

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

TOSHKENT DAVLAT SHARQSHUNOSLIK UNIVERSITETI

RUSTAMOVA MUSLIMAXON MA'RUFJON QIZI

ABE KOBONING "QUMDAGI XOTIN" ASARI TARJIMASINING
LINGVOPOETIK XUSUSIYATLARI

10.00.06 – Qiyosiy adabiyotshunoslik, chog'ishtirma tilshunoslik va
tarjimashunoslik

FILOLOGIYA FANLARI BO'YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI

Toshkent – 2026

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on philological sciences**

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Filologiya fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2020.2.PhD/Fil1312 raqam bilan ro'yxatga olingan.

Dissertatsiya Toshkent davlat sharqshunoslik universitetida bajarilgan.

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

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KIRISH (Falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tarjimashunosligida badiiy tarjima va uning til xususiyatlarini o'rganish ilmiy tadqiqot jarayonining faol jabhasiga aylandi. Bu borada Abe Koboning "Qumdagi xotin" asari tarjimasining lisoniy xususiyatlarini o'rganish tilshunoslik uchun muhim ahamiyat kasb etadi. Bugungi kunda ma'lum bir asarni asliyat va tarjima o'rtasidagi muqobillikni aniqlashning o'zi yetarli emas. Tarjima asarning muvaffaqiyatini belgilovchi lingvopoetik xususiyatlarni aniqlash soha rivoji uchun dolzarb masala hisoblanadi. Yapon adabiyotiga xos ramziylikning, minimalistik tasvirlarning muayyan tilga transformatsiyasida kuzatiladigan o'ziga xosliklar milliy tilning ifoda imkoniyatlarini, badiiy tasvir salohiyatini ham namoyon qiladi. Shuningdek, tarjima asarlardagi milliy ruh va milliy o'ziga xoslikni lingvomadaniyatshunoslik qonuniyatlari asosida ko'rsatib beruvchi fanlararo tadqiqotlarga ehtiyojning ortganligi ham mavzuning dolzarbligini belgilaydi.

Dunyo tarjimashunosligida XX asr oxiridan boshlab, tilni millat madaniyati bilan aloqadorlikda o'rganuvchi antropotsentrik tilshunoslik tarmog'i istiqbolli yo'nalishga aylandi. Xalqaro aloqalarning behad jozibador shakllaridan biri bo'lgan o'zaro adabiy ta'sirlanish misolida ham hamisha turfa holat-hodisalarni, dolzarb vazifa-muammolarni kuzatishimiz mumkin. Adabiy aloqalar badiiy tarjima, adabiy ta'sir, jonli muloqotlar, ijodiy hamkorlik, do'stona munosabatlar, ustoz-shogird an'analari o'zanida shakllangan, millatning ma'naviy-madaniy taraqqiyotida muhim ahamiyatga ega jarayon hisoblanadi. Hozirgi paytda mazkur soha dunyo miqyosda rivoj topib, uning yangi shakllari paydo bo'ldi, jumladan, tarjima vositasida lingvomadaniy moslashuv, milliy tilning global adabiy jarayonlarga integratsiyalashuvi kabi holatlar sezilarli darajada kuchaydi.

Respublikamizda badiiy tarjima va uning tili masalasiga hamma davrlarda alohida e'tibor berib kelingan. O'zbekiston Prezidentining "Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida"¹ qarorida "sharq xalqlarining madaniyati, sharq tillaridagi adabiy, tarixiy, falsafiy manbalarni har tomonlama chuqur o'rganishga yo'naltirilgan ilmiy tadqiqotlar olib borish"ni takomillashtirish vazifasining qo'yilganligi buning yorqin dalilidir. Abe Koboning "Qumdagi xotin" romani yapon lingvomadaniyatiga xos ramziylik va minimalizmning o'ziga xos namunasi hisoblanadi. Asardagi yapon tilining behad nozik ma'no tovlanishlari, ruhiy holatlarning teran tasvirlari o'zbek yoki rus tiliga qanday transformatsiya qilinganligini kuzatish o'zbek va yapon komparativ tilshunosligi uchun qiziqarli manba bo'ladi.

O'zbekiston Respublikasi Prezidentining 2020-yil 16-apreldagi "Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida" PQ-4680-son Qarori, O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risidagi Farmoni, 2021-yil

¹ Sharqshunoslik sohasida kadrlar tayyorlash tizimini tubdan takomillashtirish va ilmiy salohiyatni oshirish chora-tadbirlari to'g'risida O'zbekiston Respublikasi Prezidentining qarori, 16.04.2020 yildagi PQ-4680-son.

19-maydagi PQ-5117-son “O‘zbekiston Respublikasida xorijiy tillari o‘rganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”gi Qarori, 2019-yil 8-oktabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta‘lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”gi Farmoni, shuningdek, mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalar ijrosini ta‘minlashga ushbu dissertatsiya muayyan darajada xizmat qiladi.

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

Muammoning o‘rganilganlik darajasi. Jahon tilshunosligida badiiy matnda qo‘llanilgan til birliklarining lingvopoetik imkoniyatlarini o‘rganish, yozuvchining tildagi tasviriy vositalardan foydalanish mahoratini aniqlash masalalari o‘tgan asrning ikkinchi yarmida jadal sur‘atlar bilan rivojlandi. Bu borada Yevropa va rus tilshunosliklarida jiddiy tadqiqotlar amalga oshirilgan. Xususan, O.Yespersen, U.Uitni, Sh.Balli, A.Martine, I.A.Boduen de Kurtene, Y.Polivanov, R.Budagov, A.A.Potebnya, L.V.Shcherba, V.V.Vinogradov, V.M.Jirmunskiy A.V.Chicherin, A.L.Grishunin, V.Y.Zadornova, A.A.Lipgart, Simon Avenell kabi xorij tilshunoslari tomonidan maxsus o‘rganilgan².

Yaponiya adabiyotshunosligida badiiy matn tilining estetik va semantik qatlamlarini o‘rganishga bag‘ishlangan tadqiqotlar alohida yo‘nalish sifatida shakllangan. Kamei Hideo yapon adabiyotida poetik obraz va metaforalarning lisoniy xususiyatlarini o‘rgangan³ bo‘lsa, Richi Sakakibara she‘riy matnning lisoniy tuzilishini yapon adabiyotshunosi, shoir va publisisti Yoshimoto Takaaki asarlari asosida tadqiq qilgan⁴. Komori Yōichi esa postmodern tuzilishga ega matnlarni madaniy-diskursiv kontekstda tadqiq qilgan⁵. Mazkur tadqiqotlar yapon filologiyasida badiiy asar tili tadqiqi bilan bog‘liq muhim manbalar hisoblanadi. Adabiyotshunos James Tomomasa Araki yapon adabiyotini ingliz tilida tarjima orqali

² Есперсен О. Философия грамматики. – М.: Иностр. лит., 1958; Whitney W. D. Language and the Study of Language. Twelve Lectures on the Principles of Linguistic Science. – New York: Charles scribner & company, 1867. – 487 p.; Балли Ш. Общая лингвистика и вопросы французского языка. – М.: Иностр. лит., 1955. – 416 с.; Мартине А. Основы общей лингвистики // Новое в лингвистике. Вып. III. – М.: Иностр. лит., 1963; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. В 2-томах. –Т.І. – М.: Изд-во АН, 1963. – 384 с.; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. В 2-томах. –Т.ІІ. – М.: Изд- во АН, 1963; Жирмунский В.М. Теория литературы. Поэтика. Стилистика: Избр. труды. – Л.: Наука, 1977; Чичерин А.В. Идеи и стиль: О природе поэтического слова. 2-е.изд. М., 1968. – С. 521.; Гришунин А.Л. О методике текстологии Текст / А.Л.Гришунин // Известия Академии Наук СССР. Т. 48. Серия «Литература и язык». – 1989. – № 4. – С. 291-298; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования. — Дисс. . . докт. филол. наук. – М., 1992. – С. 191; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы 1620вв.): Автореф. ...дисс. докт. филол. наук. – М., 1996. – С. 23; Avenell, Simon. “Transnational Environmental Activism and Japan’s Second Modernity” // The Asia-Pacific Journal. – Japan Focus 15, issue 14, no.2 (July 2017): 1-18.

³ Kamei H. The Structure of Modern Japanese Literature. Tokyo: University of Tokyo Press, 1991.

⁴ Sakakibara R. Tactics of the Universal: “Language” in Tactics of the Universal: “Language” in Yoshimoto Takaaki. PMLA 120, № 3 (May 2000): – P.109-118.

⁵ Komori Y. The Discourse of the Postwar: A Literary History of Postwar Japan. Tokyo: Iwanami Shoten, 2000.

ham, asl nusxada ham o'rganish zarurligi haqida fikrlarni ilgari surib kelgan. Tarjimada yapon tiliga xos poetik vositalarning berilishi, adabiy tizimlarning o'zaro ta'siri va tarjimadagi roli masalalariga to'xtalgan. Uning fikricha "tilni adabiyotsiz o'rganib bo'lmaydi, til ta'limini adabiyot bilan birlashtirish zarur". Olim o'zining "Japanese Literary Studies: The Trials and Rewards"⁶ nomli maqolasida tilning ifoda imkoniyatlarini adabiyotdan tashqarida sezib bo'lmashligini ta'kidlaydi. Bundan tashqari, Christina Yi, Serk-bae Suh, Mari Ishida kabi yapon olimlarining bu boradagi faoliyatlari ham diqqatga molik⁷. Shuni alohida ta'kidlash lozimki, rus tilshunosligida yapon adabiyoti, tili, madaniyati bilan bog'liq tadqiqotlar talaygina. Masalan, taniqli rus tilshunosi, akademik V.M. Alpatovning yaponshunoslik haqidagi o'nlab maqola va risolalari chop qilingan⁸.

O'zbek tilshunosligida badiiy matn, badiiy til, tasviriy vositalar hamda muayyan yozuvchi yoki shoir ijodining tadqiqiga bag'ishlangan ishlardan R. Qo'ng'urov, G'. Abdurahmonov, M. Mukarramov, H. Abdurahmonov, N. Mahmudov, A. Abdullayev, G. Keldiyorova, G. Rixsiyeva, O. Mamaziyayev, M. Yaqubbekova, M. Yo'ldoshev, N. To'lanova, D. Abdullayeva, D. Andaniyozova, M. Umrzoqova, R. Yusupova, Sh. Haydarov, T. Allayorovlarning⁹ tadqiqotlarini ko'rsatish mumkin. Shunday bo'lsa-da, tarjima asarlar tilidagi fonetik, leksik-semantik va sintaktik

⁶ Araki J.T. Japanese Literary Studies: The Trials and Rewards. Educational Perspectives, № 13. – P.29-32. <http://hdl.handle.net/10125/47983>.

⁷ Christina Yi. Colonizing Language: Cultural Production and Language Politics in Modern Japan and Korea. New York: Columbia University Press, 2018; Suh, Serk-bae. Treacherous Translation: Culture, Nationalism, and Colonialism in Korea and Japan from the 1910s to the 1960s. Berkeley and Los Angeles: University of California Press, 2013; Ishida, Mari. "Imperial Literature: Languages, Bodies, and Others in the Japanese Empire." PhD diss., University of California, Los Angeles, 2016.

