bakovul – podshoh, xon va lashkarlarga ovqat tayyorlash ustidan nazorat olib borish, hukmdorga taom tortishdan oldin uni o‘zi totib ko‘ruvchi mansabdor; oshpaz⁴⁴. Tarjimada oddiy “*aşçılar*” – “*oshpazlar*” tarzida berilishi natijasida mansabning institutsional tabiati yo‘qolgan. *Bakovul* – temuriylar davlatida oziq-ovqatga mas’ul mansabdor shaxs, aşçı esa taom pishiruvchi oddiy oshpaz bo‘lgan. Asliyatdagi ham bakovul, ham oshchi so‘zini maqsad matnda “*aşçı*” deb berishi tufayli iyerarxik differentsatsiya maqomi buzilgan. Usmoniylar davrida bakovul vazifasini bajaruvchi shaxs – “*çeşneci* yoki *çeşnicibaşı*”, ya’ni sulton saroyida

⁴⁴ https://t.me/izohli_lugat_ozbek

taomlarni nazorat qiluvchi shaxs deb nomlangan. Tarjimon “*bakovul*”ga nisbatan “*çeşnicibaşı*” termini ishlatilgan yoki soʻzni aynan keltirib izohlasa maqsadga muvofiq boʻlar edi. Boshqa bir jumlada bu atama “bekçi” tarzida ifodalangan: “*Sal narida bakovul taom pishirish uchun chaqmoqtosh ila urina-urina oʻt yondirardi*”(A.N. 17). Maqsad matnda: “*Biraz ötede bekçi sütlü çay pişirmek için çakmaktaşıyla ateş yakmaya çalışıyordu*”. Ushbu gapdagi *bakovul* soʻzi endi mansabdor shaxs maʼnosida emas, Gʻiyosiddinbek xonadonidagi oddiy oshpazga nisbatan ishlatilgan. Tarjimon “*bekçi*” soʻzini qoʻllagan. Tarjimada adekvatlik meʼzoniga putur yetgan. Sababi turk tilida ushbu atama “biror narsani yoki biror joyni poylab, qoʻriqlashga masʼul boʻlgan kimsa(shaxs)” maʼnosini bildiradi⁴⁵. Hatto, tarjimonni oʻzi ham boshqa oʻrinda “*mirshab*” soʻziga nisbatan “gece bekçisi” soʻzini ishlatadi: “*Gecenin karanlığında insanın bilmediği türlü olaylar oluyor, zaman zaman gece bekçisinin atının toynak sesi, sadağının şakrtısı işitiliyordu*” (S.E. 21). Asliyatda: “*Kecha qarida kishi bilmas hodisotlar roʻy berar, goh-goh mirshab oti tuyogʻining tovushi, sadogʻining shaqrlashi eshitilib qolardi*”(I.S. 20). “*Mirshab*” ni tarjimon “*tungi qoʻriqchi*” tarzida adekvat tarzda bergan, leksik mazmun ham jumlagi xos. Biroq bu orqali “*bekçi*”ni “*bakovul*”ga nisbatan qoʻllaganligi tarjimonning xatosidan dalolat beradi. Leksik maʼno yoʻqolgan, na oshpazlik, na ovqat nazoratiga aloqasi bor. Turk kitobxonlari bu jumlaning “*Sal narida qorovul taom pishirish uchun chaqmoqtosh ila urin-urina oʻt yondirardi*” tarzida oʻqidi. Yuqori mansab “*bek*” unvoniga ega boʻlgan shaxs hovlisida taom tayyorlash qorovulga qolganligi asar kontekstiga toʻgʻri kelmaydi. Harbiy qurol yarogʻga oid, eskilik boʻyogʻiga ega boʻlgan sadoq termini transliteratsiya usuli orqali maʼno toʻliq oʻgirilgan, chunki ikki tilda bu soʻz ayni semaga ega: “*kamalak oʻqlari joylanib, belga bogʻlanadigan yoki yelkaga osib yuriladigan asbob; tirdon, oʻqdon*”⁴⁶.

Oʻzbek milliy kiyimlari tarkibida oʻziga xos etnomadaniy birlik sanalgan “*tumoq*” leksemasi tarjimada oddiygina “*şapka*” (rus tilidan oʻzlashgan bosh kiyim) tarzida ifodalangan: “*....dastyor bola chopib kelib, bir kishi yoʻqlayotganini maʼlum qildi. U – boshiga tulki tumoq kiyib olgan, qalin ola toʻnli kishi ekan*”(I.S. 136). Tarjimada: “*...yardımçı çocuk koşarak geldi, birinin onu aradığını haber etti. Ali Şirʼi arayan kişi başında tilki terisinden yapılmış bir şapka takmış, koca ala benleri olan biriydi*”(S.E. 110). “*Tumoq*” – quloqli, issiq qalpoq maʼnosini anglatadi⁴⁷. Tarjimada kitobxon bu soʻzni “*qalpoq*” deya oʻqidi. Biroq tarixiy kontekstda bosh kiyimni “*şapka*” deb berishi orqali zamonaviylashtirilganga oʻxshaydi. *Tumoq* – shunchaki bosh kiyim emas, boshni, quloqni qahraton qish sovugʻidan himoyalovchi quloqchinli bosh kiyim. Tulki terisidan tikilganligi ham bu fikrni asoslaydi. “*Şapka*” (qalpoq)da quloqlari yopilgan issiq bosh kiyimni tasavvur qilmaydi. Buning oʻrniga “*kulaklı börk kalpak*” deb tarjima qilinganda oʻzbek tilidagi “*tumoq*” kabi tarixiy joziba va kolorit bagʻishlagan boʻlar edi. Ushbu parchadagi boshqa soʻz ham diqqatimizni tortdi, aniqrogʻi “*toʻn*” soʻzi tarjimada ifodalanmay qolgan. Va “*toʻn*”ga nisbatan ishlatilgan “*ola*” sifatlovchisi insonga nisbatan ishlatilib yuborilgan. Oʻquvchi tasavvurida milliy kiyim jozibasi yoʻqolib asar qahramoni qiyofasi: koca ala benleri olan kişi – katta ola-bula dogʻlari bor kishi gavdalanadi.

⁴⁵ Türk Dil Kurumu. Güncel Türkçe Sözlük [Elektron manba]. – URL: <https://sozluk.gov.tr> (murojaat sanasi: 2025).

⁴⁶ Ўзбек тилининг изоҳли луғати. – Тошкент, 2023. – Б. 488.

⁴⁷ Oʻsha asar. – B. 418.

Chunki, *ben* – turk tilida tanadagi dog‘, xol ma‘nosini anglatadi. Tarjimonning bu ishi badiiy tarjima kontekstiga to‘g‘ri kelmaydi.

Uchinchi fasl “Tarjimada uchragan muammolar va ularning yechimlari” deb nomlanadi. Badiiy asar tarjimasida milliy o‘ziga xoslikni aks ettirish tarjimon oldidagi eng muhim vazifalardan biri sanaladi. Chunki asar tarkibida uchraydigan realiyalar xalqning turmush tarzi, urf-odatlar hamda madaniy muhitini yoritib beruvchi vosita sifatida xizmat qiladi. Tarjima jarayonida bunday birliklarning mazmuniy hamda milliy bo‘yoqdorligini imkon boricha saqlab qolish lozim. Tarjima matn nuqsonlariga to‘xtaladigan bo‘lsak, asliyat matnda mavjud bo‘lgan ushbu ikkinchi jumla tarjima jarayonida tushirib qoldirilgan: Asardagi mazkur jumlar ham: “ – *Hoy xaloyiq, eshit! – deb so‘zladi shayxulislom. – Rofiziylar kimdir? Uning so‘zini xalfalar va qizil asoli hudaychilar takrorlab, xalqqa yetkazib turishardi*” (I.S. 370) tarjimada tashlab ketilgan. Tarjimashunoslik nazariyasida omissiya – tarjimon tomonidan asl matndagi ma‘lum bir mazmuniy birlikni tarjima matnga o‘tkazmaslik holati. Newmark uni tarjimadagi eng og‘ir qarorlardan biri deb ataydi, chunki u matn yaxlitligini buzadi va o‘quvchining asl matndagi to‘liq kommunikativ niyatini idrok etish imkoniyatini qisqartiradi deydi⁴⁸. Tushirib qoldirishning turli sabablari bo‘lishi mumkin: tarjimon bilimining yetishmasligi, realiyalarga mos ekvivalent topa olmasligi yoki so‘zni tarjima qila olmasligini his qilish. Vlasov va Florin omissiyani “eng so‘nggi chora” deb ataydi. Faqat tarjimon haqiqatdan ham ekvivalent topa olmagan va izoh ham matn oqimini buzadigandagina qo‘llash mumkin bo‘lgan usul⁴⁹. Tarjimon ushbu gaplarni turk tiliga to‘liq tarjima qilishi, *xalfa* va *hudaychi* so‘zari uchun turk tilida davr koloritini beradigan muqobil so‘z yo‘q bo‘lsa-da, omissiya zaruriy emas edi. Yo tarjimon kompensatsiyasidagi bo‘shliq natijasida yuz bergan, yoki tarjimon e‘tiborsizligi tufayli katta xatoga yo‘l qo‘ygan. *Xalfa* – arabcha bir-birining ortidan borish, ergashish; o‘rin almashish. Shariat qoidalarini yaxshi biladigan odam⁵⁰. *Hudaychi* – Xon va amirning huzuriga ish va arz bilan kelganlar haqida xon, amirga xabar beruvchi va xon amirning javobini ularga yetkazuvchi amaldor⁵¹. *Xalfa* va *hudaychi* so‘zlari tarjimada transliteratsiya usuli orqali ko‘chirilishi va sahifa ostida ikki so‘zga ham izoh berilishi lozim edi. *Rofiziy* – *râfizî* so‘zi esa tarjimaning boshqa o‘rinlarida transliteratsiya+izoh usulida o‘girilgan, *shayxulislom*-*şeyhülislam* turk madaniyatida ham asliyatdagi kabi ayni vazifani bajargani uchun tarjimon izoh berib o‘tmagan. Taklif qilingan tarjima: “*Ey halk, dinle! – diye seslendi Şeyhülislam. Râfizîler kimdir? Onun sözlerini halfalar ve kırmızı değnekli hudaycılar tekrarlayarak halka iletüyordu*”. Sahifa ostida esa “*halfa – şariat hükümlerini bilen, dini-hukuki yetkiye sahip görevli; imamın yardımcısı*”, “*hudaycı – sultan ve emirlerin huzuruna iş ve arz ile gelenleri hana bildiren, hanın cevabını onlara ileten saray habercisi*” tarzida berishi lozim edi. Shunda tarixiylik bo‘yog‘i saqlangan bo‘lar edi.

Asar tarjimasi umuman ravon chiqqan bo‘lsa-da, ayrim kamchiliklar bor. Tarixiy realiyalarga boy bir jumlada asliyat yettita etnik-diniy guruhni sanaydi: “*Bu yerda tuyalarni karvonsaroyga bog‘lab, yayov kezib yurgan baland bo‘yli, oq-sariq*

⁴⁸ Newmark P. A Textbook of Translation. – New York: Prentice Hall, 1988. – P. 90–92.

⁴⁹ Власов С., Флорин С. Непереводимое в переводе. – 2-е изд., испр. и доп. – М.: Высшая школа, 1986. – С. 89.

⁵⁰ Ўзбек тилининг изоҳли луғати [Elektron manba]. – URL: https://t.me/izohli_lugat_ozbek (murojaat sanasi: 2025).

⁵¹ Ўзбек тилининг изоҳли луғати [Elektron manba]. – URL: https://t.me/izohli_lugat_ozbek (murojaat sanasi: 2025).