⁸ Алпатов В.М. Категории вежливости в современном японском языке. - М.: Наука, 1973. – 107 с. (Изд. 4-е. – М.: УРСС, 2011. 145 с.); Структура грамматических единиц в современном японском языке. – М.: Наука, 1979. – 149 с.; Япония: язык и общество. – М.: Наука, 1988. 136 с. (Изд. 2-е, дополненное. – М.: Муравей, 2003. – 208 с.); Методические указания по курсу "Лексикология японского языка". Владивосток: ДВГУ, 1981. – 48 с.; Изучение японского языка в России и СССР. – М.: Наука, 1988. – 189 с.; Теоретическая грамматика японского языка. Учебное пособие. – М.: Военный институт МО СССР, 1988.

⁹ Кўнгулов Р. Ўзбек тилининг тасвирий воситалари. –Тошкент: Фан, 1977; Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976; Абдурахмонов Ф. Адабий асар тилини ўрганиш ҳақида // Ўзбек тилини ўқитиш методикаси масалалари. – Тошкент: Фан, 1966. – Б.4-11; Абдурахмонов Х. Ўзбек халқ оғзаки ижодий асарларининг синтактик хусусиятлари бўйича кузатишлар. Тошкент, 1971. –Б.128-135; Абдурахмонов Х., Махмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б.6; Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти. 2011. №3. – Б.19-23; Абдуллаев А. Илова кўчирма гапли конструкциялар // Ўзбек тили ва адабиёти. – Тошкент. – 1982. – №2. – Б.50-52; Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983.– Б. 41.; Махмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – №6 – Б.48-50; Келдиёрова Г. Ўзбек бадий нутқида антитеза: Филол. фан. докт. ...дисс. – Тошкент, 2000. – Б.144; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 2003. – №2. – Б.84-86; Рихсиева Г. Нисбат шаклларининг лингвопоэтик тадқиқига доир // Ўзбек тили ва адабиёти. – Тошкент, 2000. – №4. – Б.33-35; Мамазияев О. Ўзбек поэтик нутқида хиазм ва грация: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – Б.6; Яқуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. докт дис. – Тошкент, 2005; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007; Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент: Фан, 2008; Тўланова Н. Тўксонинчи йиллар ўзбек шеърлари тилидаги бадий санъатларнинг лисоний-услубий таҳлили: Филол. фан. номз дисс. автореф. – Тошкент, 2008. – Б. 23; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. докт дисс. – Тошкент, 2009. – Б.267; Абдуллаева Д. Ўзбек тилида антисемия: Филол. фан. номз. ...дисс. – Тошкент, 2010; Анданиёзова Д. Ўзбек тили поэтонимларининг лингвопоэтик тадқиқи: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2016. Умрзоқова М. Ўзбек тилида сегмент қурилмаларининг лингвопрагматик тадқиқи: Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2019; Ҳайдаров Ш. Ўзбек тилида парцеллятив конструкциялар лингвопоэтикаси: Филол. фан. номз. ...дисс. – Тошкент, 2011, Аллаёров Т. Ўзбек тилидаги буйрук ва сўрок конструкцияларининг лингвопоэтик хусусиятлари. Филол. фан. бўйича фалс. докт. (PhD) дисс. автореф. – Тошкент, 2020.

birliklarning lingvopoetik imkoniyatlari dissertatsion planda tadqiq etilgan emas. Ayniqsa, yapon badiiy adabiyotida alohida hodisa sifatida baholangan asarlar tarjimasida tilshunosligimizda lingvopoetik jihatdan o'rganilgan emas.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Toshkent davlat sharqshunoslik universiteti ilmiy-tadqiqot ishlari rejasining "Tarjimashunoslik, qiyosiy tilshunoslik va lingvomadaniyatshunoslikning dolzarb masalalari" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi yapon yozuvchisi Abe Koboning "Qumdagi xotin" romani tarjima matnining lingvopoetik xususiyatlarini ochib berishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

yapon-o'zbek adabiy aloqalarining shakllanishida badiiy tarjimaning o'rnini belgilash hamda badiiy asarlar tarjimasiga lingvistik va lingvopoetik yondashuv masalalarini yoritish;

asliyatda qo'llanilgan realiya va o'xshatishlar tarjimasida kuzatilgan tamoyillarni aniqlash;

asliyatda va tarjima matnida qo'llanilgan leksik-semantik vositalarning lingvopoetik xususiyatlarini qiyoslash orqali aniqlash;

asar tarjima matnida qo'llanilgan sintaktik vositalarning lingvopoetik va lingvomadaniy jihatdan o'ziga xosligini yoritish.

Tadqiqotning obykti sifatida Abe Koboning "Qumdagi xotin" asarining o'zbek tiliga bilvosita tarjimasida tanlangan¹⁰. Misollar tahlilida asarning asliyatiga¹¹ va ba'zi o'rinlarda ruscha tarjimasiga¹² ham murojaat qilingan.

Tadqiqotning predmetini o'zbek tiliga qilingan tarjima matni lingvopoetika tamoyillari asosida tahlil qilish masalasi tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda qiyosiy-tipologik metodlar, leksik-semantik, tavsifiy, lingvopoetik hamda lingvomadaniy tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

yapon-o'zbek adabiy aloqalarining shakllanishida badiiy tarjimaning o'rni, tarjimaning turli xalqlar adabiyotlarining o'zaro aloqasi va bir-biriga ta'siri jarayonini tezlashtirishi, jahon adabiyotining yuksak namunalari tarjima qilish orqali milliy til va adabiyotning struktur-semantik hamda badiiy tasvir imkoniyatlarini kengaytirish mumkinligi aniqlangan;

badiiy tarjima asarlarga lingvopoetik tamoyillar asosida yondashishning ahamiyati, tarjimada madaniy kodlarning ifodalanishi, tarjima asarni mukammal idrok etish va bexato o'girish uchun tarjimon, avvalo, muallif mansub bo'lgan lingvomadaniyatdan mukammal xabardor bo'lishi lozimligi dalillangan;

asliyatda qo'llangan realiya, o'xshatish, metafora, frazeologik ibora va ramz kabi madaniy kodlarning tarjimasida kuzatilgan poetik aktuallashuv, intertekstuallik,

¹⁰ Кобо А. Кумдаги хотин. Тарж.: Вахоб Рўзиматов, Эркин Эрназаров. – Тошкент: Янги аср авлоди, 2016. – 352 б.

¹¹ Kobo Abe Complete Works <16> 1962.4-1962.11 (1998) ISBN: 4106401363 [Japanese]

¹² Кобо Абэ. Женщина в песках. Перевод с японского, составление и предисловие В.С.Гривнина. Издательство "Наука" Главная редакция восточной литературы. – М., 1987.

zanjirsimon bog‘lanishlar, frazeologik transformatsiya kabi tamoyillar hamda ifoda usullari aniqlangan;

asliyatda qo‘llangan leksik-semantik vositalarning tarjimada berilishi bilan bog‘liq lingvistik qonuniyatlar, shuningdek, asliyat va tarjimada qo‘llangan sintaktik vositalarning, xususan, takroriy birliklar, paranteza, blis-portret, prozapodosis, sintaktik poetizmlar, imperativ va interrogativ qurilmalarning emotsional-ekspressiv va lingvopoetik imkoniyatlari qiyosiy-tipologik usullar orqali dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

tarjima matnlarda yapon milliy madaniyatiga xos o‘xshatish va sifatlashlarning berilishi bilan bog‘liq qonuniyatlar aniqlangan;

asliyatda qo‘llanilgan leksik-semantik vositalarning lingvopoetik xususiyatlari qiyoslash-chog‘ishtirish orqali dalillangan;

asar tarjimasida qo‘llanilgan sintaktik vositalarning lingvopoetik va lingvomadaniy jihatdan o‘ziga xosliklari yoritilgan;

badiiy asar tarjimasida e‘tibor qaratilishi lozim bo‘lgan masalalar bo‘yicha bir qator amaliy taklif va tavsiyalar ishlab chiqilgan.

Tadqiqot natijalarining ishonchliligi asliyat va tarjima matnlarning lingvopoetik tahlili bilan bog‘liq muammoning aniq qo‘yilganligi, chiqarilgan xulosalarning dalillanganligi, zamonaviy tadqiq usullari va yondashuvlaridan unumli foydalanilganligi, lingvomadaniy birliklarning tarjima qilinishida yapon va o‘zbek tillarining o‘ziga xos xususiyatlariga tayanilganligi kabilar bilan asoslanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. **Tadqiqot natijalarining ilmiy ahamiyati** – dissertatsiya natijalari o‘zbek tarjimashunosligida lingvopoetika doirasida amalga oshiriladigan shu yo‘nalishdagi tadqiqotlar uchun nazariy asos vazifasini o‘taydi hamda undagi xulosalardan yapon tilidagi manbalarni o‘zbek tiliga tarjima qilishda foydalanish mumkin bo‘ladi. Shuningdek, yaponshunos tarjimashunoslar uchun ham ilmiy- nazariy manba sifatida xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati – dissertatsiyadan oliy o‘quv yurtlarida “Tarjima nazariyasi va amaliyoti”, “Tarjima nazariyasi va tadqiqot metodologiyasi”, “Badiiy tarjima amaliyoti”, “Matn tilshunosligi”, “Badiiy matnning lingvopoetik tahlili” kabi fanlar bo‘yicha darslik va o‘quv qo‘llanmalar yaratishda foydali bo‘lishi bilan birga, ushbu tadqiqot yapon adabiyoti namunalarini o‘zbek tiliga yoki o‘zbek adabiyotini yapon tiliga tarjima qiluvchi mutaxassislar uchun ham muhim manba hisoblanadi.

Tadqiqot natijalarining joriy qilinishi. Tarjima matnlarni lingvopoetik tadqiq qilishda erishilgan ilmiy natijalar va amaliy takliflar asosida:

badiiy tarjimada so‘z tanlash, o‘xshatish va sifatlashlarni berish, imperativ va interrogativ qurilmalar bilan bog‘liq fikr-mulohaza, xulosalardan hamda lingvopoetikaga oid asosiy birliklar, xususan, terminlardan Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetida 2022–2023- yillarda bajarilgan AL-442105872 raqamli “Kimyo atamalarining izohli lug‘atini yaratish” mavzusidagi fundamental loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 3-apreldagi 660-son ma’lumotnomasi). Natijada mazkur loyiha yangi ilmiy-nazariy ma’lumotlar bilan boyitilgan;

2021–2022-yillarda bajarilgan IL-21071156 raqamli “Antropotsentrik tilshunoslik terminlari izohli lug‘atini tuzish va nashr qilish” (lug‘atning mobil ilovasi va veb saytini yaratish) mavzusidagi innovatsion loyihada foydalanilgan (O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori institutining 2025-yil 15-maydagi 3/1255-1202 raqamli ma’lumotnoma). Natijada ushbu elektron platforma lingvopoetikaga oid terminlar bilan boyitilgan;

yapon adabiyotidan tarjima qilingan badiiy asarlarda o‘xshatish, sifatlash, leksik-semantik vositalarning saqlanishi yoki muqobillarining tanlanishi, tarjima natijasida ayrim birliklarning lingvopoetik jihatdan tahliliy fikr va nazariy xulosalardan “O‘zbekiston tarixi” telekanali tomonidan efirga uzatilgan “Hamma uchun” ko‘rsatuvi ssenariylarida foydalanilgan (O‘zbekiston milliy teleradiokompaniyasi “O‘zbekiston teleradiokanali” davlat muassasasining 2024- yil 12-sentyabrdagi 06-28-841-son ma’lumotnomasi). Natijada ushbu teleko‘rsatuv uchun tayyorlangan materiallar mazmuni yanada mukammallashgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari jami 8 ta, shundan 4 tasi xalqaro va 4 tasi respublika ilmiy-amaliy anjumanlarida muhokama qilingan va ma’qullangan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha 13 ta ilmiy ish chop etilgan, jumladan, O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 4 ta maqola, ulardan 3 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch asosiy bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat. Dissertatsiyaning umumiy hajmi 133 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismda dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsadi va vazifalari, obykti va predmeti tavsiflangan, respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan, tadqiqotning ilmiy yangiligi, amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiyaning tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Yapon-o‘zbek adabiy aloqalarining shakllanishida badiiy tarjimaning o‘rni**” deb nomlangan birinchi bobi ikki fasldan iborat. “Badiiy tarjima va uning ilmiy tadqiqi masalalari” deb nomlangan faslda badiiy tarjima faoliyati, o‘zbek tarjimashunosligi hamda badiiy tarjima bilan bog‘liq tadqiqotlar haqida so‘z yuritiladi.

Ma’lumki, xalqlar o‘rtasidagi aloqalarning rivoji va mustahkamlanishida badiiy tarjima favqulodda muhim o‘rin tutadi. Badiiy tarjimalar orqali turli xalqlar va ularning adabiyoti orasida ma’naviy ko‘prik o‘rnatiladi. O‘zga xalqlarning dunyoqarashi, olamni idrok etish tarzi, hayot falsafasi, hodisalar qarshisidagi tutumidan xabardor bo‘lish imkoniyati yaratiladi. Shuningdek, badiiy tarjima milliy til imkonlarini kengaytirish, boyitish manbai hamdir. Tarjima orqali ayrim so‘z va

tushunchalar o‘zlashadi. Tabiiyki, bu hodisani turlicha izohlash mumkin. Agar asar badiiyatiga daxldor so‘z va tushunchalar yoki realiyalar tarjima asarlar orqali tilga o‘zlashsa, buni ijobiy hodisa sifatida qabul qilish mumkin. Biroq muayyan hodisa va tushunchalar nomining muqobili milliy tilda mavjud bo‘lgani holda xorijiy tildagi variantining qo‘llanilishini ma’qullab bo‘lmaydi. Badiiy tarjima orqali milliy tilning boyishi masalasi alohida ilmiy tadqiqotni talab qiladigan muammodir. Qayd etish lozimki, har qanday tarjima milliy tilning ichki imkoniyatlariga asoslangandagina muvaffaqiyatli hisoblanadi. Shuning o‘zi tarjimondan katta mehnat, kuch-g‘ayrat va ijodiy tafakkurni talab qiladi. Asarda ifodalangan ma’nolarni boshqa tilda aynan qayta tiklash jarayonida asliyat tilining ifoda imkonlari mumkin qadar torayadi va tarjima til imkonlariga bo‘ysundiriladi. Aks holda uni o‘qish va uqish oson bo‘lmaydi. Tarjimonlar suhbatida ko‘p ta’kidlanadigan bir xusus bor: tarjimon o‘zga tilni zo‘r bilishi mumkin, biroq o‘z tilini undan ko‘ra zo‘r bilmasa tarjima muvaffaqiyatli chiqmaydi. Darhaqiqat, asl masala tarjimonning xorijiy tilni qanchalik yaxshi darajada bilishidagina emas, garchi bu benihoya muhim hisoblansa-da. Tarjimon o‘zga tilni yaxshi bilishi lozim va bu tabiiy hol. Biroq o‘z ona tilini mukammal bilmog‘i, so‘zlarning bog‘lanish qonuniyatlarini, ma’no ko‘lami va ifoda imkonlarini yuksak darajada bilishi shart. Ayniqsa, metaforalar, o‘xshatish qurilmalar, ramzlar, iboralar, maqol va matallar borki, ularning muqobilini topib qo‘llash oson emas. Tarjima jarayonida tafakkur go‘yo ikki qismga bo‘linadi. Bir tildan ikkinchi tilga kirib kelayotgan “lingvomadaniy kodlar” ikkinchi tilda qulay va o‘ziga mos o‘zanni topishi kerak bo‘ladi. Bunday ijodiy faoliyatning sifati esa tarjimonning lisoniy mahoratiga bog‘liq, albatta.

Mutaxassislar fikricha, “tarjima – bir tilda yaratilgan muayyan asarning o‘zga bir xalq ma’naviy ehtiyojiga xizmat qildiradigan, undan badiiy zavq olishi uchun imkoniyat yaratib beradigan kommunikativ vositadir. Bir til ichidagi nutq muloqoti jarayonida muayyan matn gapiruvchiga ham, eshituvchiga ham teng tushunarli bo‘lganidek, badiiy asar muallifi va uning o‘quvchisi o‘rtasida ham o‘zaro ta’sirlanish nuqtayi nazaridan kommunikativ tenglik vujudga keladi. Tarjima matni ham asliyat matniga teng bo‘lib, u bilan bir yaxlitlik tasavvurini uyg‘otishi kerak. Shunga binoan, tarjima vazifalaridan biri – tarjima matn asliyatning to‘liq kommunikativ o‘rnini egallashi va asliyat o‘quvchisi imkoniyatiga teng darajadagi badiiy zavq, mazmuniy va mundarijaviy (strukturaviy) uyg‘un muvozanatni (muvofiqlik) tarjima o‘quvchisiga taqdim etishdir”¹³.

Belgiyalik adabiyotshunos Pol de Man bu haqda shunday yozadi: “Tarjimonlar muqobillik va maqbullik g‘oyasini asl matnning ayrim jihatlariga urg‘u berib, boshqalariga e’tibor bermay qo‘yish orqali yo‘q qiladilar, shuning uchun tarjimalarni har doim yangi ijod deb hisoblash zarur”¹⁴ Biroq bu fikrni mutlaq haqiqat deb bo‘lmaydi, chunki tarjimon har doim boshqa birov (muallif)ning izmida bo‘ladi va uni hurmat qilishga majbur. O‘sha birov borligi uchun u bor bo‘ladi. Xuddi daraxt bor joyda uning soyasi bo‘lganidek. Ammo, ta’kidlash lozimki, tarjimonni soyaga qiyoslash ham to‘g‘ri emas. Negaki soya quyoshli havodagina namoyon

¹³ Сирожиддинов Ш., Одилова Г. Бадий таржима асослари. – Тошкент: Мумтоз сўз, 2011. – Б. 16.

¹⁴ *Bu haqda qarang:* Paul de Man. Sign and Symbol in Hegel’s Aesthetics Critical Inquiry 1982, vol. 8, №4. Перевод с английского С.Б.Никоновой.

bo‘ladi. Tarjimonning ishi ijodiy faoliyat bo‘lgani bilan u mutlaq erkin bo‘la olmaydi, u matnga ortiqcha aralashmasligi kerak, chunki u vositachidir.

Manbalarda tarjima nazariyasini yaratish yo‘lidagi urinishlar o‘tgan asrning o‘ttizinchi yillarida boshlanganligi qayd qilinadi: “Bu ishga adabiyotshunos yoki tilshunos olimlar emas, bevosita tarjimachilik amaliyoti bilan faol shug‘ullangan, yangi davr tarjimachiligini oyoqqa turg‘izishga g‘ayrat bilan kirishgan Mannon Roiq, S.E. Palastrov, Sanjar Siddiq, Sotti Husayn, M. Sale singari ijodkor, bilimdon, ma‘rifatli tarjimonlar kirishgan edilar. Ular o‘ttizinchi yillarda yozgan bir qator risolalarida rus va jahon adabiyotidan qilinayotgan tarjimalarning sifatiga, adekvatligiga, tarjimachilikda savodxonlik va mas‘uliyat masalalariga, bularga amalda qanday rioya qilinayotganligiga jamoatchilikning e‘tiborini tortgan, tarjimachilik bilan bog‘liq ilk masalalarga juda muhim ijtimoiy, siyosiy, madaniy ahamiyatga ega bo‘lgan adabiy, ilmiy-ma‘rifiy hodisa sifatida qaragan edilar”¹⁵.

Fan sifatidagi tarjima nazariyasiga bag‘ishlangan ilk tadqiqotlar esa “o‘tgan asrning yigirmanchi yillarida yuzaga kela boshladi. Bu davrda nashr qilingan F.R.Amos, J.P.Postget, O.M.Finkel, M.P.Alekseyev kitoblarida, S.Siddiqning “Adabiy tarjima san‘ati” (1936 y.) risolasida ham tarjima nazariyasini fan sifatida e‘tirof qiluvchi aniq fikrlar bildirilmagan edi. Tarjima nazariyasini fan sifatida ta‘riflovchi va bunga da‘vat etuvchi tadqiqotlar asrning elliginchi yillariga kelib e‘lon qilina boshlandi. Bu yillarda O‘zbekistonda ham tarjima nazariyasi xususida dadil fikrlar aytila boshlandi. Asqad Muxtor, Jumaniyoz Sharipov, G‘aybulla Salomov, Ninel Vladimirovalarning tarjima nazariyasidan bahs yurituvchi risola va maqolalari nashr qilindi”¹⁶. Ularda badiiy tarjimaning o‘ziga xos tamoyillari, qonuniyatlari va pragmatik xususiyatlariga e‘tibor qaratiladi.

Badiiy tarjima, shubhasizki, adabiyot va tilning bir vaqtning o‘zida, lekin turli darajada boyishiga ta‘sir qiladi. Adabiyot rivojiga ta‘sir etuvchi omil til ufqlarini, ma‘no va mazmun ko‘lamini kengaytirmay qolmaydi. Badiiy tafakkur va badiiy til birliklarining boyish darajasi turlicha amalga oshadi. Badiiy tarjima jarayonida tilni boyitish faqat yangi so‘z va iboralar o‘zlashishi bilan cheklanmaydi, zero ular doimo epizodik xarakter kasb etadi. Ya‘ni tarjima orqali badiiy tilning boyishi jarayonida ona tiliga hech qanday yangi so‘z kirmasligi ham mumkin, lekin mavjud lisoniy birliklarning ifoda tarzida, qo‘llanish imkoniyatlarida, faollashuv darajasida muayyan yangiliklarning namoyon bo‘lishi ko‘p kuzatiladi. Jahon mumtoz adabiyoti durdonalaridan tortib to zamonaviy badiiy asarlarning har biri tilimizga o‘girilganda, istisnosiz ravishda tilning ma‘no va ifoda ufqi kengayadi; o‘ziga xos psixologik ohang, falsafiy ma‘no, madaniy-tarixiy tafakkur hosilalarini ham o‘zi bilan birga olib keladi. Natijada ularning milliy-madaniy kontekstga aylanishi voqeasi sodir bo‘ladi.

Badiiy tarjima muammolari, ayniqsa, tarjimada asliyat uslubini qayta yaratish masalalari o‘zbek filologiyasida G‘.Salomov, N.V.Vladimirova, J.Sharipov, K.Musayev, B.A.Ilyosov, M.Rasuliy, Sh.Sirojiddinov, G.Odilova, M.Xolbekovlar tadqiqotlarida atroflicha o‘rganilgan¹⁷. Mazkur o‘zbek olimlarining ishlarida

¹⁵ Фафуров И., Мўминов О., Қамбаров Н. Таржима назарияси. – Тошкент: “Тафаккур бўстони”, 2012, – Б.15.

¹⁶ Холбеков М. Таржима назарияси фан сифатида. Жаҳон адабиёти, 2013, 4-сон. -Б.165-171.