Shom savdogarlarini, boshiga **g'utra** o'rab, **dishdash** kiygan olako'z damashqliklarni, uzun etakli ko'ksi chok-chok naqshin **piroxanli** Mashhad tujjorlarini, **kufiya** yopingan Iroq savdogarlarini-yu, **Sindning narigi tarafidan kelgan qizil sallali, pataksoqol hindularni, ko'k sallali nasroniylarni-yu**, boshiga sariq mato tashlab olgan yahudiylarni ko'rsa bo'lardi"(A.N. 8) Tarjimada: "Burada develerini **kervansaraya** baglamish yayan gezmekte olan uzun boylu, beyaz ve sarı sarıklı Şam tüccarlarını, başına **ğutra** dolayıp, **dişdaş** giymiş kırmızı gözlü Dimaşklıları, uzun etekli, göğsü yer yer nakışlı **pirahan** giymiş Meşhed tüccarlarını, **kufiye** örtünen Irak tüccarlarını ve başına sarı kumaş salan Nasranileri görmek mümkündü"(A.N. 10) g'utra-ğutra, dishdash-dişdaş, piroxan-piraxan, kufiya-kufiye deb berilgan. Bu so'zlar eski turkiy tilga oid so'zlar bo'lganligi bois turk kitobxonlari tugul zamonaviy o'zbek kitobxonlari ham tushinishi qiyin, shuning uchun asliyatda ham, tarjimada ham sahifa ostida har biriga izoh berilgan. Muallif ushbu terminlarni va "karvonsaroy – kervansaray" so'zini tarixiy-maishiy realiye sifatida bergan, mutarjim ham turk tilida muqobil topolmaganligi sababli transliteratsiya usulida bergan va tarixiylik bo'yog'i saqlab qolingan. Badiiy tarjimada matn ichidagi madaniy-tarixiy ma'lumotlarning to'liq uzatilishi tarjimonning asosiy mas'uliyatlaridan biri hisoblanadi. Tarixiy roman janrida bu mas'uliyat ikki karra ortadi, chunki muallif tomonidan yaratilgan tarixiy muhit, u davr kishilarining etnik, diniy va geografik xilma-xilligi asarning kommunikativ vazifasini tashkil etadi. Asliyatdagi matndan anglashiladiki, yettita etnik-diniy guruhni tilga oladi: Shom savdogarlari, Damashqliklar, Mashhad tujjorlari, Iroq savdogarlari, hindular(Sindning narigi tarafidan), nasroniylar(ko'k sallali), yahudiylar. Tarjimada esa beshta guruh qayd etiladi va yettinchi o'rinda turgan yahudiylar o'rniga "Nasroniler" (nasroniylar) deb yozadi. Bundan tashqari, to'liq tushirib qoldirilgan ikkita guruh – hindular va ko'k sallali nasroniylar – turkcha matnga umuman kirmagan. Asliyatdagi "sariq mato" atributi yahudiylarga nisbatan qo'llanilgan bo'lsa, tarjimada bu belgi nasroniylarga qo'llaniladi. Asliyatdagi "qizil salla"(hindular), "ko'k salla"(nasroniylar), "sariq mato"(yahudiylar) XV asr din vakillari uchun madaniy kodlar sanalishini tarjimonimiz unutgan chog'i. Sallaning rangi nafaqat madaniy mansublikni, balki ijtimoiy maqomni belgilagan. O'rta asr hindulari boshiga o'raladigan qizil yoki sariq salla ularning milliy-diniy identifikatorlaridan biri sifatida qayd etilgan⁵². O'rta asrlarda islom dunyosida din ahlari bir-biridan ajralib turishi tartibga solingan. Ushbu tartib "Umar shartlari" VII-VIII asrlarda shakllanib, keyingi asrlarda turli xalifaliklar, sultonliklarda davom ettirilgan. Xususan, O'rta Osiyo va Xuroson mintaqalarida nasroniylar ko'k-yashil rang, yahudiylar sariq rang kiyishi lozim bo'lgan⁵³. Temuriylar davrida ham bu an'ana saqlanib qolgan. Bularga oddiy tavsif sifatida emas, balki tarixiy realiye sifatida qaralishi lozim. Nasroniylar va yahudiylar alohida din vakillari sanaladi, Xristian diniga e'tiqod qiluvchi kishilar – nasroniylar, "Tavrot"ga sig'inuvchi kishilar – yahudiylar sanaladi. Ikki din vakillarini almashtirib qo'yish va tushirib qoldirish pragmatik zararni kuchaytiradi. Ch.Nord ta'kidlaganidek, badiiy tarjimada

⁵² Elphinstone M. An Account of the Kingdom of Caubul. – London: Bentley, 1839. – P. 237.

⁵³ Tritton A.S. The Caliphs and their Non-Muslim Subjects. – London: Oxford University Press, 1930. – P. 116.; Bat Ye'or. The Dhimmis: Jews and Christians under Islam. – London: Associated University Presses, 1985. – P. 185.

asl matndagi ma'lumotning yo'qligi – o'quvchida asl matnga nisbatan noto'g'ri yoki to'liqsiz tasavvur hosil qilishi mumkin"⁵⁴.

XULOSA

1. Tarixiy realiya – shunchaki narsa-buyumni nomlovchi vosita emas, balki bir vaqtning o'zida milliy-madaniy voqelikni ham, o'sha davr bo'yog'ini ham tashuvchi ikkiyoqlama tabiatli murakkab lingvomadaniy birlikdir; uni o'girish so'zning quruq lug'aviy ma'nosini emas, avvalo "davr rangi"ni yetkazishni taqozo etadi.

2. Badiiy tarjimaning yutug'i asliyatga so'zma-so'z mosligida emas, undagi kommunikativ ta'sirga yaqin natijaga erishishida namoyon bo'ladi; demak, tarixiy realiya tarjimasining hal qiluvchi mezon – pragmatik adekvatlikdir.

3. O'zbek va turk tillarining genetik qarindoshligi tarjimoni osonlashtirmaydi, aksincha tarjimonni soxta muqobillik tomon yetaklovchi "yaqinlik illyuziyasi" tuzog'ini yuzaga keltiradi va aynan shu illyuziya pragmatik yo'qotishlarning bosh manbaidir.

4. "Alisher Navoiy" romanidagi tarixiy realiyalar predmet-mazmuniy belgilariga ko'ra oltita guruhga (jug'rofiy xos so'zlar, antroponimlar, moddiy madaniyat, ma'muriy-huquqiy, harbiy hamda diniy-ma'rifiy) izchil ajraladi; bu tasnif o'zbek tarjimashunosligi uchun yangilik bo'lib, tarixiy koloritning leksik tarkibini tartibli o'rganishga asos bo'ladi.

5. Tarixiy realiyalarni o'girishning beshta asosiy usuli (transliteratsiya, izohli tarjima, analogiya, kalkalash, tushirib qoldirish) o'zbek-turk juftligida turlicha samara beradi: transliteratsiya jug'rofiy nom va antroponimlarda, kalkalash esa tillar qarindoshligi tufayli shaffof natija beradi, analogiya umumiy ma'noni saqlasa-da, ko'p o'rinda milliy bo'yoqni so'ndiradi.

6. O'zbek–turk badiiy tarjimasida pragmatik yo'qotish uch ko'rinishda yuzaga keladi: ma'no yo'qotilishi, kommunikativ-estetik ta'sir yo'qotilishi va madaniy lakunaning noto'g'ri to'ldirilishi; bunda diniy-me'moriy realiya bo'lgan "obxona"ning dunyoviy "havuz" bilan o'girilishi lakunaning noto'g'ri to'ldirilishining yorqin dalilidir.

7. Temuriylar davri realiyalarini o'girishdagi pragmatik muammolar uch yo'nalishda – tushirib qoldirish, semantik-pragmatik yo'qotish va realiyani asossiz zamonaviylashtirish (handasa – geometri, munshiy – katip) tarzida tizimlashadi; eng katta talafot esa kiyim-kechak realiyalarida qayd etiladi.

8. Tarjimon transliteratsiya bilan sahifa osti izohini uyg'unlashtirgan hamda funksional muqobildan o'rinli foydalangan o'rinlarda (g'utra, dishdash, lungi – peştemel, xonaqoh – tekke, suyurg'ol) tarixiy kolorit muvaffaqiyatli saqlangan; bu pragmatik adekvatlikka erishish amalda mumkin ekanligini isbotlaydi.

9. Tarixiy realiyalarni adekvat o'girishning optimal strategiyasi – qarindoshlikka ishonib avtomatik ekvivalentlashdan tiyilish, asar maqsadi (skopos) va o'quvchining "kutish gorizonti"ni o'lchov sifatida olish, mansab-harbiy-diniy iyerarxiyani saqlash va omissiyaga faqat oxirgi chora sifatida murojaat qilishdir; ishda asoslangan "pragmatik moslashtirish" tushunchasi o'zbek-turk tarjimashunosligi uchun nazariy va amaliy jihatdan qimmatlidir.

⁵⁴ Nord Ch. Text Analysis in Translation. – Amsterdam: Rodopi, 1991. – P. 94.

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KOKAND UNIVERSITY

ERGASHEVA SUGDIYONA SANJARBEK QIZI

**PRAGMATIC ASPECTS OF TRANSLATING HISTORICAL REALIA
FROM UZBEK INTO TURKISH**

(on the example of Isajon Sulton's novel "Alisher Navoiy")

10.00.13 – Comparative and contrastive linguistics

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ABSTRACT**

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INTRODUCTION (abstract of the dissertation of the Doctor of Philosophy (PhD) in Philological Sciences)

The relevance and necessity of the dissertation theme. In world linguistics there are a number of problems concerning the pragmatic aspects of translating literary texts belonging to a particular people into other languages — that is, the reconstruction not of the meaning of the text, but of its effect and communicative intention. Among them are lacunae and realia; pragmatic shift; precedent texts; translation through a “third language”; and the vagueness of evaluation criteria. It is therefore topical to create a parallel corpus on the basis of the source and target texts, to elaborate a model of strategic decision-making for the translation of lacunae, realia and precedent units, to define objective criteria for measuring pragmatic adequacy, to identify the losses of meaning and national colouring in translations made through a “third language”, and to implement the results in the form of an annotated dictionary and practical recommendations.

In the world’s leading centres of translation studies (Leuven, Tarragona, Manchester, Vienna, Amsterdam and others) the translation of literary texts is studied within the framework of descriptive translation studies, skopos theory and pragmatic equivalence, and research relies increasingly on an empirical basis and on the experimental measurement of reader reception. Corpus-based translation pragmatics, a typology of the translation of culture-specific units (realia, lacunae, precedent texts), verifiable models for assessing translation quality, the sociology of translation and the problems of neural translation are recognized as scientifically priority directions. At present the most topical direction is the transition from traditional descriptive analysis to a measurable pragmatic model resting on corpus data and the results of receptive experiments, which makes it possible to substantiate objectively the principles of strategic decision-making in the translation of nationally specific units.