¹⁷ Саломов Ғ. Тил ва таржима. – Тошкент: Фан, 1966; shu muallif. Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978; shu muallif Таржимон маҳорати. – Тошкент, 1979; shu muallif. Адабий анъана ва бадий таржима.

muayyan millatga daxldor madaniy kodlarning transformasiyasi natijasida tarjima qilingan tilda jiddiy evrilishlarning namoyon bo'lishi haqida ko'p fikrlar ilgari surilgan.

Tarjimadan kutiladigan natija faqatgina qandaydir yangi fikrlarni milliy tilga olib kirish, boshqa xalqlarning tafakkur tarzi, dunyoga qarash tarzi va his-tuyg'ularidan xabardor qilish faoliyati emas. Tarjima, aslida, bir tilda o'ylangan fikrning boshqa bir tilda qaytadan o'ylanishi va tiklanishi faoliyatidir. Yapon tilidagi asar yapon tafakkur tarzining hosilasidir. Uni o'zbek tiliga o'girish uchun o'sha asar avvalo o'zbekona tasavvur qilinishi va o'zbek tilining grammatik va badiiy qonuniyatlari asosida qayta yaratilishi lozim. Boshqacha aytganda, badiiy tarjima tilning leksik-semantik jihatdan jadal rivojlanishiga turtki beradi, shuningdek, har bir muvaffaqiyatli tarjima qilingan asar milliy tilda yangicha ruhdagi, yangicha uslubdagi badiiy asarlarning paydo bo'lishiga ham zamin yaratadi.

Bobning "Kobo Abening "Qumdagi xotin" romani misolida tarjima asarlarga lingvopoetik yondashuv masalalari" deb nomlangan ikkinchi faslida badiiy tarjima asarlarga lingvopoetik yondashuvning ahamiyati haqida so'z yuritiladi.

Taniqli yapon adibi Kobo Abening "Qumdagi xotin" romani o'zbek tiliga rus tilidan Vahob Ro'zimatov tomonidan katta mahorat bilan tarjima qilingan. Bu asar yigirmadan ortiq tilga tarjima qilingan va yapon adabiyotining durdona asarlari sirasiga kiritilgan. Kobo Abening tadqiqotchilar tomonidan murakkab asar sifatida talqin etiladigan "Qumdagi xotin" romanida inson va olam, shaxs va jamiyat, yaxshilik va yomonlik, ezgulik va yovuzlik o'rtasidagi abadiy ziddiyat hayot-mamot nuqtayi nazaridan chuqur tahlil etiladi. Muallif ta'sirchan tasvirlar orqali bu yorug' olamda insonning yashashdan asl maqsadi – jamiyatning o'zi kabi a'zolariga beminnat va beta'ma xizmat qilish, muntazam ezgulikka intilish bo'lishi kerakligini ta'kidlaydi.

Kobo Abening "Qumdagi xotin" asari yapon adabiyotshunosligida "boshqa makon orzusi" yoki fanda "qochish istagi nazariyasi" deb ataladigan psixologik holat va murakkab insoniy kechinmalarning badiiy talqini sifatida baholandi¹⁸. Shuningdek, yapon adabiyotida "uchinchi burilish" jarayonini boshlab bergan asar sifatida e'tirof qilindi. Asar tadqiqiga bag'ishlangan ishlarda uning murakkab tasvir uslubi va poetik tiliga alohida munosabat bildiriladi. Tadqiqotchilar asarda insoniyatning ibtidosi va mavjudligining sababchisi sifatida qumning badiiy tahlil qilinishiga va "qum" metaforasining boshqa barcha metaforalar markazida umumlashtiruvchi vazifada turishini ta'kidlaydilar¹⁹. Ayrim ishlarda asardagi muallif mahoratini tasvir uzatish texnologiyalarida foydalaniladigan interleys – tasvirni kodlab, tiniq ko'rinmaydigan qilib uzatish texnologiyasi asosida tushuntiriladi²⁰.

– Тошкент: Ўқитувчи, 1980; shu muallif. Tarjima tashvişlari. – Тошкент: Адабиёт ва санъат, 1983; Владимирова Н.В. Некоторые вопросы художественного перевода с русского на узбекский язык: Дисс... канд. филол. наук. – Ташкент, 2011; shu muallif. Развитие узбекской прозы 20 века и вопросы художественного перевода. – Ташкент, 2011; Мусаев К. Tarjima nazariyasi asoslari. – Тошкент: Фан, 2005; Сирожиддинов Ш., Одилова Г. Бадий таржима асослари – Тошкент: Mumtoz so'z, 2012; Холбеков М. Tarjimashunoslik va tarjima tankidi. – Тошкент: Наврӯз, 2014.

¹⁸ Bu haqda qarang: Tatsuya KAGEKI 安部公房の描いた満洲引揚男性と内地日本女性の戦後. – P. 123-137.

¹⁹ Bu haqda qarang: 安部公房『砂の女』論「異空間」の叙事. – P. 466-486.

²⁰ Bu haqda qarang: 安部公房『砂の女』論「異空間」の叙事. – P. 466-486.

Kobo Abening mahorati haqida rus sharqshunosi N.T. Fedorenko quyidagi fikrlarni bildiradi: “Abening o‘ziga xos badiiy tasavvurining siri shundaki, yozuvchi noyob shaklda gavdalanish qobiliyatiga ega: u dam Niki Dzyumpey (“Qumdagi xotin” romani), dam niqob-odam (“Begonaning yuzi” romani), dam qochoqni izlayotgan agent (“Yoqib yuborilgan xarita” romani) sifatida, dam yashik-odam (“Yashik-odam” romani) sifatida namoyon bo‘ladi. Muallif badiiy obrazlarda soxta bo‘lmagan chaqqonlik va tabiiylik bilan yo‘g‘irilgan irodani gavdalandirishning uddasidan chiqadi. Bu albatta, muallif pozitsiyasi uning qahramonlarining g‘oyaviy intilishlari bilan mos tushishini anglatmaydi. Personajlarni jonli va to‘laqonli qilib gavdalandirish uchun ijodkor ularning his- tuyg‘ularini boshidan kechirishi, ularning o‘y-xayollariga kirib borishi va atrofdagilar hamda o‘zida chaqiriq topishi lozim. Aynan shu tufayli ijodkor hikoya predmetini o‘z-o‘zining manzarasiga aylantiradi”²¹.

Aytish mumkinki, dunyo badiiy tafakkurining mahsuli bo‘lgan sara asarlarni o‘zbek tiliga tarjima qilishga ehtiyoj kun sayin ortib bormoqda. Shu bilan birga tarjima tilining sifati masalasi kun tartibiga chiqayotganligi e‘tiborlidir. Tarjima asarlarning lingvopoetik xususiyatlarini muntazam tadqiq qilib borish benihoyat zarur faoliyat hisoblanadi.

Kobo Abe asarlarini boshqa tilga tarjima qilishning o‘ziga yarasha murakkabliklari bor. Uning asarlarida yapon millati tafakkur tizimiga xos turli madaniy kodlar nihoyatda ko‘p qo‘llanadi. Ayniqsa, uning metaforalar dunyosini anglashning o‘zi kitobxondan jiddiy tayyorgarlikni talab qiladi. Xuddi shuningdek, tarjimondan ham.

Dissertatsiyaning **“Kobo Abening “Qumdagi xotin” asari tarjimasida milliy o‘ziga xoslikni ta’kidlovchi birliklarning leksik-semantik va lingvopoetik xususiyatlari”** deb nomlangan ikkinchi bobi uch fasldan iborat. “Tarjimada qo‘llangan realiyalarning leksik-semantik xususiyatlari” deb nomlangan ilk faslda realiyalar va ularning tadqiqi, tarjimadagi ahamiyati, tarjima jarayonida eng muhim yondashuv sifatida tarjima tilidagi muqobilini topish hisoblanishi hamda asliyat va tarjimada qo‘llangan frazeologik birliklarning lingvopoetik xususiyatlari haqida so‘z yuritiladi.

Realiyalar bo‘yicha muhim tadqiqotlarni amalga oshirgan Sergey Vlixov va Sider Florin tomonidan taklif qilingan ta’rif mazkur hodisa mohiyatini nisbatan aniqroq aks ettiradi: “Realiyalar – muayyan bir xalqning hayoti, turmushi, urf-odatlar, madaniyati, ijtimoiy taraqqiyotiga oid narsa, predmet, voqea-hodisalarni ifodalovchi so‘z va so‘z birikmalari bo‘lib, ular milliy va davriy xususiyatga egadirlar”²². O.S. Axmanova lug‘atida realiyalar shu tarzda izohlanadi: Realiiyalar (lot. realia): 1. Klassik grammatikada mazkur tilda ularni namoyon etish nuqtayi nazaridan kelib chiqib, tashqi lingvistika fani o‘rganuvchi, mazkur mamlakatning davlat tuzumi, ana shu xalqning tarixi, madaniyati va aynan shu tilda so‘zlashuvchilarning til va aloqalari hamda boshqa turli xil omillar. 2. Mavjud madaniyat predmetlari²³. Tilshunos Mira Lazaryevna Vaysburd realiya hodisasini o‘lkashunoslik doirasida tushuntiradi: “Bu ma’lum bir mamlakat ijtimoiy va madaniy

²¹ Федоренко Н.Т. Японские записи. – М.: Советский писатель, 1974.

²² Влахов С., Флорин С. Непереводимые в переводе. – М.: Просвещение, 1986. – С.48.

²³ Ахманова О.С. Словарь лингвистических терминов. – М.: “Сов. энциклопедия”, 1966. – С.371.

hayoti voqealari, ijtimoiy korxonalar yoki tashkilotlar, kundalik narsalar va buyumlar, tarixiy shaxslar hamda boshqa ko'plab narsalar nomlaridan iborat tushunchadir"²⁴. Rus olimi Lev Nikolayevich Sobolyev realiyalarni shu tarzda izohlaydi: "Realiyalar – maxsus xususiyatga ega bo'lgan, bir tilda va boshqa mamlakatlardagi tillar muhitida ekvivalentlari bo'lmagan milliy so'z va so'z birikmalaridir"²⁵. Boshqa bir tarjimashunos olim V.M. Rossels realiyalarning tarjima qilinayotgan tilga kirib kelgan va asliyat tilida muayyan milliy, mahalliy narsalar va predmet yoki tushunchalarning nomini ifodalaydigan so'zlar sifatida talqin qiladi²⁶. O'zbek filologiyasida N.Uluqov, M. Umarxo'jayev, Sh. Sirojiddinov, X.Hamidov, Sh.Mahmaraimov, Sh. Sultonova, M.Galiyeva, Sh.Amonturdiyeva, Sh.Yusupova, D. Abdurahmonova, D. Igamuratova kabi olimlar muhim tadqiqotlarni amalga oshirganlar²⁷.

Mutaxassislar tomonidan "aksariyat hollarda asliyat va tarjima tillarida bir xil fikr ifodalanishi", "biroq ular obrazlari bilan bir-biridan farq qilishi" ham ta'kidlangan. Ayni paytda "ularning har ikkisi bir xil ko'chma ma'noga ega bo'lishi, bunday hollarda obrazlar o'rtasida mavjud ozgina farq hisobga olinmasligi lozim"ligiga e'tibor qaratilgan²⁸.

Ma'lumki, yapon tilida hurmat ma'nosini ifodalashda ism-familiyadan so'ng "san" suffiksi qo'shiladi, buni tadqiqotchilar hamisha ta'kidlaydilar. Masalan:1. *Rao san wa indo no gakusei desu ka?* 2. *Sato san, kore wa anata no heya no kagi desu.* 3. *Minna san, kono kata wa Suzuki sensei desu.* (1. Janob Rao hindistonlik talabami? 2. Janob Sato, bu kalit sizning xonangizning kalitidir. 3. Xonimlar va janoblar, mana bu muhtaram zot Suzuki muallimdir. – tarjima bizniki, M.R.) Yaponshunos tadqiqotchilar qayd etganlaridek, "tarjimada bu kabi ifoda usuli ingliz tilida so'zlashuvchilarga nisbatan juda kam ishlatiladi. Bundan tashqari o'zbek tilida so'zlashganda suhbatdoshning statusini ko'rsatadigan alohida bir so'z turi mavjud emas. Vaholanki, o'zbek tilida ham "san" so'ziga muqobil sifatida "janob" yoki "xonim" kabi so'zlar mavjud. Odatda, o'zbek tilida o'zaro hurmat shakli ikkinchi shaxsga nisbatan "siz" olmoshini qo'llash va fe'lning maxsus grammatik shakli bilan ifodalanadi. Birinchi misolda yapon tilining o'ziga xos xususiyati, ya'ni

²⁴ Вайсбурд М.Л. Реалии как элемент страноведения. – Рязань, 1972. – С.98.

²⁵ Соболев Л.Н. Пособие по переводу с русского языка на французский язык. – М.: Просвещение, 1952. – С.281.

²⁶ Россельс В.М. Эстафета слова. Искусство художественного перевода. – М., 1972. – С.67.

²⁷ *Qarang*: Улуков Н. Ўзбекча диний матнлар экзотик лексикаси: Филол.фан.номзоди дисс. автореф. – Тошкент, 1997; Умархўжаев М. Тиллардаги диний услуб ҳақида мулоҳазалар // Стилистика тилшуносликнинг замонавий йўналишларида. Илмий-амалий конференция материаллари. – Тошкент, 2011; Сирожиддинов Ш. Диний-фалсафий таълимотлар ва Навоий дунёқараши // Алишер Навоий ижодий ва маънавий меросининг оламшумул аҳамияти / Халқаро илмий-назарий анжуман материаллари. – Тошкент, 2011; Ҳамидов Х. Ўзбек қисса ва романларининг туркча таржималарида миллийлик, бадиийлик ва лисоний адекватлик масалалари: Филол. фан. док. (DSc) ...дисс. автореф. – Тошкент, 2021; Махмараимова Ш. Оламнинг миллий лисоний тасвирида теоморфик метафоранинг когнитив аспекти: Филол. фанлари бўйича (PhD) дисс. – Қарши, 2018; Султонова Ш. Муқаддас матнларда замон категориясининг лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа докт. (PhD) ...дисс. – Фарғона, 2018; Галиева М. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши: Филол. фан. докт. (DSc) ...дисс. автореф. – Фарғона, 2019; Амонтурдиева Ш. Ўзбек диний матнининг функционал-стилистик таҳлили: Филол. фан. бўйича фалсафа докт. (PhD) ...дисс. – Самарқанд, 2020; Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари: Филол. фанлари бўйича (PhD) ...дисс. – Фарғона, 2021; Абдурахмонова Д. Реалия термини хусусида. Тил ва адабиёт таълими. №8. 2016. – Б. 36-38. Игамуратова Д. Болалар саргузашт-фантастик насри ўзбекча таржималарининг ўзига хос хусусиятлари (Н.Носов ва А.Некрасов асарлари таржималари мисолида). – Тошкент: Фирдавс шоҳ нашриёти, 2024. – 126 б.

²⁸ Гафуров И., Мўминов О., Қамбаров Н. Таржима назарияси. – Тошкент: Тафаккур бўстони, 2012. – Б.153.

suhbatdoshga nisbatan uchinchi shaxsda murojaat qilingan. Chunki bu tilda ikkinchi shaxsga nisbatan murojaat qilish hurmatsizlik ma'nosini bildirishi mumkin"²⁹.

Yapon adabiyotidan o'girilgan badiiy asarlarda "ustoz" ma'nosidagi yaponcha so'z o'rnida "sensey [先生] so'zini qo'llash deyarli an'anaga aylangan. Bunda matnning yapon lingvomadaniyatiga xosligi qabariq holda ta'kidlanishi bilan birga, "yangilik", "ko'nikilmaganlik", "g'ayriodatiylik" ma'nolari ham ta'sirchan tarzda ifodalanganligi sezilib turadi. Masalan, *Bu anglashilmovchilik, sensey... o'kinchli anglashilmovchilik...* (262-b) Tarjimada bemaol "sensey" so'zi o'rnida "ustoz" so'zini qo'llash mumkin edi. Va mazkur so'zning o'zbek tilidagi muqobili ham aynan *ustoz* so'zi bo'ladi. Biroq mazkur so'zning realiya sifatidagi qo'llanishida "sensey" so'zining yapon lingvomadaniyatidagi semantik ko'lamining o'zbek tilidagi *ustoz* so'zi ifodalagan ma'no qirralariga ko'ra muayyan darajada farqlanishi asos bo'lgan. Yapon lingvomadaniyatida "sensey" so'zi murojaat birligi sifatida nisbatan faol qo'llanadi. Ya'ni yoshi ulug' va notanish kishilarga ham hurmat ma'nosida "sensey" murojaat birligi qo'llanishi mumkin. O'zbek tilidagi muqobili bo'lgan *ustoz* so'zi esa bu ma'noda nisbatan chegaralangan.

Badiiy asarda qo'llanadigan ilmiy terminlar ham, odatda, tarjima qilinmaydi. Realialar mohiyati va tasnifiga bag'ishlangan ishlarda terminlar ham alohida realiya birliklar sifatida tilga olinadi. Ayrim olimlar, jumladan, tarjimashunos A.D.Shveysar o'z tadqiqotlarida hatto "termin-realiya"³⁰ tushunchasini ham ishlatgan. Manbalarda toponim va onomastik birliklar ham realiya tarkibiga kiruvchi unsurlar ekanligi ta'kidlanadi³¹. Bunday realialar qo'llanganda, notanish hududga "xoslik", "begonalik", "yangilik" kabi ma'nolar kuchli ta'kid oladi. *Shunisi ham taajjublanarliki, qum zarralarining ko'lami doimo qariyb bir xil – xoh bu Enosimo orolining sohilidagi qum bo'lsin, xoh Gobi sahrosidagi qum bo'lsin – u o'rta hisob bilan 1/18 mm ga teng bo'ladi, qum zarralari Gauss jadvalidagi belgilarga yaqin doiralar bo'ylab tarqaladi.* (32-b.) 驚くべきことに、砂粒の大きさはほとんど常に同じです。それは江の島の浜辺の砂でも、ゴビ砂漠の砂でも、平均しておよそ1/18ミリです。砂粒はガウス分布に近い円形の範囲に分布しています。 [Odorokubeki koto ni, sunaryū no ōkisa wa hotondo tsuneni onaji desu. Sore wa Enoshima no hamabe no suna demo, Gobi sabaku no suna demo, heikin shite oyoso 1/18 miri desu. Sunaryū wa Gausu bunpu ni chikai enkei no han'i ni bunpu shiteimasu.] So'zma-so'z tarjimasi: *Bu – Enoshima orolining sohilidagi qum bo'ladimi, yoki Gobi sahrosidagi qum bo'ladimi taxminan 1/18 millimetrni tashkil etadi. Qum zarrachalari Gaus taqsimotiga yaqin doiraviy maydon bo'ylab taqsimlanadi.*

Aytish mumkinki, realiya birliklarni tarjima qilish jarayonida eng muhim yondashuv tarjima tilidagi muqobilini topish hisoblanadi. Shunga erishilsa, asar

²⁹ Алпатов В. М. Япония: язык и культура. – М.: Языки славянской культуры, 2008. – 208 с.; *Bu haqda qarang:* Лутфуллаев Ф. Япон тили бирликларининг таржимада ифодаланиши / "Таржимашуносликнинг долзарб масалалари: таржима назарияси ва амалиёти, таржима тарихи, лингвокультурология ва туризм соҳаларининг узвий боғлиқлиги" Республика илмий-амалий анжумани метариаллари тўплами (12 ноябрь) – Тошкент, 2019. – Б.102-105.

³⁰ Швейцар А.Д. Перевод и лингвистика. – М., 1973. – С.253.

³¹ Томахин Г.Д. О'sha manba. – Б.8.

asliyati nisbatan kam zarar ko‘radi hamda kitobxonni muallifga mumkin qadar yaqinlashtirishning uddasidan chiqiladi.

Bobning **“Tarjimada qo‘llangan frazeologik birliklarning lingvopoetik xususiyatlari”** deb nomlangan ikkinchi faslida frazeologik birliklarning badiiy matndagi o‘rni va tarjimada qo‘llangan frazeologik birliklarning lingvopoetik imkoniyatlari haqida so‘z boradi.

Ma‘lum bir xalqning milliy madaniyati, dunyoga qarash tarzi uning til xazinasidagi frazeologizmlarida ham o‘z aksini topishi shubhasiz. Fanda frazeologizmlarning maqomi, mazmun-mohiyati tilshunoslar tomonidan aniq qilib belgilab berilgan. “Frazeologik birliklar nutqda tayyor holda uchraydi, ular turg‘un birikmalar bo‘lib, funksional va semantik jihatdan bo‘linmas yoki ajralmas birliklardir”³². Bu xususiyat frazeologizmlarning muayyan funksiyalarini o‘zida aks ettirgan, albatta. O‘zbek tilshunosligida mustaqillik yillarida frazeologizmlar bo‘yicha bir qator lug‘atlar yaratildi: Sh.Rahmatullayevning “O‘zbek tilining frazeologik lug‘ati”, M.Sodiqovanning “Qisqacha ruscha-o‘zbekcha barqaror iboralar lug‘ati”, M.Sattorning “O‘zbekning gapi qiziq”, B.Yo‘ldoshev, K.Bozorboyevning “O‘zbek tilining frazeologik lug‘ati”, Sh.Shomaqsudov, Sh.Shorahmedovlarning “Ma‘nolar mahzani”, Sh.Shomaqsudov, S.Dolimovlarning “Qayroqi so‘zlar”, M.Abduraximovning “Kratkiy uzbeksko-russkiy frazeologicheskiy slovar”³³ kitoblari shular jumlasidandir.

Kobo Abening “Qumdagi xotin” asari tarjimasida yapon xalqining milliy tafakkuri va tasavvurini o‘zida aks ettiruvchi frazeologizmlar ko‘p qo‘llangan. Quyidagi misolga e‘tibor beraylik: *Rost, u xiylagina asabiylashib harakat qilar, ammo xotin ham hayratidan shamdek qotib qoldi.* (103-b.) *Hayratdan shamdek qotmoq* iborasida ham “begonalik” ta‘kidi seziladi. O‘zbek tilida *hayratdan* so‘zi *qotib qolmoq, tosh qotmoq, toshdek qotib qolmoq, yoqa ushlamoq* kabi iboralar bilan aloqalantiriladi, biroq *shamdek qotmoq* iborasi bilan deyarli birga qo‘llanmaydi. Hatto *shamdek qotmoqning* o‘zi tilimizda juda kam qo‘llanadi. Mazkur jumla asliyatda “biroq xotin ham hayratdan yelkasini qisdi” tarzida tugallangan, ya‘ni asliyatdagi *yelkasini qismoq* iborasi tarjimada *shamdek qotmoq* frazemasi bilan berilgan. Asliyatda harakatga asoslangan frazema qo‘llanilgan bo‘lsa, tarjimada holatga asoslangan iboradan foydalanilgan. Yoki mana bu misolni ko‘raylik: – *Ammo... – Uning tili hali gapga kelmas, xuddi og‘ziga tuxum tiqilgandek g‘o‘ldirardi.* (110-b.) O‘zbek tilida g‘o‘ldirab gapirish holati *tilini hakka cho‘qigandek* iborasi bilan ifodalanadi. *Og‘ziga tuxum tiqilgandek* o‘xshatishli iboraning ma‘no-mazmunini tasavvur qilish qiyin emas, albatta. Biroq *g‘o‘ldiramoq* fe‘li bilan aloqalantirilishi realiyalarga xos “yangilik”, “begonalik”, “g‘ayriodatiylik” kabi ma‘nolarni ta‘kidlab turadi. Asliyatda mazkur jumla “tuxumni po‘chog‘i bilan

³² Фафуров И., Мўминов О., Камбаров Н. Таржима назарияси. – Тошкент: Тафаккур бўстони, 2012, – Б.161.