In Uzbekistan, although the direct rendering of national literature from the original into foreign languages has been raised to the level of state policy, as President Sh. Mirziyoyev has noted, “although our young translators have a good command of the source language, in many cases they lack artistic skill”⁵⁵; that is, the main problem lies not in the knowledge of the language, but in the reconstruction of the artistic and pragmatic effect of the work. In Uzbek linguistics, too, annotated parallel corpora have not been created, a considerable part of translations is carried out through an intermediary language, and unified criteria for assessing quality have not been elaborated. It is therefore topical to create an annotated parallel corpus, an annotated dictionary of nationally specific units and a typology of translation, to define national criteria for evaluating pragmatic adequacy, and to introduce them into the practice of training translators. It should be emphasized separately that, thanks to independence, the translation processes between kindred peoples have become more active: the finest examples of Turkish literature have been rendered

⁵⁵O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyevning “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiya ishtirokchilariga tabrigi. 2018-yil 7-avgust. – URL: <https://president.uz/uz/lists/view/1926>

into Uzbek, and the gem works of Uzbek literature have been translated into Turkish and offered as a gift. However, the analysis of the pragmatic aspects of translating historical realia from Uzbek into Turkish on the example of the novel “Alisher Navoiy” by the People’s Writer of Uzbekistan Isajon Sulton has not been carried out to date, objective criteria for assessing pragmatic adequacy have not been elaborated, and an annotated terminological dictionary of Uzbek–Turkish realia has not been created. In our research these issues have been studied monographically for the first time. The relevance of the dissertation is determined by this very aspect.

The results obtained from this dissertation will serve to a certain extent in implementing the aims and tasks defined in the Decrees of the President of the Republic of Uzbekistan No. PF-5850 of 21 October 2019 “On measures to radically raise the prestige and status of the Uzbek language as the state language”, No. PF-6084 of 20 October 2020 “On measures to further develop the Uzbek language in our country and to improve language policy” and No. PF-158 of 11 September 2023 “On the ‘Uzbekistan-2030’ Strategy”, in the “Concept for the development of the Uzbek language and the improvement of language policy in 2020–2030”, as well as in other normative and legal documents pertaining to this activity.

The appropriateness of the research to the prior directions of the development of science and technologies. This research was carried out in accordance with the priority direction of the development of science and technology of the republic 1. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of an informed society and a democratic state”.

The scope of study of the problem. The problem of realia took shape as an independent scholarly direction in world translation studies from the middle of the twentieth century. The fundamental study in this field is considered to be the work “Непереводимое в переводе” (“The Untranslatable in Translation”) by the Bulgarian scholars S. Vlahov and S. Florin.⁵⁶ A systematic interpretation of the theory of realia, their classification, and the ways of translating them was elaborated in detail in this work. The authors define realia as words and word-combinations that denote things, objects, and events characteristic of the everyday life, culture, and social development of a particular people, and they demonstrate the possibilities of preserving the national colour in translating them.

In Russian translation studies, A. V. Fyodorov, who first introduced the term “realia” into scholarly use, defined them as lexical units that reflect the life of society and the material way of living, are characteristic of a particular region or nation, and have no full equivalent in the languages of other peoples.⁵⁷ L. N. Sobolev used this term in a sense close to the present-day understanding,⁵⁸ while E. M. Vereshchagin

⁵⁶Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1980. – С. 47.

⁵⁷Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). – 5-е изд. – СПб.: Филологический факультет СПбГУ; М.: Филология ТРИ, 2002. – С. 332.

⁵⁸Соболев Л.Н. Пособие по переводу с русского языка на французский. – М.: Изд-во лит. на иностр. яз., 1952. – С. 281.

and V. G. Kostomarov analyzed realia from the standpoint of linguo-cultural studies and theoretically elaborated the notion of background knowledge.⁵⁹

Z. Proshina divided realia, according to their temporal colouring, into neologisms, historicisms, and archaisms, and designated historicisms as the principal core of historical realia.⁶⁰ In Russian translation studies, the pragmatic aspects of historical realia were examined comprehensively in the dissertation of N. P. Pavlova, while the interpretive potential of cultural-historical realia is analyzed on the basis of the principle of synchronization in the study of Irina Anatolyevna.⁶¹

In Uzbek translation studies, G. Salomov laid the foundation of the theory of realia and termed them “nationally distinctive words”⁶².

Although in the monographs and scholarly studies of such Uzbek scholars as R. Fayzullayeva⁶³, Q. Azzamov⁶⁴, I. Gafurov⁶⁵, E. Ochilov⁶⁶, Sh. Ibrohimova⁶⁷, X. Hamidov⁶⁸, Z. Isomitdinov⁶⁹, B. Yorqinova⁷⁰, Sh. Isoqova⁷¹ and N. O‘rmonova⁷² particular attention has been paid to preserving historical colouring, translating archaic units and transferring national-cultural elements into kindred and foreign languages, the comprehensive study of the pragmatic features of historical realia on the material of the Uzbek and Turkish languages has not been sufficiently illuminated. Our own research is aimed at the scholarly elucidation of such issues as the pragmatic content of Uzbek historical realia, the features of their reflection in Turkish translations, and their adequate translation and classification, on the example of Isajon Sulton’s novel “Alisher Navoiy”.

The relevance of the research to the plans of the higher educational institution where the dissertation was completed. The topic of the dissertation

⁵⁹Верецагин Е.М., Костомаров В.Г. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. - М.: Русский язык, 1990. - С. 146.

⁶⁰Прошина З.Г. Теория перевода: учебник. – Владивосток: Изд-во ДВГУ, 2002. – С. 114–116.

⁶¹Павлова Н.П. Прагматические аспекты перевода исторических реалий с русского языка на английский: дис. ... канд. филол. наук. - М., 2004. - 178 с.

⁶²Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 97.

⁶³Файзуллаева Р.К. К проблеме передачи национального колорита в художественном переводе: дис. ... канд. филол. наук. – Ташкент, 1972. – С. 198.

⁶⁴Аззамов. “Меҳробдан чаён”нинг икки таржимаси // Таржима муаммолари: мақолалар тўплами. 1-китоб. – Тошкент, 1991.

⁶⁵Гофуров И. Бадиий таржима нусха кўчириш эмас // Ижод олами: адабий-бадиий, илмий, ижтимоий-иқтисодий журнал. – 2019. – 2-сон; Ёзувчи, табиат ва табиёт // Исажон Султон насри бадиияти. – Тошкент: Турон замин зиё, 2017. – Б. 23.

⁶⁶Очилов Э. Яқин тиллардан таржима муаммолари // Таржима масалалари: илмий мақолалар тўплами. – Тошкент, 2012; Форсийдан ўзбекча шеърини таржима муаммолари. – Тошкент, 2013; Бадиий таржима масалалари: ўқув қўлланма. – Тошкент, 2013. – 160 б.; Tarjimashunoslikning nazariy masalalari. – Toshkent, 2024.

⁶⁷Иброҳимова Ш. Одил Ёқубов романларидаги миллийликнинг туркча таржималарда акс этиши: филол. фан. номзоди ... дисс. – Тошкент, 2010.

⁶⁸Ҳамидов Х. Ўзбек қисса ва романлари турк тилида: монография. – Тошкент: “ЭФФЕКТ-Д”, 2022. – Б. 18; Ҳамидов Х. Ўзбекчадан туркчага насрий таржима муаммолари. – Тошкент: ТошДШИ, 2014.

⁶⁹Исомитдинов З. Особенности поэтического перевода с близкородственных тюркских языков (на примере узбекского перевода киргизского эпоса “Манас”).

⁷⁰Ёркинова Б. Туркий тиллардан таржимада тарихий колоритнинг акс этирилиши (Қирғиз адиби Т.Қосимбековнинг “Синган қилич” романи таржимаси мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2002.

⁷¹Исакова Ш. Бадиий таржимада миллийлик ва тарихийликнинг акс этирилиши (Ойбекнинг “Навойи” романи французча таржималари мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2004.

⁷²Ўрмонова Н. Таржимада тарихий архаик лексикани акс этириш принципи ва таржима аниқлиги: филол. фан. номзоди ... дисс. автореф. – Тошкент, 2003.

was carried out on the basis of the section “Current Issues of Philology” of the scientific research plan of Kokand University.

The aim of the research is to analyse the pragmatic features, translation methods and strategies of rendering historical realia into Turkish and to identify the optimal ways of preserving historical colouring and achieving pragmatic equivalence.

The tasks of the research:

to determine the theoretical connection between pragmatics and translation and justify the decisive role of pragmatic factors in the translation of historical realia;

to classify the historical realia of the novel “Alisher Navoiy” according to their subject-content features: to distinguish the groups of geographical culture-specific words, anthroponyms, material culture, administrative-legal, military and religious-educational realia;

to carry out a comparative analysis of the translation methods (transliteration, explanatory translation, analogy, calque, omission) on the basis of examples;

to identify cases of pragmatic loss in translation, to explain their causes and consequences from a linguistic and cultural perspective, and to propose optimal alternatives.

The object of the research is Isajon Sulton’s novel “Alisher Navoiy” (Tashkent: Innovative Development Publishing and Printing House, 2021) and its Turkish translation “Ali Şir Nevai” (Ankara, 2024) carried out by Sema Eynel.

The subject of the research is constituted by the pragmatic features of the historical realia of the work in its Turkish translation, the translation methods and strategies, and also the regularities of the preservation and the loss of historical colouring in translation.

Research methods. Comparative-typological, contrastive, componential, contextual, and statistical analysis methods were used.

The scientific novelty of the research is as follows:

it has been substantiated that the kinship of the languages gives rise to an “illusion of proximity” that leads the translator toward artificial equivalence, and that on this basis the criterion of pragmatic equivalence in translation between kindred languages needs to be reinterpreted; it has been proved that pragmatic equivalence must be measured not by formal correspondence, but by the reconstruction of the communicative effect;

a new classification of the historical realia of the novel has been developed, differing from the classical models and consisting of six subject-content groups matched to the concrete lexical layer of the historical-literary prose of the Timurid period (geographical culture-specific words; the names and epithets of the characters; material culture; administrative-legal; military; religious-educational); this classification rests not on an abstract-universal principle, but on a corpus-based and genre-specific principle derived empirically from the text of the work itself;

three principal manifestations of pragmatic loss in Uzbek–Turkish literary translation (loss of meaning, incorrect filling of a cultural lacuna, and loss of the communicative-aesthetic effect) have been identified on the basis of the analysis of concrete units; instead of describing translation errors in general terms, a typology

has been created that isolates three mutually distinct mechanisms of pragmatic loss and links each one to its cause;

the pragmatic problems in rendering the historical realia of the Timurid period have been systematized into three directions, and practical-methodological recommendations relying on the harmony of transliteration and commentary, as well as the principles of an annotated terminological dictionary of Uzbek–Turkish realia, have been created.

The practical results of the research are as follows:

a pragmatic control algorithm has been developed that prevents the “illusion of proximity” and artificial equivalence in translation between kindred languages (Uzbek-Turkish);

a diagnostic analysis model has been developed that identifies the three manifestations of pragmatic loss (loss of meaning, incorrect filling of a cultural lacuna, and loss of the communicative-aesthetic effect) and that can be applied as a criterion in the objective assessment of translation quality, in editorial expertise, and in the evaluation of translation competitions;

practical-methodological recommendations relying on the harmony of transliteration and commentary, as well as the principles of an annotated terminological dictionary of Uzbek-Turkish realia, have been elaborated.

The reliability of the research results is determined by the clear formulation of the problem, the methodological basis of the conclusions drawn, the use of reliable theoretical sources and dictionaries, the implementation of theoretical ideas and conclusions in practice, and the confirmation of the results obtained by authorized structures.

Scientific and practical significance of the research. The scholarly significance of the research lies in the following: for the first time, the pragmatic aspects of historical realia in the Uzbek-Turkish translation pair have been made a special object of study, and their pragmatic equivalence in translation has been scientifically substantiated; a working definition of the “historical realia” and a six-group subject-content classification (geographic proper words; the names and epithets of the characters; material culture; administrative-legal; military; and religious-educational) have been elaborated, creating a theoretical and methodological foundation for future research; three forms of pragmatic loss (loss of meaning, loss of effect, and incorrect filling of a cultural lacuna) have been identified; and the conclusion concerning the “illusion of cultural proximity” – that genetic kinship does not guarantee pragmatic adequacy – enriches the theory of translation between kindred languages.