³³ Раҳматуллаев Ш. Ўзбек тилининг фразеологик луғати. – Тошкент: Қомуслар бош тахририяти, 1992; Содиқова М. Қисқача русча-ўзбекча барқарор иборалар луғати. – Тошкент: Ўқитувчи, 1994; Маҳмуд Саттор Ўзбекнинг гапи кизик. – Тошкент, 1994; Йўлдошев Б., Бозорбоев К. Ўзбек тилининг фразеологик луғати. – Тошкент, 1998; Шомақсудов Ш., Шораҳмедов Ш. Маънолар маҳзани. – Тошкент: Ўзбекистон Миллий энциклопедияси, 2001. – 448 б.; Шомақсудов Ш., Долимов С. Қайроқи сўзлар. – Тошкент, 2011; Абдурахимов М. Краткий узбекско-русский фразеологический словарь. – Ташкент: Ўқитувчи, 1990. – 184 с.

yegandek” [口に卵を突っ込まれたようにゴニョゴニョ言う] iborasi bilan berilgan hamda *shivirlamoq* fe’li bilan aloqalantirilgan.

Tahlil qilingan misollar shuni ko’rsatadiki, frazeologik birliklarni tarjima qilish masalasi tarjimashunoslikning eng muhim va nozik masalalaridan biridir. Muayyan frazeologizmning muqobilini topish ham murakkab, ham ijodiy jarayon bo’lgani bois tarjimondan katta mahorat, bilim va tajriba talab qilinadi. Kobo Abening “Qumdagi xotin” romani o’zbek tiliga rus tili orqali tarjima qilingan bo’lsa ham asliyatga mumkin qadar yaqinlashtirishga harakat qilingan. Buni frazeologik birliklar tarjimasida aniq ko’rish mumkin.

Bobning “Tarjimada qo’llangan o’xshatish qurilmalarning lingvopoetik xususiyatlari” deb nomlangan uchinchi faslida o’ziga xos obrazli tafakkur tarzining mahsuli bo’lgan o’xshatish qurilmalarning roman tarjimasidagi lingvopoetik xususiyatlari yoritilgan. Tarjima asarlarda har qanday o’xshatishning asosiy maqsadi asliyatdagi tasavvur qilinishi qiyin bo’lgan tushunchalarni konkretlashtirish, mavhum tushunchalarni aniqlashtirish, narsa- hodisa, harakat-holatlarining eng nozik jihatlarini kitobxon ko’zi o’ngida go’zal bo’yoqlarda gavdalantirishdan iborat bo’lishi lozim. Buni “Qumdagi xotin” romani tarjimasidan olingan quyidagi parchadan ham ko’rishimiz mumkin: *U yer bu yerda qovjiragan giyohlar orolchadek qorayib turar, xuddi bu yerga yanglishib kelib qolgandek mo’jazgina majmag’il baqlajon paykalchalari ko’rinib qolar edi.* (28-b.)

Mazkur gapdagi o’xshatish konstruksiyada qahramon nigohidagi manzaraning kitobxon ko’zi o’ngida ham aniq va ta’sirchan gavdalantirish maqsad qilingani seziladi. Xususan, qovjiragan giyohlarning uzoqdan qaraganda qorayib ko’rinadigan orolchaga o’xshatilishi, baqlajon paykalchalarining “bu yerga yanglishib kelib qolgandek” beo’xshov va omonat ko’rinishi yozuvchining manzarani usta rassomlardek tasvirlash mahoratidan darak beradi. Tarjimon ham yozuvchining nigohida aks etgan manzarani behad aniq va huzurli ifodalay olgan. Zero, “tarjimondan nafaqat til bilimdoni, balki adabiyotshunos va elshunos bo’lish ham talab etiladi. Chunki muayyan xalqning madaniyati, assotsiativ tafakkurini chuqur bilmay, til boyligini yaxshi egallamay turib tarjimon badiiy til vositalarini to’g’ri tanlay olmaydi, tilning poetik jihatlarini his etmay, oqibatda tarjima to’g’ri va ta’sirchan chiqmaydi”³⁴.

“Qumdagi xotin” romani tarjimasida shu qadar o’xshatish qurilmalar ko’p va rang-barangki, hammasi haqida to’xtalishning imkoni yo’q. Barcha o’xshatishlar sanab o’tilgan ko’makchi, bog’lovchi hamda leksik vositalar yordamida shakllangan.

Kobo Abening o’xshatishlarida yapon mentalitetiga xos behad kuzatuvchanlik anglashilib turadi, asarning bir o’rnida og’riqdan qaddi bukilgan ayol holatini “*Xotin tuxum qo’yayotgan aridek birdan ikki bukildi...*” (117-b.) tarzida ohorli tasvirlaydi. Xotinning birdan ikki bukilganligini tasavvur qilish mumkin, biroq, aynan tuxum qo’yayotgan aridek bukilishini tasavvur qilish o’ziga yarasha mehnat-mashaqqat talab qiladi. Umrida arining tuxum qo’yishini kuzatmagan, ko’rmagan odam uchun bu holat begona bo’lib qolaveradi. Misollar: *Vaqt bamisoli ilonning ichak-chavog’iga*

³⁴ Рихсиева Г. Таржима назарияси ва танқиди муаммолари // Ўзбекистон адабиёти ва санъати, 2014. – 10- сон. (Davra suhbatini Ahmad Otayoyev tayyorlagan.)

o'xshagan uch-qirsiz chigal ipday o'tardi. (118) Vaqt xuddi otga o'xshab birdan shataloq otib, olib qochmaydi. Ammo zambilg'altakka o'xshab imillamaydi ham. (122-b.) Tong otdi. Peshanasi bilan burnidan o'rmalagan shilliq qurtning qornidek oppoq tong tepasidagi derazadan kulib boqdi. (118) Meduzadek dildirayotgan oshqozon... (126-b.)

“Qumdagi xotin” romani tasviriy vositalarga boy, badiiy barkamol asar hisoblanadi. Muallif qo'llagan o'xshatish qurilmalar tamoman milliy mentalitetga asoslangan bo'lib, ularda yapon xalqiga xos nozik kuzatishlar, yaponlarga xos dunyoga qarash tarzi aniq va betakror tarzda ifodalangan, tarjimon esa buni juda mukammal tasavvur eta olgan.

Murakkab o'xshatish konstruksiyalari ham alohida lingvopoetik qimmatga ega. Masalan: *Yo'lovchi boshini quyi solgancha, qishloqni xuddi istehkom devoriga o'xshab o'rab turgan yarim oydek qum tepa sirtidan oldinga qarab keta boshladi.* (34-b.) 半月形にそそり立ち、城壁のように部落をとりまいている砂丘の稜線に沿って、男はうつむきかげんに歩きだした。 [Hantsukikei ni sosoritachi, jōheki no yō ni buraku o torimaite iru sakyū no ryōsen ni sotto, otoko wa utsumukikagen ni aruki dashita.] So'zma-so'z tarjimasi: *U yarim oy shaklida bo'lib, qishloqni qal'a devori kabi o'rab olgan tog' tizmasi bo'ylab bir erkak pastga tusha boshladi.* (123-124-b.) Bunda murakkab o'xshatish konstruksiyasi qo'llanilganini kuzatamiz, chunki bir gapning o'zida birdan ortiq konstruksiya qo'llangan: 1) qishloqni o'rab turgan tepalik istehkom devoriga o'xshatilgan, bunda qishloqning kichikligi tepaliklarning esa himoyalovchi devor tarzida tasvirlanishi makonni oson tushunishga yordam beradi; 2) tepaliklarning yarim oyga o'xshatilishi hududni yanada aniqroq tasavvur qilish imkonini beradi. Demak, birinchi tepaliklarning qishloqqa munosabati, ikkinchisi esa tepalikning shakl-shamoyili o'xshatish qurilmada aniq-ravon ifodalangan.

Ba'zan o'xshatish qurilma **zanjirsimon** ham bo'lishi mumkin: *Ohorlangandek qotgan dag'al yuz, bo'ron tezligidagi harsillash, kuygan qand ta'midagi so'lak...* (128-b.) 糊をぬったようにこわばる顔、風速二十メートルの呼吸、乾いて焦げた砂糖の味がする唾液・ [Nori o nutta yō ni kowabaru kao, fūsoku nijū mētoru no kokyū, kawaite kogeta satō no aji ga suru daeki.] So'zma-so'z tarjimasi: *Yelimdek qotib qolgan yuz, 20 metr shamol tezligida nafas oluvchi, quruq va kuygan shakarga o'xshagan so'lak.* (191-b.) Kobo Abening biz tadqiq qilgan asarida o'xshatishlarning zanjirsimon konstruksiyasidan ko'p foydalanganligi kuzatiladi. Masalan, ohorlangan yuzning dag'alligi, harsillashning bo'ron tezligida ekanligi, so'lakning kuygan qand ta'midek ekanligi o'xshatish orqali ifodalangan. Birinchisida shakl-shamoyil, ya'ni yuz, ikkinchisida ovoz, ya'ni hansirash, uchinchisida ta'm-xususiyat, ya'ni so'lak. Bu qurilmada o'xshatishning *-dek* belgisi bir o'rinda eksplitsit, ikki o'rinda implitsit ifodalangan.

Umuman olganda, o'xshatishlar badiiy matnda muhim uslubiy va lingvopoetik imkoniyatlarga ega bo'lgan qurilmalar hisoblanadi. Abe Koboning “Qumdagi xotin” romanida o'xshatish qurilmalar rang-barang shakl va shamoyillarda qo'llanilgan. Ularni tahlil qilishda etalonining miqdoriga ko'ra **sodda**, **murakkab** hamda **zanjirsimon** o'xshatishlarga tasniflagan holda ko'rib chiqdik. Sodda o'xshatish

qurilmalarda o‘xshatish etaloni bitta, murakkab o‘xshatish qurilmalarda bittadan ortiq bo‘ladi. Zanjirsimon o‘xshatish qurilmalar murakkab o‘xshatishlarning bir ko‘rinishi bo‘lib, bir necha etalon asosida shakllanadi. Kobo Abening “Qumdagi xotin” asarida o‘xshatishlarning zanjirsimon konstruksiyasidan faol foydalanganligi kuzatiladi.

Dissertatsiyaning uchinchi bobi **“Kobo Abening “Qumdagi xotin” asari tarjimasidagi sintaktik vositalarning lingvopoetik xususiyatlari”** deb nomlanadi. Bobdagi mavzu uch fasl asosida ochib berilgan. Bobning “Asar tarjimasida qo‘llanilgan sintaktik vositalarning lingvopoetik tahlili” deb nomlangan faslida sintaktik vositalarni lingvopoetik aspektida tekshirishning badiiy tarjima faoliyati uchun g‘oyat muhim hisoblanishi haqida so‘z yuritiladi.