The practical significance of the research is determined by the fact that it can be applied in university translation courses – in compiling textbooks and study guides for such courses as “Theory of Literary Translation”, “Comparative Lexicology” and “Practice of Uzbek-Turkish Translation”; in lexicography in compiling an annotated bilingual terminological dictionary containing the Turkish equivalents of Uzbek historical realia; in literary and cultural studies – in identifying the lexical-semantic points of intersection and of difference between Uzbek and Turkish cultures; and in publishing and editing – as methodological

recommendations for working with historical realia in the process of preparing and editing Uzbek literary works in Turkish.

Implementation of research results. On the basis of the scholarly results obtained from the study of the issues of the pragmatic aspects of translating historical realia from Uzbek into Turkish:

the results from those parts in which it was substantiated that the kinship of the languages gives rise to an “illusion of proximity” leading the translator toward artificial equivalence, and that on this basis the criterion of pragmatic equivalence in translation between kindred languages needs to be reinterpreted, and in which it was proved that pragmatic equivalence must be measured not by formal correspondence but by the reconstruction of the communicative effect, were used in project No. AL-322103020 carried out at Kokand State University (reference No. 01/03-610 of 1 June 2026). The scholarly conclusion served to enrich the electronic platform of the project with new data; as a result, a long-term scholarly-informational value was ensured, to which other researchers and users can repeatedly refer;

the results from those parts in which a new classification of the historical realia of the novel was developed – one differing from the classical models and consisting of six subject-content groups matched to the concrete lexical layer of the historical-literary prose of the Timurid period (geographical culture-specific words; the names and epithets of the characters; material culture; administrative-legal; military; religious-educational), a classification resting not on an abstract-universal principle but on a corpus-based and genre-specific principle derived empirically from the text of the work itself – were used in the conferences and seminars regularly held at the Institute of Social and Spiritual Research under the Republican Centre for Spirituality and Enlightenment (reference No. 10/268 of 22 May 2026 of the Institute of Social and Spiritual Research under the Republican Centre for Spirituality and Enlightenment). The classification was incorporated into the content of scholarly-methodological discourse and of spiritual-enlightenment events. As a result, through the systematic presentation of national historical-cultural units, the effectiveness of promoting national values among the scholarly community and the participants has increased;

the results from those parts in which the pragmatic problems of rendering the historical realia of the Timurid period were systematized in three directions (omission, semantic-pragmatic loss, unjustified modernization), together with their optimal solutions and the practical-methodological recommendations resting on the harmony of transliteration and commentary and on the principle of consistency, were used in the meetings of the Literary Translation Council of the Writers’ Union of Uzbekistan (reference No. 01-03/291 of 26 June 2026 of the Writers’ Union of Uzbekistan). As a result, the understanding of young authors and translation scholars concerning historical realia has broadened and their skills in the correct approach to a literary text have improved;

the results from those parts in which the three principal manifestations of pragmatic loss in Uzbek-Turkish literary translation (loss of meaning, incorrect filling of a cultural lacuna, loss of the communicative-aesthetic effect) were

identified on the basis of the analysis of concrete units, and in which, instead of describing translation errors in general terms, a typology was created that isolates three mutually distinct mechanisms of pragmatic loss and links each of them to its cause, were used in the 2024-2025 issues of the scripts of the programme “Education and Development”, prepared by the authors of the “Uzbekistan” TV and radio channel of the “Uzbekistan-24” creative association of the National Television and Radio Company of Uzbekistan (reference No. 05-09-1566 of 2 June 2026 of the National Television and Radio Company of Uzbekistan). As a result, the aspects requiring attention in the translation of historical realia were explained to researchers working in the field of translation studies and to the wider public, and the popularization of the scholarly results, as well as the scope of their practical and educational impact, has expanded.

Approbation of the research results. The main content and results of the research were discussed at 5 scientific and practical conferences, including 3 international and 2 republican scientific and practical conferences.

Publication of research results. A total of 9 scientific works have been published on the topic of the dissertation, including 3 articles in scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, 2 of them in republican journals and 1 in a foreign journal.

Structure and volume of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of references, and its total volume is 163 pages.

MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance and necessity of the topic, describes the aims and tasks, object and subject of the research, indicates its compliance with the priority areas of development of science and technology of the republic, describes the scientific novelty and practical results of the research, reveals the scientific and practical significance of the results obtained, provides information on the implementation of the research results in practice, published works and the structure of the dissertation.

The first chapter of the dissertation is entitled “**Theoretical foundations of the translation of historical realia**”, and the first section is devoted to the study of “*The problem of realia in translation theory*”.

In each language, there are words that do not find a counterpart in another language, which are derived from the life, history and culture of the people, and in translation studies this phenomenon is studied through the concept of realia. Realia are lexical units that appear at the intersection of language and culture, embodying the material and spiritual life of the people, and are a symbol of cultural memory.

The scholarly definition of the concept of realia took shape only gradually: early studies paid insufficient attention to the distinctive nature of these units, and it was only from the second half of the twentieth century that they became an object of independent study as special linguistic units reflecting national-cultural identity.

Bulgarian scholars S. Vlahov and S. Florin are considered the first to develop a comprehensive definition of the concept of realia in translation studies. In their opinion, realia are “words and phrases that name objects and phenomena that are characteristic of the everyday life, culture and social development of one people, and that are unfamiliar to other people, and have a national or historical colour”. This definition is still used as a basic definition today, since it covers both the linguistic and cultural aspects of realia.

The term “realia” was introduced into scholarly use in 1941 by A. V. Fyodorov, who at first called them “realia-words” and defined them as units requiring a special approach in order to preserve the national colouring of the source text⁷³. In 1952 L. N. Sobolev refined the term, defining realia as “everyday words and expressions peculiar to a particular people that have no equivalent in other languages”⁷⁴. E. M. Vereshchagin and V. G. Kostomarov, approaching realia from the standpoint of linguo-cultural studies, call them “words with a cultural component” and show that they reflect the extralinguistic elements determining a people’s way of life⁷⁵. L. S. Barkhudarov defines realia as “words denoting objects, concepts and situations that do not exist in the practical experience of speakers of another language”⁷⁶, while A. D. Schweizer describes them as “concepts unfamiliar and alien to the addressee”⁷⁷.

In Uzbek translation studies, G. Salomov defines realia as “concepts connected with the material and spiritual life, the history, the religion and the art of a people”⁷⁸, and Q. Musayev as “culture-specific words”⁷⁹; E. Ochilov regards national colouring as “the sum of the distinctive features of a nation’s spiritual and material life as embodied in a literary work”⁸⁰. According to H. J. Vermeer’s skopos theory, “the purpose of a translation determines its strategy — one and the same text is rendered differently for different audiences”⁸¹. This approach is effective in translating historical realia: for example, the term “sipahi” may be given, for a school textbook, as “a soldier paid from land revenue”, whereas a scholarly edition provides a full annotation.

The second section of the chapter is devoted to “**The linguocultural nature of historical realia**”. Historical realia are concepts that are characteristic of a particular historical period, place or culture and do not have direct equivalents in other languages and cultures. They are a complex phenomenon at the intersection of language, history, ethnography and cultural studies, carrying both a national and historical colour. Therefore, their translation is of great importance for intercultural communication and the preservation of historical memory. The work of Bulgarian

⁷³ Влахов С., Флорин С. Непереводимое в переводе. – М.: Международные отношения, 1980. – 343 с.

⁷⁴ Прошина З.Г. Теория перевода: учебник. – Владивосток: Изд-во ДВГУ, 2008. – С. 276.

⁷⁵ Фёдоров А.В. Основы общей теории перевода (лингвистические проблемы). – 5-е изд. – СПб.: Филологический факультет СПбГУ; М.: Филология ТРИ, 2002. – С. 14.

⁷⁶ Соболев Л.Н. Пособие по переводу с русского языка на французский. – М.: Изд-во лит. на иностр. яз., 1952. – С. 281.

⁷⁷ Вережагин Е.М., Костомаров В.Г. Язык и культура: Лингвострановедение в преподавании русского языка как иностранного. – М.: Русский язык, 1990. – С. 146.

⁷⁸ Бархударов Л.С. Язык и перевод: вопросы общей и частной теории перевода. – М.: Международные отношения, 1975. – С. 201.

⁷⁹ Швейцер А.Д. Перевод и лингвистика. – М.: Воениздат, 1973. – С. 115.

⁸⁰ Саломов Ф. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 97.

⁸¹ Musayev Q. Tarjima nazariyasi asoslari: darslik. – Toshkent: Fan, 2005. – 352 b.

scholars S. Vlahov and S. Florin “Neperevodimoe v perevode” is considered the most fundamental source of the theory of realia⁸²: the authors interpret historical realia not as a separate lexical group, but as cultural-subject phenomena associated with a certain period, and show archaisms and historicisms as manifestations of historical realia.

Zoya Proshina calls realia “culture-dependent lexicon” and divides them into three groups according to the colour of the time – neologisms, historicisms and archaisms⁸³. Historicisms are units that express social, political or cultural reality that does not exist in the present day, have no modern equivalents, and perform the function of preserving historical colour; archaisms are stylistic means that reflect the spirit of the era and antiquity. The scientist defines historicisms as the core of historical realia. In the present study, based on the ideas of S. Vlahov and S. Florin, historicisms and archaisms as historical realia are analyzed.

In terms of content, a realia is a linguo-cultural unit that carries a national-cultural meaning having no equivalent in another language; a historical realia adds a further layer to this — belonging to a particular era, that is, a historical colouring. As S. Vlahov and S. Florin observed, to translate a historical realia is to convey not so much the lexical meaning of the word as, above all, its historical colouring. The linguo-cultural nature of the historical realia is therefore revealed in its twofold character.

Researchers emphasize that historicity is not an immutable sign, but a relative and dynamic phenomenon: a realia that is modern today can over time become a historical realia, passing into the ranks of historicisms. This dynamism determines the linguistic and cultural essence of historical realia – while preserving its place in the lexical system, it becomes a carrier of cultural and historical memory.

The linguo-cultural nature of the historical realia becomes especially apparent in the way it is perceived: because historical realia are often archaisms and historicisms, they are unfamiliar even to the reader. For this reason the translator, besides knowing the realia itself, must also know the history of the people concerned.

The specificity of historical realia is also reflected in the phenomenon of lacuna: sometimes there is no lexical layer expressing a certain concept in one language, and the translator is faced with the task of conveying the entire cultural reality to the reader of another language. For example, the words “qazi” and “caravanserai” in the novel are not just obsolete words, but linguistic and cultural units that embody the socio-legal and cultural reality of the 15th century – the Navoiy era, and carry the colour of the era.

The second chapter of the dissertation is entitled “Pragmatic Aspects of Translation and Historical Realia.” Its first section is devoted to “Pragmatic factors in the translation of historical realia: the relationship between pragmatics and translation”. Rendering the text of a literary work in another language requires not

⁸² Ochilov E. Tarjima nazariyasi va amaliyoti: o‘quv qo‘llanma. – Toshkent, 2012. – B. 69–78.

⁸³ Reiss K., Vermeer H.J. Towards a General Theory of Translational Action. – London; New York: Routledge, 2014. – P. 80-90.

only conveying its content but also preserving its aesthetic value; literary translation is therefore regarded as an important source of culture-formation.

In modern translation theory it is evident that the merely formal adaptation of language units is not sufficient, because any text carries, along with its semantic content, a communicative purpose and a pragmatic aspect. Pragmatics (Greek *pragma* — deed, action) initially took shape as a philosophical movement and was developed by C. Morris. C. Morris divided semiotics into syntactics, semantics and pragmatics⁸⁴; this view was later applied to translation theory by V. N. Komissarov⁸⁵.