“Qumdagi xotin” asari tarjimasining sintaktik o‘ziga xosligini poetik sintaksis tamoyillari asosida ko‘zdan kechirish orqali yozuvchining va tarjimonning muvaffaqiyatini baholash imkoniga ega bo‘lish mumkin.

Zotan, bu yurakning urib turishidek hayotdagi muqarrar bir narsa bo‘lsa-da, hayotning o‘zi yurakning urishidagina iborat emas-da! (160-b.) *それが心臓の鼓動のように、生存には欠かすことのできない反復であとしても、心臓の鼓動だけが、生存のすべてではないとともにまた事実なのだ。[Sore ga shinzō no kodō no yō ni, seizon ni wa kakasu koto no dekinai hanpuku de ato shite mo, shinzō no kodō dake ga, seizon no subetede wanaito tomo mata jijitsu noda.]* So‘zma-so‘z tarjimasi: *Hatto yurak urishi tiriklik uchun zarur bo‘lgan takrorlash bo‘lsa ham, yurak urishi insonni tirik qiladigan yagona narsa emasligi ham haqiqatdir.* (213- b.)

Mazkur misoldagi “Hayot uchun yurak urib turishi shart, lekin yurak urishining o‘zi hayot uchun yetarli emas” mazmunidagi falsafiy fikr ifodalangan matnning sintaktik tarziga e‘tibor qaratilsa, aslyatda darak gap, tarjimada undov gap tarzida shakllantirilganligi ko‘zga tashlanadi. Buni maqbul holat deb baholaymiz. Agar o‘zbek tilida ham yapon tilidagidek darak gap – statik holatda berilganida matnning intonatsion butunligiga putur yetgan bo‘lar edi. Undov gap orqali gap va aytilmoqchi bo‘lgan fikr kuchli ta’kid olgan.

Tahlil qilinayotgan tarjima asar tilida ritorik so‘roq gaplar keng qo‘llanilganligi kuzatildi. Bunday gaplar muallif nutqida ham, qahramonlar nutqida ham g‘oyat faol ishlatilgan.

“Jon boshi ro‘yxatiga kiritilib, ishlab turgan, ayni vaqtda soliq to‘lab, tekin meditsina xizmatidan foydalanish huquqiga ega bo‘lgan bir odamni sichqon yoki hasharotga o‘xshatib tuzoqqa tushirib olish mumkinmi, axir?” (62-b.)

Asarda badiiy takrorning turli ko‘rinishlaridan ham keng foydalanilgan. Shuningdek, **paranteza** deb ataluvchi sintaktik badiiy tasvir vositasi ham ko‘p uchraydi. Ba‘zilari kitobxonga matn ostidagi implitsit matn haqida xabar bersa, ba‘zilari asarga olib kirilayotgan yangi xabarni oshkor qilishga qaratilgan bo‘ladi. Ayrim parantezalarda muallif yoki qahramonning munosabati aks etgan bo‘ladi. Quyidagi parantezada xorijiy tildagi matn haqida kitobxonga ma’lumot berish maqsad qilingan: *Tota one – rvay tichet to the bluss, woo, woo... (Men samoga chiqish uchun bilet oldim, vuu, vuu)...* (23-b.)

Quyidagi parantezalarda esa qahramon ruhiyatidagi kechinmalar ifodalanadi: *“Ajab emaski, nihoyat radiomi, oynami yoki yana biror narsa sotib olsam...”* (Radio

bilan oyna... Radio bilan oyna...) Qandaydir ilashqoq fikr – go‘yo insonning butun umri xuddi shu narsadagina iboratdek. (168-b.)

Jumla takrori ham yozuvchi murojaat qiladigan sintaktik vositalardan hisoblanadi. Manbalarda **prozapodosis** deb ham yuritiladigan distant takror ko‘rinishlaridan biri sifatida tilga olinadigan bu sintaktik hodisa badiiy asarning ta’sirchanligini ta’minovchi vosita hisoblanadi. Bunday takror qahramon nutqini xoslashtirishda juda qo‘l keladi: – *U ovozini pasaytirib, yo surbetlarcha, yo mazax qilayotgandek, kulib davom etdi: – Aying-chi, sensey, ehtimol, men sizga yuksak taraqqiy etgan mavjudot bo‘lib ko‘rinmayapmanmi, nima deysiz? Tortinmang, gapiravering! Qiyofamni qanday tasavvur qilyapsiz? Tortinmang, gapiravering! Qiyofamni qanday tasavvur qilyapsiz?* Bu parchada nutq so‘zlayotgan qahramon ruhiyatidagi javobga intiqlikni, shoshqaloqlikni, tezroq javob olish payida ayni gapni takrorlashi nazarda tutiladi.

Bobning ikkinchi fasli “Tarjimada qo‘llanilgan imperativlarning qiyosiy tahlili” deb ataladi. Unda imperativ qurilmalarning tarjimada berilish tarzi va lingvopoetik imkoniyatlari haqida so‘z yuritiladi. Badiiy asarlar tilidagi buyruq aktining to‘liq anglanishi, avvalo, imperativ situatsiya – buyruq vaziyatining qay darajada mukammal hosil qilinganiga bog‘liq bo‘ladi. O‘zbek badiiy asarlarining tili o‘rganilganida buyruq vaziyati estetik talablar asosida oshkora yoki yashirin tarzda berilishi kuzatiladi. Imperativ situatsiya – buyruq vaziyati bajarilgan ishdan xursandlik, mamnunlik holati, qat’iy buyruqni ifodalash, haqoratni ifodalash, murojaat qilish, tasdiqlash, ma’qullash ma’nolarini ifodalash, hayratlanishni ifodalash kabi shakllarda namoyon bo‘ladi. Muallif so‘zni nishonga bexato urish hamda buyruq aktining reallashishiga mos vaziyatni shakllantirib bo‘lgandan so‘nggina imperativ birliklarni qo‘llaydi. Imperativlarning ishlatilishida yozuvchining mahorati uning qay darajada so‘zga e’tiborli ekanligi bilan belgilanadi³⁵.

Bas yetar, deb o‘yladi u va xira cholga tashrif qog‘ozini ko‘rsatdi. Chol lablarini pichirlatgancha qog‘ozni uzoq o‘qidi. (37-b.) もう沢山だと言わんばかりに、乱暴に名刺をつき出すと、老人は唇を動かしながら、ながい時間をかけて読んだ。 *Mō takusanda to iwan bakari ni, ranbō ni meishi o tsuki dasu to, rōjin wa kuchibiru o ugokashinagara, nagai jikan o kakete yonda.* So‘zma-so‘z tarjimasi: *Yigit bo‘ldi yetar deb vizitkasini do‘q bilan chiqardi, chol esa uni pichirlab uzoq vaqt o‘qidi.* (126-b.).

Mazkur gapda “to‘xtat” deyish o‘rniga “Bas yetar” imperativining qo‘llanilishi ifodaning ekspressiv ta’sirchanligini oshirgan. Imperativlar matn sintaksisida kuchli tasviriy vosita sifatida e’tirof qilinadi. Darhaqiqat, buyruq gap ishlatilgan o‘rinlarda matn arxitektonikasida keskinlik yaqqol seziladi. Yozuvchilar odatda imperativ konstruksiyadan oldin imperativ vaziyatni yetiltirib oladilar. Ana shunda buyruq konstruksiyaning nega va qanday vaziyatda tilga olinganligi ochiqcha anglashiladi.

Tarjima bilan asliyatni qiyoslash jarayonida ba’zan quyidagicha tafovutlar ham kuzatiladi. Asliyatda harakatning bajaruvchisi birinchi shaxs birlikda bo‘lgani holda tarjimada 3-shaxs ko‘plik formasi beriladi. Ya’ni belkurakni olib keluvchi va sabr qilishni buyuruvchi shaxs bitta. Lekin tarjimada esa belkurakni olib keluvchilar

³⁵ Bu haqda qarang: Аллаёров Т. О‘sha manba. –Б. 37-38.

boshqa, buyruq beruvchi boshqa shaxs tarzida ifodalangan. Buni ma'qullab bo'lmaydi. Bu hol tarjimada voqelikning umumiy tasavvuriga xalaqit qilmasa-da, asliyatdagi matnning buzilishiga olib keladi. Ushbu misolda buni ko'rish mumkin: *Yana bir oz sabr qiling, belkurak olib kelgani ketishdi...* (182- b.) いま、スコップを取りに行っているところだから、もうちょっとの辛抱だ」 *Ima, sukoppu o tori ni itte iru tokorodakara, mō chotto no shinbōda.* So'zma-so'z tarjimasi: *Men hozir belkurak olib kelaman, shuning uchun yana biroz sabr qiling* (228-b.)

Bobning uchinchi fasli "Tarjimada qo'llanilgan interrogativlarning qiyosiy tahlili"ga bag'ishlangan. Aytish mumkinki, asar mazmunini to'liq va to'g'ri berishda, ekspressiv vositalarni tugal aks ettirishda sintaktik qurilmalarga alohida e'tibor berilgan. Biz tadqiq qilayotgan asar tarjimasi vositachi tildan o'girilgani bois ba'zi o'rinlarda asliyatdagidan farqli ifodalar ham kuzatiladi. Ayrim so'z va iboralarning tushirilganligi, qo'shilgan yoki jiddiy transformatsiyaga uchraganligi ma'lum bo'ldi. Shuningdek, o'zbek tilida yetarli imkon bo'laturib, farqli sintaktik shakllardan foydalanish holati kuzatiladiki, buni tarjimonning individual uslub ishtiyoqi sifatida baholash mumkin. Asliyatda ichki monologik nutq tarzida berilgan gap, tarjimada dialogik nutqning bir parchasi sifatida shakllantirilgan. Bunday hollarda so'zlovchi va tinglovchini mazkur nutq doirasida faollashtirish maqsad qilinadi. Ba'zi o'rinlarda asliyatda muayyan holat aniq va lo'nda, hech qanday takrorlarsiz ifodalangani holda, o'zbekcha matnda asliyatda mavjud bo'lmagan birliklarning qo'llanilishi va takrori ko'zga tashlanadi.

XULOSA

1. Badiiy tarjima adabiyot va tilning bir vaqtning o'zida, lekin turli darajada boyishiga ta'sir qiladi. Adabiyot rivojiga ta'sir etuvchi omil til ufqlarini, ma'no va mazmun ko'lamini kengaytiradi. Badiiy tarjima jarayonida tilni boyitish faqat yangi so'z va iboralar o'zlashishi bilan cheklanmaydi. Tarjima orqali badiiy tilning boyishi jarayonida ona tiliga hech qanday yangi so'z kirmasligi ham mumkin, lekin mavjud lisoniy birliklarning ifoda tarzida, qo'llanish imkoniyatlarida, faollashuv darajasida muayyan yangiliklarning namoyon bo'lishi ko'p kuzatiladi.

2. Tarjima asarlarning lingvopoetik xususiyatlarini muntazam tadqiq qilib borish, milliy til imkoniyatlaridan tarjimonning qay darajada foydalanayotganligini ilmiy yondashuvlar asosida tekshirish hamda muayyan tamoyillar asosida baholash orqali milliy tarjima tilining takomillashuv tarzi aniqlanadi. Shuningdek, qiyosiy tilshunoslik va qiyosiy adabiyotshunoslik sohasi ilmiy tadqiqot obyekti doirasining kengayib borishiga erishish mumkin bo'ladi. Bunday tadqiqotlar natijasida kitobxonlar uchun tanlash imkoniyati ortadi va bu tabiiy tarzda ularning estetik tafakkurini boyitishga xizmat qiladi.