The translator must take into account not only the denotative meaning of a lexical unit but also its effect on the addressee; as E. A. Nida emphasized, “the content of the signs must be intelligible and effective for these very individuals”⁸⁶. In this sense pragmatic adaptation serves to preserve the functional power of the text. This is clearly demonstrated by the realia “g‘unchachi” in the original⁸⁷: a g‘unchachi is a woman who selects beautiful girls for the king or the khan and teaches them court manners. Sema Eynel rendered it as “harem ağası”, which from a pragmatic point of view resulted in a serious cultural and semantic loss⁸⁸. The reason is that a g‘unchachi is a woman who selects beautiful girls for the king or the khan and brings them to the harem, whereas in the Turkish translation this unit is called “harem ağası”, since in accordance with Turkish court traditions this duty was performed by male servants. In order to make our analysis clearer, let us cite the source and the target texts: “Qullar asosan shomliklar va damashqliklar bo‘lib, ular qavmu qarindoshi yo‘q og‘lonlardan saylab olinar va go‘dakligidan puxta tarbiya berilardi. Joriyalar ham shunday edilar, g‘unchachilar ularni birma bir tanlab, oliymaqom zotlar qoshida o‘zini qanday tutishini o‘rgatib borishardi” (I.S. 339). It was rendered into Turkish as follows: “Aslen Şamlı ve Dımaşklı olan bu köleler kardeşi, akrabası olmayan erkek çocuklarından seçilir ve bebekliğinden itibaren özel olarak eğitilirlerdi. Cariyeler de öyleydiler, harem ağası onları teker teker seçip soylular karşısında nasıl davranacaklarını öğretirlerdi” (S.E. 262). It appears that the translator, without taking into account the historical and cultural environment of the Uzbek people, hastened to supply an equivalent, treating the word “boys” in the first sentence as a definition referring to the g‘unchachi. As a result, the female image of the original was turned into a male one and the essence of the historical realia was altered. It is not characteristic of the Uzbek mentality for men to perform such duties inside the harem. The national spirit was lost and the cultural adaptation proved unsuccessful.

The second section of the chapter is devoted to “Methods of translating historical realia”. Although the proximity of the Uzbek and Turkish languages

⁸⁴ Моррис Ч. Основания теории знаков // Семиотика / сост., вступ. ст. и общ. ред. Ю.С.Степанова. - М.: Радуга, 1983. - С. 63.

⁸⁵ Комиссаров В.Н. Современное переводоведение: курс лекций. – М.: ЭТС, 1999. – С. 64.

⁸⁶ Nida E.A., Taber Ch.R. The Theory and Practice of Translation. – Leiden: E.J. Brill, 1969. – P. 24.

⁸⁷ Isajon Sulton. Alisher Navoiy. – Toshkent: Innovatsion rivojlanish nashriyot-matbaa uyi, 2022. Tadqiqotning keyingi o‘rinlarida mazkur asardan misol olinganda muallif va asar nomi qisqartirilib, sahifasi ko‘rsatiladi (I.S. 9).

⁸⁸ Isacan Sultan. Ali Şir Nevai / Türkçeye çev. Sema Eynel, 2023. Tadqiqotning keyingi o‘rinlarida mazkur asardan olingan misollar qavs ichida beriladi: (S.E. 19).

provides some conveniences, the kinship of the languages does not allow for the smooth translation of all units, therefore, the translator uses various methods, taking into account the content of the text, national-cultural and stylistic aspects.

Transliteration (Lat. trans — through, litera — letter) is based on preserving the written form of a word rather than its pronunciation, and is used when there is no equivalent in the target language, when it is necessary to preserve the distinctiveness of cultural and religious concepts, and when the term is internationally recognized. The table below systematizes, according to the classification, the historical realia rendered by the transliteration + explanation method.

t/n	Types of historical realia	Transliteration	Explanation
1	Toponym h/r	Hiriy	Horasanlıların Herat'ı adlandırdıkları sevgi sözü (S.E.9)
2	Everyday life h/t	Yahçal	Yeri kazıyarak yiyecekleri soğuk tutmak için oluşturulan oyuk. Buz dolabı (S.E.17)
3	Clothes h/r	Ğutra	Başa dolanan kumaş parçası, agel (S.E.10)
4	Food h/r	Umaç	Buğulanmış hamurla pişirilmiş sıvı çorba (S.E.26)
5	Traditions, culture h/r	Ak top	İpe sarıymış tüppek yani küçük top uzağa atılıyor, kim öndeyse ilk olarak onu getirmesi gerekiyor (S.E.47)
6	Trade, profession h/r	Çarekar	Ortakçı; mahsulün ¼'ü karşılığında arazi sahiplerinin hayvanlarını ve ekipmanlarını kullanan (S.E.174)
7	Measure units h/r	Batman	7,692 kilogram olan ağırlık ölçü birimi (S.E.118)
8	Trees and plants h/r	Balut	Eserde geçen bu ağaç turu meşe ağacıdır. Bu ağaç sert olup dayanıklılığı nedeniyle ev ve eşya yapımında tercih edilmektedir (S.E.171)
9	Birds, animals h/r	Tokal	Bir kuş türü (S.E.36)
11	Position, title h/r	Mırahır	Sarayda atların bakımı ve yönetimiyle görevli kimse (S.E.168)
13	Weapon, military equipment h/r	Kamganak	İçine pamuk konulup dikilmiş bez, korkuluk(S.E.15)
14	Religious establishment s h/r	Hanekah	Tasavvuf eğitimi işlerini yürütmek için tasarlanan geniş oda ve onun etrafındaki hücreler(S.E.26)
15	People, serving in the sphere of religion h/r	Mütevelli	Bir vakfı vakf edenin koyduğu şartlara göre yöneten kimse(S.E.197)

Calque is a method of forming a new unit by rendering word for word the morphemes or words that make up a realia; it preserves the internal structure of the realia but loses its national phonetic appearance. As A. V. Fyodorov noted, calque reconstructs the semantic composition of the source unit by means of the target language. For example, the weapon-related realia “Ho‘kiztumshuq” is rendered in Turkish as “Öküz boynuzu” and is explained in a footnote.

Another example: in the sentence “Kumush qadahlarda gulob, sharbatu sutlar aylantirilardi” the word “gulob” (Persian — water obtained from rose petals)⁸⁹ is calqued in the Turkish translation as “gül suyu”.

In explanatory translation the meaning of a realia is expanded within the text or by means of a note; for example, in the original: “– Hay attang, - dedi keng yelkali ustiga yengsiz to‘n – abo kiyib, yelkasiga yoy osgan yuzida kulgichi bor Muhammad Ali tog‘oyi” (I.S. 5); in the translation: “– Hay Allah, dedi geniş omuzlu, üstüne kolsuz bir kaftan geçirip omzuna yayını asmış yüzünde bir gülümseme olan Muhammet Ali Dayı” (S.E. 9). The translator omits the name “abo”, that is, the sleeveless robe, and merely describes it within the text. The text becomes smoother, but the historical colouring is lost. In the broad sense of explanatory translation, the note may appear below the text (as a footnote), in the glossary at the end of the book, or within the text itself. However, the frequent use of this method distracts the reader from the text, since he is constantly obliged to look at the bottom of the page. To prevent this, in some places (not many) transliteration together with an in-text explanation should be provided.

In the method of analogy a realia is replaced by a unit close to the target language and culture; L. S. Barkhudarov evaluates it as a means of ensuring pragmatic correspondence. In the novel such substitutions as “romchilik – müneccimlik”, “jarchi – tellal”, “qozi – kadi” and “eshikbon – kapıcı” have proved adequate. In some places, however, the analogue has been chosen incorrectly: “qarqara o‘tog‘asi” — a royal ornament fastened to the turban of the ruler and of the upper classes at the Timurid and Ottoman courts and decorated with precious jewels and qarqara feathers⁹⁰ — is rendered in Turkish simply as “çengelli iğne” (a safety pin): “Karnaylar o‘kirib, dovullar gumburladi, shu tantana sadolari ostida ko‘shk darvozasidan oq otda ustiga zar to‘n kiyib, sariq sallasiga qarqara o‘tog‘asi qadalgan ulug‘ yoshli bir kishi yetakchiligida arkoni davlat ko‘rindi” (I.S. 11). This sentence was rendered into Turkish as: “Borazanlar çalinip davullar vuruldu. Bu tentene sesleri altında köşkün penceresinden beyaz atın üstünde, altın bir kaftan giymiş, sarı renkli sarığını çengelli iğneyle tutturmuş, görünüşünden yetmişlerine vardığı anlaşılan bir adamın önderliğinde devlet erkanı göründü”. As a result, instead of a majestic ruler the Turkish reader imagines an ordinary old man who has pinned his turban so that it should not come apart; such a substitution is logically inappropriate for the owner of a golden robe (altın kaftan). The function of the o‘tog‘a was not merely to hold the fabric — it marked the person’s social status and place in power; in Ottoman culture the same function was performed by the Turkish “sorguç” (a

⁸⁹Ўзбек тилининг изоҳли луғати. – Тошкент, 2023. – Б. 253.

⁹⁰Исҳоқов Ф. “Бобурнома” учун қисқача луғат. – Андижон, 2008. – 236 б.

feathered ornament attached to the turban). Thus, the translator did not use the correct variant in applying analogy. On page 135 of the translation, where this word occurs again, the translator turns to transliteration together with a note and partly corrects his mistake; had the note given the full definition of the realia, the aim would have been achieved. Consequently, the most appropriate variant for “qarqara o‘tog‘asi” is the word “sorguç”, which functions as a historical realia in Turkish as well.

Omission is the conscious rejection in translation of a particular element of the source text; in the context of realia it means that the realia-word is not conveyed at all — neither by transcription, nor by a note, nor by analogy. Omission is observed in some places in the translation of the work. For example, the sentence “Shuningdek, Hiri y tashida, ulkan yalangdagi lashkar o‘rdugohida ham mash‘alalar yonardi” (I.S. 21) was rendered into Turkish as “Ayrıca, Herat dışında, geniş açıklıktaki ordugâhta da meşaleler yanıyordu” (S.E. 21). Since the Turkish word “ordugâh” itself contains the meaning of “military camp”, the translator avoided a semantic repetition (ordu ordugahı) and made the text more compact; pragmatically this serves the natural perception of the text, yet a part of the historical and military colouring has been weakened.

In the comparative analysis of Isajon Sulton’s novel and Sema Eynel’s translation, the methods used in the translation of historical realia were also studied quantitatively: based on the total number of realia, the share of each method was calculated and reflected in the diagram.

Tarixiy realiyalarni tarjima qilish usullari

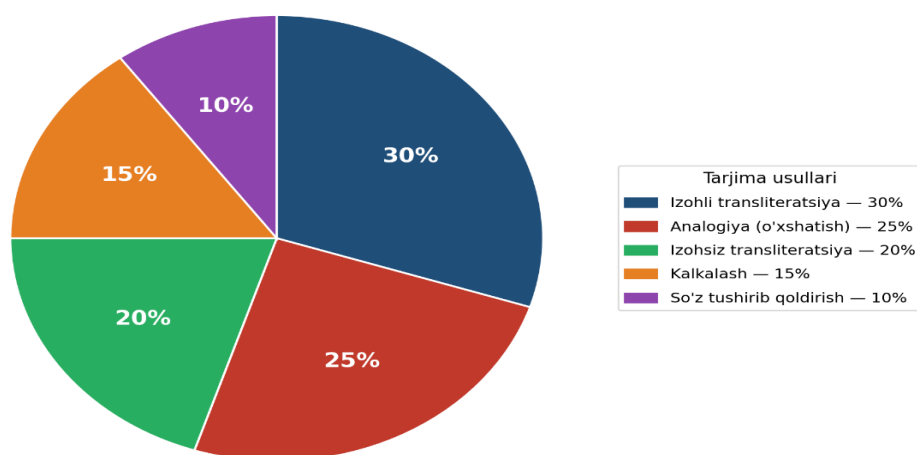


Diagram 1. The share of application of methods for translating historical realia (%)

According to the diagram, Sema Eynel used five main methods: explanatory transliteration – 30%, analogy – 25%, transliteration without explanation – 20%, calque – 15%, omission – 10%. These indicators indicate that the main strategy of the translator is aimed at preserving the historical colour as much as possible. At the same time, the quantitative superiority of the method does not always guarantee

qualitative adequacy: with the widespread use of explanatory transliteration, sometimes the incomplete provision of the explanation led to a pragmatic loss.

The third chapter of the dissertation is entitled “Historical Realia in Isajon Sulton’s Novel ‘Alisher Navoiy’ and Their Translation.” Its first section is entitled “Types of historical realia in the novel”. Isajon Sulton is a writer of distinctive style, one in which the nation and the human spirit come to the fore; in his historical novel “Alisher Navoiy” the atmosphere of the age is recreated in full accordance with the principle of historicity. Recreating in an original way the same theme, history and colour that can stand comparison with Oybek’s novel “Navoiy” demanded of the writer great responsibility and artistic skill. S. Vlahov and S. Florin divided realia into geographical, ethnographic and other groups;⁹¹ this classification has served as a basis for many studies, including N. Pavlova’s dissertation on the translation of Russian historical realia into English.⁹² In Uzbek translation studies, G. Salomov was among the first to raise the question of realia in the context of nationally specific words, yet he did not work out criteria for a systematic classification of historical realia within a particular work.⁹³ E. Ochilov identified four directions for preserving national identity and the spirit of the age in translating a historical work — recreating the social and material environment, reflecting customs, conveying the characters’ psychological and speech features, and preserving the colour of the era — but did not classify the types of realia.⁹⁴

Kh. Hamidov studied the rendering of the author’s style and national colour in the Turkish translations of Uzbek novellas and novels;⁹⁵ R. Fayzullayeva examined the problem of recreating national colour;⁹⁶ and B. Yorqinova investigated the rendering of historical colour in translations from the Turkic languages on Uzbek–Kyrgyz material.⁹⁷ However, a full subject-content classification of historical realia within a specific historical work such as the novel “Alisher Navoiy” has not previously been undertaken.

Below we present a classification of the historical realia that reflect the historical-cultural environment and the socio-economic life of the age in which Alisher Navoiy lived, as they appear in the novel:

I. HISTORICAL TOPONYMS AND HYDRONYMS

1. Herat – Hiri, Hirirud, Jayxun, Sayhun, Maymana, Andxo‘y, Darvozayi Qipchoq, Havzi Mohiyon and others.

II. HISTORICAL ANTHROPONYMS

⁹¹ Влахов С., Флорин С. Непереваемое в переводе. – М.: Международные отношения, 1980. – 343 с.

⁹² Павлова Н.П. Прагматические аспекты перевода исторических реалий с русского языка на английский: дис. ... канд. филол. наук. – Москва, 2004. – 178 с.

⁹³ Саломов Г. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б. 97.

⁹⁴ Очилов Э. Бадиий таржима масалалари: ўқув қўлланма. – Тошкент, 2013. – 160 б.

⁹⁵ Хамидов Х. Ўзбек қисса ва романлари турк тилида: монография. – Тошкент: “ЭФФЕКТ-Д”, 2022. – Б. 18.

⁹⁶ Файзуллаева Р.К. К проблеме передачи национального колорита в художественном переводе: дис. ... канд. филол. наук. – Ташкент, 1972. – С. 198.

⁹⁷ Ёркинова Б. Туркий тиллардан таржимада тарихий колоритнинг акс эттирилиши (Қирғиз адаби Т.Қосимбековнинг “Синган қилич” романи таржимаси мисолида): филол. фан. номзоди ... дисс. – Тошкент, 2002.

Sulton Husayn Boyqaro, Alisher Navoiy, Badiuzzamon, Sulton Shohruh Mirzo, Abu Abdulloh Kulohiy, Shayx Nuriddin, Shayx Shamsiddin, Amir Temur and others.

III. HISTORICAL REALIA OF MATERIAL CULTURE

1. Historical realia related to everyday life and household: xobxona, zerzamin, oshliqxon, xobgoh, andarun, berun, xujra, suvluq and others.

2. Historical realia related to clothing and appearance: abo, taylason, gilvana, pirohan, g'utra, dishdash, qarqara o'tog'asi, chakmon and others.

3. Historical realia related to food (dishes and drinks): chakrak, buldirjin, xonkiyik, umoch, obi angur, gulob, zunnor, qurobiya and others.

4. Historical realia related to customs, rituals and traditions: kushtigir tamoshosi, oqtuppi, girya.

5. Historical realia related to crafts and professions: sarrof, tujjor, najjor, bofanda, huqqaboz, chorakor, rammollik, nadimlar and others.

6. Historical realia related to units of measurement: sarjin, farsah, balor, misqol.

7. Historical realia related to the names of trees and flowers: yo'ng'ichqa, dafna, norinj, qarqand, balut, sanovbar, xanjaq.

8. Historical realia related to the names of birds and animals: saqo, jut, jamla, samha, malha, sahba, safra, zarqa and others.

IV. ADMINISTRATIVE-LEGAL HISTORICAL REALIA

1. Historical realia denoting bodies of state administration or administrative structures: devon, amirlik, xonlik, qozixona, rabot, karvonsaroy, navohiy, "Shifoilya" and others.

2. Historical realia related to ranks and offices: sulton, xoqon, shahzoda, noyib, muhrdor, munshiy, hudaychi, jarchi and others.

3. Historical realia related to taxes and obligations: xiroj, tarxon, o'lpon / o'lponchi, zakot, suyurg'ol, amlok / amlokchi, yag'mo / yag'mochi, darxon and others.

4. Historical realia related to monetary units: dinor, aqcha, dirham.

V. HISTORICAL REALIA RELATED TO MILITARY RANKS AND WEAPONRY

1. Historical realia related to military titles and persons: suvoriy, navkar, lashkar (army), lashkarboshi, sarboz, cherik, mirshab, dorug'a and others.

2. Historical realia related to weapons and military equipment: qilich, yoy (yoyo), sadoq, manjinaq, ho'kiztumshuq, qamg'anak, paykon, tebratma and others.

3. Historical realia related to military places: ordugoh (army camp), zarbxona.

4. Historical realia related to military clothing: sovut, dubulg'a, bilakband, zehgir, novak.

5. Historical realia related to rewards granted for military service: juldu, suyurg'ol, ulufa.

VI. RELIGIOUS-EDUCATIONAL HISTORICAL REALIA

1. Historical realia related to persons engaged in religious and scholarly activity: sadr, shayxulislom, ulamo, tolib, jorubkashlik, mutavalli, muqri, voiz, xalfa and others.

2. Historical realia related to religious and educational institutions: xonaqoh, iydgo, “Dorul-xuffoz”, “Imom Rizo”, “Madrasayi Badiiya”, “Bog‘i Baytul-imon”.

The application of translation methods differs significantly depending on the subject-content group of the realia. The following diagram shows the share of five types in each of the six groups.

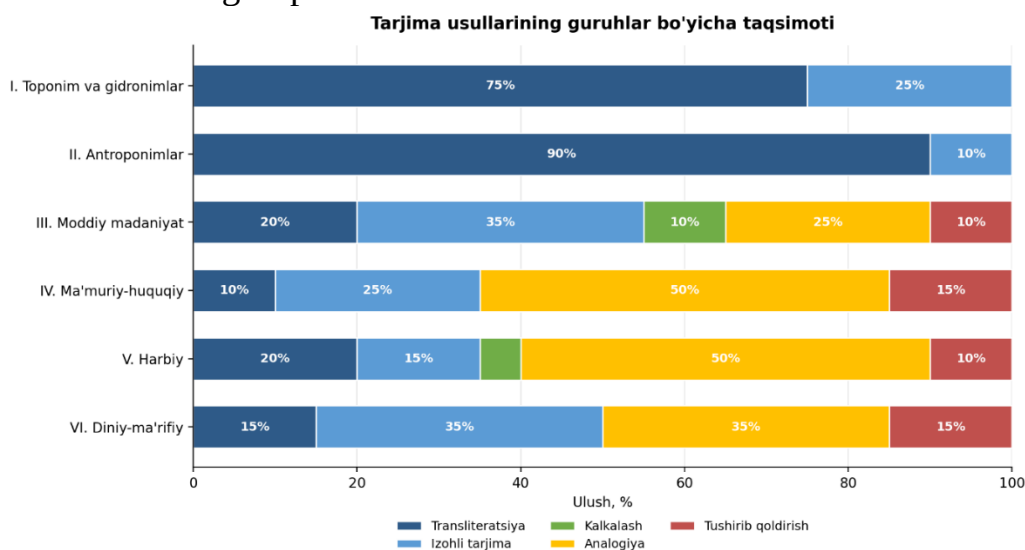


Diagram 2. Distribution of translation methods by groups

The analysis of the diagram shows that the choice of translation method is directly related to the nature of the group of realia. Historical toponyms, hydronyms and anthroponyms are almost always translated using the method of literal transliteration (75% and 90% in the translation), supplemented in some places with explanations; in these groups, calquing, analogy and omission are not observed at all, since the preservation of the names of peoples and places in their original form ensures historical authenticity. Material cultural realia have the most diverse distribution, in which all five types are present: explanatory translation - 35%, transliteration and analogy – 20-25%, calquing and omission – 10%. In administrative-legal and military realia, the method of analogy prevails (50% each), since the terms of office, position and military are often replaced with their functional Turkish equivalents. In religious-enlightenment realia, explanatory translation and analogy have a share of 35%.

It should be noted separately that the calque method is used in only two groups — realia of material culture (10%) and military realia (5%). This is explained by the genetic proximity of the Uzbek and Turkish languages: thanks to a common Turkic lexical stock, the morphemic structure of certain realia can be rendered transparently and intelligibly in Turkish as well (for example, “Ho‘kiztumshuq” – “Öküz boynuzu”, “obi angur” – “üzüm suyu”, “devonbegi” – “divan beyi”). A relatively high share of omission (15%) is observed in the administrative-legal and religious-educational groups — it is precisely in these groups that the risk of pragmatic loss is greatest, and the removal of realia such as “xalfa” and “hudaychi” from the text has led to a weakening of the historical colouring.

The second section is entitled “*Pragmatic interpretation of historical realia in Turkish translation*”. Translation between genetically and typologically close languages – Uzbek and Turkish – seems simpler at first glance: it is assumed that a

common vocabulary, similar grammar and close cultural context facilitate the work of the translator. However, it is this “illusion of proximity” that leads to serious methodological errors: when translation becomes a matter of directly transferring familiar words from the source text and explaining unfamiliar ones, its essence is denied. In fact, even in translation between fraternal languages, the main principle – recreating the original text while preserving its lexical-semantic and pragmatic potential – does not change. The following comparative analysis shows the loss of pragmatic influence.

In the original: “Ulkan qozonlar oldida qavima to‘nlarining oldi ochiq bakovullar betlari qizarib xushnud turishar, belbog‘ini salla qilib o‘rab olgan oshchilar shogirdlari bilan xaloyiqqa osh tortilishi uchun maxsus yasalgan katta doshqozonlar tegrasida aylanib, uzun o‘qish Hiriylar guruchidan palov pishirmoqda edilar” (A.N. 9). The Turkish translation: “Büyük kazanların önünde pamuktan yapılmış, kaftanlarının önü açık aşçılar yüzleri kızarmış ama hâllerinden hoşnut görünüyorlar, kuşaklarını sarık yapıp dolayan aşçılar talebeleriyle halka ziyafet çekmek için özel hazırlanmış büyük kazanların etrafında dolanarak uzun Hiriylar pirincinden pilav pişiriyorlardı” (A.N. 11). The words *belbog‘* – *kuşak* and *salla* – *sarık* occurring in the text are realia of clothing, while *palov* – *pilav* is a realia of food. The translator has tried to find suitable equivalents for the culture-specific words. If we turn our attention to the word “*bakovul*”, it is rendered in the translation by the word “*aşçı*”. Surprisingly, he uses the same term for the word “*oshchilar*” that occurs a little below. A *bakovul* is an official who supervises the preparation of food for the king, the khan and the troops and who tastes the dish himself before it is served to the ruler; a cook⁹⁸. As a result of rendering it in the translation simply as “*aşçılar*”, that is “*cooks*”, the institutional nature of the office has been lost. A *bakovul* was an official responsible for food in the Timurid state, whereas an *aşçı* was an ordinary cook who prepared the dishes. Because both *bakovul* and *oshchi* of the original are rendered in the target text as “*aşçı*”, the status of hierarchical differentiation has been violated. In the Ottoman period the person who performed the duty of a *bakovul* was called “*çeşneci*” or “*çeşnecibaşı*”, that is, the person who supervised the dishes at the sultan’s court. It would have been more appropriate had the translator used the term “*çeşnecibaşı*” for “*bakovul*”, or cited the word itself and supplied a note. In another sentence this term is rendered as “*bekçi*”: “*Sal narida bakovul taom pishirish uchun chaqmoqtosh ila urina-urina o‘t yondirardi*” (A.N. 17). In the target text: “*Biraz ötede bekçi sütlü çay pişirmek için çakmaktaşıyla ateş yakmaya çalışıyordu*”. In this sentence the word *bakovul* no longer denotes an official but is used with reference to an ordinary cook in the household of G‘iyosiddinbek. The translator used the word “*bekçi*”, and the criterion of adequacy in the translation was thereby damaged, because in Turkish this term denotes “a person responsible for watching over and guarding something or some place”⁹⁹. The translator himself even uses the word “*gece bekçisi*” elsewhere with reference to the

⁹⁸https://t.me/izohli_lugat_ozbek

⁹⁹Türk Dil Kurumu. Güncel Türkçe Sözlük [Elektron manba]. – URL: <https://sozluk.gov.tr> (murojaat sanasi: 2025).

word “mirshab”: “Gecenin karanlığında insanın bilmediği türlü olaylar oluyor, zaman zaman gece bekçisinin atının toynak sesi, sadağının şakrtısı işitiliyordu” (S.E. 21). In the original: “Kecha qarida kishi bilmas hodisotlar ro‘y berar, goh-goh mirshab oti tuyog‘ining tovushi, sadog‘ining shaqlashi eshitilib qolardi” (I.S. 20). The translator rendered “mirshab” adequately as “night watchman”, and the lexical content also suits the sentence. However, the fact that he applied “bekçi” to “bakovul” testifies to the translator’s mistake. The lexical meaning has been lost: it has to do neither with cooking nor with the supervision of food. The Turkish reader read this sentence as “A little further off the watchman kept striking a flint to light a fire in order to cook food”. That the preparation of food in the courtyard of a person holding the high rank of “bek” should fall to a watchman does not accord with the context of the work. The term “sadoq”, which relates to weaponry and carries an archaic colouring, has been fully rendered by transliteration, since in both languages this word has the same seme: “an implement in which arrows are placed and which is fastened to the belt or carried on the shoulder; a quiver”¹⁰⁰.

The lexeme “tumaq”, which is considered a unique ethnocultural unit in the structure of Uzbek national clothing, is simply expressed in the translation as “shapka” (a headdress adopted from Russian): “....dastyor bola chopib kelib, bir kishi yo‘qlayotganini ma‘lum qildi. U – boshiga tulki **tumaq** kiyib olgan, qalin **ola to‘n**li kishi ekan” (I.S.136). In translation: “...yardımçı çocuk koşarak geldi, birinin onu aradığını haber etti. Ali Şir’i arayan kişi başında tilki terisinden yapılmış bir **şapka** takmış, koca **alaben**leri olan biriydi” (S.E. 110). “Tumaq” means a warm, ear-shaped cap¹⁰¹. In the translation, the reader read this word as “kalpoq”. However, in the historical context, it seems to have been modernized by calling the headgear “shapka”. Tumaq is not just a headgear, but a hat with ear flaps that protects the head and ears from the bitter winter cold. The fact that it is made of fox skin also supports this idea. “Shapka” (cap) does not imagine a warm hat with ears covered. If it were translated instead as “kulaklı börk kalpak”, it would have given it a historical charm and colour, like “tumaq” in the Uzbek language. Another word in this passage also caught our attention, namely the word “tön” which was not expressed in the translation. And The adjective “ola” used in relation to “tō‘n” has been used in relation to a person. In the reader’s imagination, the charm of national clothing disappears and the image of the hero of the work is embodied: *koca ala benleri olan kişi* – a person with large motley spots. Because, ben – in Turkish means a spot on the body, a spot. This work of the translator does not correspond to the context of literary translation.

The third section is entitled “Problems encountered in translation and their solutions”. Reflecting national distinctiveness in the translation of a literary work is regarded as one of the translator’s most important tasks, since the realia occurring in a work serve as a means of illuminating the way of life, the customs and the cultural

¹⁰⁰ Ўзбек тилининг изоҳли луғати. – Тошкент, 2023. – Б. 488.

¹⁰¹ O‘sha asar. – B. 418.

environment of a people. In the process of translation the semantic content and the national colouring of such units must be preserved as far as possible. If we turn to the defects of the translated text, the following sentences present in the source text were omitted in the course of translation: “ – Hoy xaloyiq, eshit! – deb so‘zladi shayxulislom. – Rofiziylar kimdir? Uning so‘zini xalfalar va qizil asoli hudaychilar takrorlab, xalqqa yetkazib turishardi” (I.S. 370). In the theory of translation studies, omission is the translator’s failure to transfer a particular semantic unit of the source text into the target text. Newmark calls it one of the most difficult decisions in translation, because it violates the integrity of the text and reduces the reader’s ability to perceive the full communicative intention of the source text¹⁰². Omission may have various causes: the translator’s insufficient knowledge, the inability to find an equivalent corresponding to the realia, or the feeling that the word cannot be translated. Vlahov and Florin call omission “a last resort” — a method that may be used only when the translator is genuinely unable to find an equivalent and a note, too, would disrupt the flow of the text¹⁰³. The translator should have rendered these sentences into Turkish in full: even though Turkish has no equivalent word conveying the colouring of the era for xalfa and hudaychi, omission was not necessary. It occurred either as a result of a gap in the translator’s compensation, or the translator committed a serious error through inattention. Xalfa — from Arabic, “to follow one after another, to succeed; to take another’s place”; a person well versed in the rules of the Sharia¹⁰⁴. Hudaychi — an official who informs the khan and the amir about those who have come into their presence with business or a petition and who conveys the answer of the khan or the amir to them¹⁰⁵. The words xalfa and hudaychi should have been carried over into the translation by transliteration, with a note on both words at the bottom of the page. As for the word rofiziyy – râfîzî, it is rendered elsewhere in the translation by transliteration together with a note; since shayxulislom – şeyhülislam performs in Turkish culture the same function as in the original, the translator did not supply a note. The proposed translation is: “Ey halk, dinle! – diye seslendi Şeyhülislam. Râfîzîler kimdir? Onun sözlerini halfalar ve kırmızı değnekli hudaycılar tekrarlayarak halka iletiyordu”. At the bottom of the page it should have been given as “halfa – şeriat hükümlerini bilen, dini-hukuki yetkiye sahip görevli; imamın yardımcısı” and “hudaycı – sultan ve emirlerin huzuruna iş ve arz ile gelenleri hana bildiren, hanın cevabını onlara ileten saray habercisi”. In that case the colouring of historicity would have been preserved.

Although the translation of the work is on the whole fluent, there are certain shortcomings. In one sentence rich in historical realia the original enumerates seven ethno-religious groups: “Bu yerda tuyalarni karvonsaroyga bog‘lab, yayov kezib

¹⁰² Newmark P. A Textbook of Translation. – New York: Prentice Hall, 1988. – P. 90–92.

¹⁰³ Влахов С., Флорин С. Непереводимое в переводе. – 2-е изд., испр. и доп. – М.: Высшая школа, 1986. – С. 89.

¹⁰⁴ Ўзбек тилининг изоҳли луғати [Elektron manba]. – URL: https://t.me/izohli_lugat_ozbek (murojaat sanasi: 2025).

¹⁰⁵ Ўзбек тилининг изоҳли луғати [Elektron manba]. – URL: https://t.me/izohli_lugat_ozbek (murojaat sanasi: 2025).

yurgan baland bo‘yli, oq-sariq Shom savdogarlarini, boshiga g‘utra o‘rab, dishdash kiygan olako‘z damashqliklarni, uzun etakli ko‘ksi chok-chok naqshin piroxanli Mashhad tujjorlarini, kufiya yopingan Iroq savdogarlarini-yu, Sindning narigi tarafidan kelgan qizil sallali, pataksoqol hindularni, ko‘k sallali nasroniylarni-yu, boshiga sariq mato tashlab olgan yahudiylarni ko‘rsa bo‘lardi” (A.N. 8). In the translation: “Burada develerini kervansaraya bag‘lamish yayan gezmekte olan uzun boylu, beyaz ve sarı sarıklı Şam tüccarlarını, başına ğutra dolayıp, dışdaş giymiş kırmızı gözlü Dimaşklıları, uzun etekli, göğsü yer yer nakışlı pirahan giymiş Meşhed tüccarlarını, kufiye örtünen Irak tüccarlarını ve başına sarı kumaş salan Nasranileri görmek mümkündü” (A.N. 10); g‘utra – ğutra, dishdash – dışdaş, piroxan – pirahan and kufiya – kufiye are rendered by transliteration. Since these words belong to the old Turkic language, they are difficult to understand not only for a Turkish reader but even for a modern Uzbek one, and therefore a note on each of them is given at the bottom of the page both in the original and in the translation. The author presented these terms and the word “karvonsaroy – kervansaray” as historical-everyday realia, and since the translator could not find an equivalent in Turkish, he rendered them by transliteration, so that the colouring of historicity has been preserved. In literary translation, the full transmission of the cultural and historical information contained in the text is one of the translator’s principal responsibilities. In the genre of the historical novel this responsibility is doubled, since the historical environment created by the author and the ethnic, religious and geographical diversity of the people of that age constitute the communicative function of the work. It is evident from the source text that seven ethno-religious groups are mentioned: the merchants of Syria, the Damascenes, the merchants of Mashhad, the merchants of Iraq, the Hindus (from beyond the Sindh), the Christians (with blue turbans) and the Jews. The translation, however, records five groups and writes “Nasraniler” (Christians) in place of the Jews standing in seventh position. Moreover, two groups that were omitted entirely — the Hindus and the Christians with blue turbans — did not enter the Turkish text at all. Whereas in the original the attribute “yellow cloth” is applied to the Jews, in the translation this feature is applied to the Christians. It seems that our translator has forgotten that the “red turban” (Hindus), the “blue turban” (Christians) and the “yellow cloth” (Jews) of the original were cultural codes for the representatives of the religions of the fifteenth century. The colour of the turban determined not only cultural affiliation but also social status. The red or yellow turban wound round the head of medieval Hindus was noted as one of their national-religious identifiers¹⁰⁶. In the Middle Ages the distinction between the adherents of different religions was regulated in the Islamic world. This order took shape in the “Conditions of Umar” in the seventh and eighth centuries and was continued in various caliphates and sultanates in the following centuries. In the regions of Central Asia and Khorasan in particular, Christians were required to wear

¹⁰⁶ Elphinstone M. An Account of the Kingdom of Caubul. – London: Bentley, 1839. – P. 237.

blue-green and Jews yellow¹⁰⁷. This tradition was preserved in the Timurid period as well. These should be regarded not as simple descriptions but as historical realia. Christians and Jews are considered representatives of separate religions: those who profess Christianity are Christians, and those who worship according to the “Torah” are Jews. Interchanging and omitting the representatives of two religions intensifies the pragmatic damage. As Ch. Nord noted, the absence in a literary translation of information present in the source text may create in the reader an incorrect or incomplete impression of the original¹⁰⁸.

CONCLUSION

1. A historical realia is not merely a means of naming an object, but a complex linguo-cultural unit of a twofold nature that simultaneously carries both a national-cultural reality and the colouring of its age; rendering it requires conveying, above all, not the bare lexical meaning of the word but the “colour of the era”.

2. The achievement of literary translation is manifested not in a word-for-word correspondence to the original, but in attaining a result close to its communicative effect; hence the decisive criterion for translating a historical realia is pragmatic adequacy.

3. The genetic kinship of the Uzbek and Turkish languages does not make translation easier; on the contrary, it creates the trap of the “illusion of proximity”, which leads the translator toward false equivalence, and it is precisely this illusion that is the principal source of pragmatic losses.

4. According to their subject-content features, the historical realia of the novel “Alisher Navoiy” are consistently divided into six groups (geographical culture-specific words, anthroponyms, material culture, administrative-legal, military and religious-educational); this classification is a novelty for Uzbek translation studies and provides a basis for the systematic study of the lexical composition of historical colouring.

5. The five principal methods of rendering historical realia (transliteration, explanatory translation, analogy, calque, omission) yield different results in the Uzbek–Turkish pair: transliteration gives a transparent result with geographical names and anthroponyms, and calque does so owing to the kinship of the languages, whereas analogy, though it preserves the general meaning, in many places dims the national colouring.

6. In Uzbek–Turkish literary translation pragmatic loss occurs in three forms: loss of meaning, loss of the communicative-aesthetic effect, and incorrect filling of a cultural lacuna; here the rendering of the religious-architectural realia “obxona” by a secular pool is a vivid instance of the incorrect filling of a lacuna.

¹⁰⁷Tritton A.S. *The Caliphs and their Non-Muslim Subjects*. – London: Oxford University Press, 1930. – P. 116.; Bat Ye’or. *The Dhimmis: Jews and Christians under Islam*. – London: Associated University Presses, 1985. – P. 185.

¹⁰⁸Nord Ch. *Text Analysis in Translation*. – Amsterdam: Rodopi, 1991. – P. 94.

7. The pragmatic problems of rendering the realia of the Timurid period are systematized in three directions — omission, semantic-pragmatic loss, and the unjustified modernization of a realia (handasa – geometri, munshiy – katip); the greatest losses are recorded in the realia of clothing.

8. In those places where the translator combined transliteration with a footnote and made appropriate use of a functional equivalent (g‘utra, dishdash, lungi – peştemel, xonaqoh – tekke, suyurg‘ol), the historical colouring was successfully preserved; this proves that pragmatic adequacy is in practice attainable.

9. The optimal strategy for the adequate rendering of historical realia is to refrain from automatic equivalence based on trust in kinship, to take the purpose of the work (skopos) and the reader’s “horizon of expectations” as the measure, to preserve the official, military and religious hierarchy, and to resort to omission only as a last resort; the concept of “pragmatic adaptation” substantiated in the study is of theoretical and practical value for Uzbek–Turkish translation studies.

**НАУЧНЫЙ СОВЕТ PhD.03/2025.27.12.Fil.25.03 ПО
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ
КОКАНДСКОМ УНИВЕРСИТЕТЕ**

КОКАНДСКИЙ УНИВЕРСИТЕТ

ЭРГАШЕВА СУГДИЁНА САНЖАРБЕК КИЗИ

**ПРАГМАТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА ИСТОРИЧЕСКИХ
РЕАЛИЙ С УЗБЕКСКОГО НА ТУРЕЦКИЙ ЯЗЫК
(на примере романа Исаджона Султона «Алишер Навои»)**

10.00.13 – Сравнительное и сопоставительное языкознание

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

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована в Высшей аттестационной комиссии при Академии наук Республики Узбекистан за номером B2025.1.PhD/Fil5843.

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

Цель исследования заключается в научном анализе прагматических особенностей, методов и стратегий перевода исторических реалий на турецкий язык, а также в выявлении оптимальных путей сохранения исторического колорита и достижения прагматической эквивалентности.

Задачи исследования:

определить теоретическую связь между прагматикой и переводом и обосновать решающую роль прагматических факторов в переводе исторических реалий;

классифицировать исторические реалии романа «Алишер Навои» по предметно-содержательным признакам, выделив группы: географические специфические слова, антропонимы, материальная культура, административно-правовые, военные и религиозно-просветительские;

провести сравнительный анализ методов перевода (транслитерация, пояснительный перевод, аналогия, калькирование, опущение) на основе примеров;

выявить случаи прагматической утраты, возникшие при переводе, объяснить их причины и последствия с лингвистической и культурной точки зрения и предложить оптимальные альтернативные варианты.

Объектом исследования избраны роман Исаджона Султона «Алишер Навои» (Ташкент: издательско-полиграфический дом «Инновационное развитие», 2021) и его турецкий перевод «Али Шир Неваи» (Анкара, 2024), выполненный Семой Эйзел.

Предметом исследования являются прагматические особенности исторических реалий произведения в турецком переводе, методы и стратегии перевода, а также закономерности сохранения и утраты исторического колорита при переводе.

Методы исследования. При раскрытии темы исследования использованы сравнительно-типологический, сопоставительный, компонентный, контекстуальный и статистический методы анализа.

Научная новизна исследования заключается в следующем:

обосновано, что родство языков порождает «иллюзию близости», ведущую переводчика к искусственной эквивалентности, и на этой основе доказана необходимость переосмысления критерия прагматической эквивалентности при переводе между родственными языками; доказано, что прагматическая эквивалентность измеряется не формальным соответствием, а воссозданием коммуникативного воздействия;

разработана новая классификация исторических реалий романа, отличающаяся от классических моделей и состоящая из шести предметно-содержательных групп (географические специфические слова; имена и прозвища героев; материальная культура; административно-правовые; военные; религиозно-просветительские), соответствующих конкретному лексическому слою историко-художественной прозы эпохи Тимуридов;

данная классификация опирается не на абстрактно-универсальный принцип, а на корпусный и жанрово-специфический принцип, эмпирически выведенный непосредственно из текста произведения;

на основе анализа отдельных единиц выявлены три основные формы прагматической утраты в узбекско-турецком художественном переводе (утрата смысла, некорректное заполнение культурной лакуны, утрата коммуникативно-эстетического эффекта); вместо общего описания переводческих ошибок создана типология, выделяющая три различных механизма прагматической утраты и связывающая каждый из них с его причиной;

прагматические проблемы перевода исторических реалий эпохи Тимуридов систематизированы по трём направлениям; разработаны практико-методические рекомендации, опирающиеся на гармонию транслитерации и комментирования, а также принципы двуязычного пояснительного терминологического словаря узбекско-турецких реалий.

Внедрение результатов исследования. На основе научных результатов, полученных при исследовании прагматических аспектов перевода исторических реалий с узбекского языка на турецкий:

результаты тех разделов, в которых обосновано, что родство языков порождает «иллюзию близости», ведущую переводчика к искусственной эквивалентности, и на этой основе доказана необходимость переосмысления критерия прагматической эквивалентности при переводе между родственными языками, а также доказано, что прагматическая эквивалентность измеряется не формальным соответствием, а воссозданием коммуникативного воздействия, были использованы в проекте № AL-322103020, выполненном в Кокандском государственном университете (справка № 01/03-610 от 1 июня 2026 года). Научный вывод послужил обогащению электронной платформы проекта новыми данными; в результате обеспечена долгосрочная научно-информационная ценность, к которой могут повторно обращаться другие исследователи и пользователи;

результаты тех разделов, в которых разработана новая, отличающаяся от классических моделей классификация исторических реалий романа, состоящая из шести предметно-содержательных групп (географические специфические слова; имена и прозвища героев; материальная культура; административно-правовые; военные; религиозно-просветительские), соответствующих конкретному лексическому слою историко-художественной прозы эпохи Тимуридов, и опирающаяся не на абстрактно-универсальный принцип, а на корпусный и жанрово-специфический принцип, эмпирически выведенный непосредственно из текста произведения, были использованы на конференциях и семинарах, проводимых в Институте социально-духовных исследований при Республиканском центре духовности и просвещения (справка № 10/268 от 22 мая 2026 года). Классификация была включена в содержание научно-методического общения и духовно-просветительских мероприятий; в результате благодаря системному представлению национальных историко-культурных единиц повысилась эффективность

пропаганды национальных ценностей среди научной общественности и участников;

результаты тех разделов, в которых прагматические проблемы перевода исторических реалий эпохи Тимуридов систематизированы по трём направлениям (пропуск, семантико-прагматическая утрата, необоснованная модернизация) вместе с их приемлемыми решениями и практико-методическими рекомендациями, опирающимися на гармонию транслитерации и комментирования и на принцип последовательности, были использованы на заседаниях Совета по художественному переводу Союза писателей Узбекистана (справка № 01-03/291 от 26 июня 2026 года). В результате расширились представления молодых авторов и переводоведов об исторических реалиях и повысились навыки правильного подхода к художественному тексту;

результаты тех разделов, в которых на основе анализа отдельных единиц выявлены три основные формы прагматической утраты в узбекско-турецком художественном переводе (утрата смысла, некорректное заполнение культурной лакуны, утрата коммуникативно-эстетического эффекта) и вместо общего описания переводческих ошибок создана типология, выделяющая три различных механизма прагматической утраты и связывающая каждый из них с его причиной, были использованы в выпусках сценариев программы «Образование и развитие» за 2024–2025 годы, подготовленной создателями телерадиоканала «Узбекистан» творческого объединения «Узбекистан-24» Национальной телерадиокомпании Узбекистана (справка № 05-09-1566 от 17 июня 2026 года). В результате исследователям, ведущим научные изыскания в области переводоведения, и широкой общественности разъяснены аспекты, на которые следует обращать внимание при переводе исторических реалий, благодаря чему расширилась популяризация научных результатов и сфера их практического и воспитательного воздействия.

Структура и объём диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы; общий объём составляет 163 страницы.

E'LON QILINGAN ISHLAR RO'YXATI
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Bichimi 60x84 $\frac{1}{16}$ Hajmi 3,4 bosma taboq.
Times New Roman garniturasida. Ofset usulida bosildi.
Buyurtma raqami –29/09/02, Adadi 60 nusxa.

“Vodiy Poligraf” MCHJ bosmaxonasida chop etildi.
Namangan sh., 5-kichik tuman, G‘alaba ko‘chasi, 19-uy.