3. Yapon adibi Abe Koboning "Qumdagi xotin" romani o'zbek tiliga rus tilidan tarjima qilingan bo'lsa-da, yapon lingvomadaniyatiga xos estetik kodlar to'liq tasavvur qilingan va tarjimada ham tugal aks etgan.

4. Realialar tarjimasida ko'proq transliteratsiya va transkripsiya qilish; tarjima orqali yangi so'z – neologizm hosil qilish; realialarni realiya bilan tarjima qilish; realiyani izohlab bayon qilish; kontekstual muqobil bilan almashtirish kabi usullarga

murojaat qilinadi. Realiyalarni tarjima qilish jarayonida tarjima tilidagi muqobilini topish usuli hisoblanadi. Shunga erishilsa, asar asliyati nisbatan kam zarar ko‘radi hamda kitobxonni muallifga mumkin qadar yaqinlashtirishning uddasidan chiqiladi.

5. Frazeologik birliklarni tarjima qilish masalasi tarjimashunoslikning eng muhim va nozik masalalaridan biridir. Muayyan frazeologizmning muqobilini topish ham murakkab, ham ijodiy jarayon hisoblanadi. “Qumdagi xotin” asari tarjimasida yapon xalqining milliy tafakkuri va tasavvurini o‘zida aks ettiruvchi frazeologizmlar ko‘p qo‘llanilgan. Asar tarjimasida tarjimonning mahorati yaqqol namoyon bo‘lgan.

6. O‘xshatishlar eng ta’sirchan tasviriy vositalardan biri sifatida badiiy matnda tasvirning aniqligi va obrazlilikini ta’minlashda faol ishtirok etadi. O‘xshatishlar badiiy matnda sezilarli darajada katta badiiy-uslubiy va lingvopoetik imkoniyatlarga ega bo‘lgan qurilmalardir. O‘xshatish qurilmalar etalonining miqdoriga ko‘ra sodda hamda murakkab o‘xshatishlarga bo‘linadi. Sodda o‘xshatish qurilmalarda o‘xshatish etaloni bitta, murakkab o‘xshatish qurilmalarda bittadan ortiq bo‘ladi. Zanjirsimon o‘xshatish qurilmalar murakkab o‘xshatishlarning bir ko‘rinishi bo‘lib, bir necha etalon asosida shakllanadi. “Qumdagi xotin” asarida o‘xshatishlarning zanjirsimon konstruksiyasidan keng foydalanganligi kuzatiladi.

7. Badiiy tarjimada o‘xshatish konstruksiya shaklida berilgan ayrim jumlalar aslyatdagidan farq qilishi ham mumkin. Masalan, aslyatda o‘xshatish qurilma asosida shakllangan gap tarjimada o‘xshatishsiz berilishi yoki aksincha. “Qumdagi xotin” romanining aslyatida yoki vositachi tildagi matnining ayrim o‘rinlarida o‘xshatish qurilma bo‘lmagani holda tarjimada fikr o‘xshatish konstruksiya orqali ifodalangani kuzatiladi.

8. Badiiy matndagi imperativ konstruksiyalarga lingvopoetik, lingvopragmatik va lingvokulturologik tamoyillar asosida yondashish orqali bunday qurilmalarning ochilmagan qirralarini o‘rtaga chiqarish mumkin. Badiiy matnning turli ko‘rinishlarida qo‘llanilgan interrogativ konstruksiyalarni lingvopoetik, lingvopragmatik va lingvokulturologik tamoyillar asosida tahlil qilish orqali tilimizning yashirin estetik imkoniyatlarini o‘rtaga chiqarishimiz mumkin. Ayniqsa, interrogativ konstruksiyalar bu borada nihoyatda qimmatli va muhim vositalar hisoblanadi.

9. Tarjimada asar mazmunini to‘liq va to‘g‘ri berishda, ekspressiv vositalarni tugal aks ettirishda sintaktik qurilmalarga alohida e’tibor berilgan. Frazeologik birliklar tarjimasida ekvivalentini topish tamoyiliga amal qilingan. Ayrim o‘rinlarda aslyatga nisbatan tarjimada aniqlilik yuqori darajada ifodalangan. Asar tarjimasi vositachi tildan o‘girilgani bois ba’zi o‘rinlarda aslyatdagidan farqli ifodalar kuzatiladi. Ayrim so‘z va iboralarning tushirilganligi, qo‘shilgan yoki jiddiy transformatsiyaga uchraganligi ma’lum bo‘ldi. Shuningdek, o‘zbek tilida yetarli imkon bo‘laturib, farqli sintaktik shakllardan foydalanish holati kuzatiladiki, buni tarjimonning individual uslub ishtiyoqi sifatida belgilash mumkin.

10. Aslyatda ichki monologik nutq tarzida berilgan gap tarjimada dialogik nutqning bir parchasi sifatida shakllantirilgan. Bunday hollarda so‘zlovchi va tinglovchini mazkur nutq doirasida faollashtirish maqsad qilinadi. Ba’zi o‘rinlarda aslyatda muayyan holat aniq va lo‘nda, hech qanday takrorlarsiz ifodalangani holda,

o‘zbekcha matnda asliyatda mavjud bo‘lmagan birliklarning qo‘llanilishi va takrori ko‘zga tashlanadi.

11. Abe Koboning “Qumdagi xotin” romani o‘zbek tiliga katta muvaffaqiyat bilan tarjima qilingan. Garchi vositachi tildan tarjima qilingan bo‘lsa ham asliyatdagi aniqlikka amal qilingan. Dissertatsiyadagi muayyan xulosalar tarjima matn asosida chiqarilgan bo‘lsa ham aksariyat hollarda asliyat matn bilan qiyos natijasi hisoblanadi. Mazkur asarning o‘zbek tilidagi tarjimasi o‘zbek tarjimashunosligida e’tibor qaratilishi lozim bo‘lgan muhim asarlar sirasiga kiradi.

**THE DISSERTATION HAS BEEN SUBMITTED TO THE SCIENTIFIC
COUNCIL DSc.03/2025.27.12.Fil.05.03 FOR THE AWARD OF THE DEGREE
OF DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGICAL SCIENCES AT
TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES**

TASHKENT STATE UNIVERSITY OF ORIENTAL STUDIES

RUSTAMOVA MUSLIMAXON MA'RUFJON QIZI

**LINGUOPOETIC PECULIARITIES OF THE TRANSLATION OF ABE
KOBO'S WORK "THE WOMAN IN THE DUNES"**

10.00.06 – Comparative Literature, Contrastive Linguistics, and Translation Studies

**ABSTRACT OF THE DISSERTATION
OF DOCTOR OF PHILOSOPHY (PhD) IN PHILOLOGICAL SCIENCES**

Tashkent – 2026

The theme of dissertation of the Doctor of Philosophy (PhD) was registered at the Higher Attestation Commission under the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan with number B2020.2.PhD/Fil1312.

The dissertation has been prepared at the Tashkent State University of Oriental Studies.

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

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The defense will take place on "12" March 2026 at 10⁰⁰ at the meeting of the Scientific council DSc.03/2025.27.12.Fil.05.03 at the Tashkent State University of Oriental Studies. (Address: 100060, Tashkent, Amir Temur Street, 20. Phone: (99871) 233-45-21; Fax: (99871) 233-52-24; e-mail: info@tsuos.uz).

The dissertation is available at the Information Resource Centre of the Tashkent State University of Oriental Studies (registered under the number № 133). The address: 100060, Tashkent, Amir Temur Street, 20. Uzbekistan. Tel: (99871) 233-45-21.)

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INTRODUCTION (annotation of the doctor of philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic. In the post- independence period, literary translation has become one of the most active areas of creative processes in Uzbek literature. The demand for discovering and translating aesthetically rich literary works has significantly increased. In this regard, studying the linguopoetic features of the Uzbek translation of Abe Kobo's novel "*The Woman in the Dunes*" is a highly relevant research subject for Uzbek linguistics.

Although many studies have been conducted in the field of literary translation, today it is no longer sufficient to merely determine the equivalence between the original and its translation. Identifying the linguopoetic features that determine the success of a translation is of critical importance for the development of this field. The peculiarities observed in the transformation of symbolism and minimalistic imagery, which are characteristic of Japanese literature, into the Uzbek language reveal the expressive capabilities and artistic potential of the national language.

Moreover, the increasing demand for research that reveals the national spirit and cultural uniqueness in translated works through the principles of linguistic and cultural studies further emphasizes the relevance of the topic.

Since the late 20th century, anthropocentric linguistics – a field that explores the connection between language and national culture – has become a promising direction in global linguistics. Literary interaction, one of the most appealing forms of international communication, offers a rich context for observing various phenomena, challenges, and pressing issues.

In Uzbekistan, special attention has always been paid to the issue of literary translation and its language. The resolution of the President of Uzbekistan "On measures to radically improve the system of personnel training in the field of Oriental studies and increase scientific potential"³⁶ sets out, as a vivid proof of this, the task of "carrying out scientific research aimed at comprehensively studying the culture of the Eastern peoples, literary, historical and philosophical sources in Eastern languages". Abe Kobo's novel "Woman in the Sand" is a unique example of the symbolism and minimalism inherent in Japanese linguistic culture. Observing how the extremely subtle nuances of meaning and deep images of psychological states of the Japanese language are transformed into Uzbek or Russian in the work will be an interesting source for Uzbek and Japanese comparative linguistics.

Abe Kobo's novel "*The Woman in the Dunes*" is a vivid example of Japanese linguistic and cultural symbolism and minimalism. The delicate nuances of meaning and the deep psychological portrayals present in the Japanese original provide valuable material for Japanese comparative linguistics when examining how they are transformed into Uzbek or Russian.

This dissertation also aligns with the objectives outlined in key normative- legal documents, including: Presidential Decree No. PQ-4680 dated April 16, 2020, "On Measures to Radically Improve the System of Training Specialists in Oriental Studies and to Enhance Scientific Potential"; Presidential Decree No. PF-60 dated

³⁶ Resolution of the President of the Republic of Uzbekistan No. PQ-4680 dated 16.04.2020 on measures to radically improve the system of personnel training in the field of Oriental Studies and increase scientific potential

January 28, 2022, “On the Development Strategy of New Uzbekistan for 2022-2026”; Presidential Decree No. PQ-5117 dated May 19, 2021, “On Measures to Bring Foreign Language Learning Activities in Uzbekistan to a New Qualitative Stage”; Presidential Decree No. PF-5847 dated October 8, 2019, “On Approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan Until 2030”; as well as other related legal and regulatory acts. This dissertation contributes, to a certain extent, to the implementation of the tasks outlined in these documents.

Compliance of the research with the priority areas of national science and technology development. The dissertation is aligned with the priority area “Development and implementation of innovative ideas in the social, legal, economic, cultural, spiritual and educational development of an information-oriented society and a democratic state” within the national strategy for the development of science and technology.

Degree of research on the problem. In global linguistics, the study of the linguopoetic potential of language units used in literary texts and the mastery of writers in employing figurative language developed rapidly in the second half of the 20th century. Significant research has been carried out in European and Russian linguistics by scholars such as O. Jespersen, W. Whitney, C. Bally, A. Martinet, I.A. Baudouin de Courtenay, Y. Polivanov, R. Budagov, A.A. Potebnya, L.V. Shcherba, V.V. Vinogradov, V.M. Zhirmunsky, A.V. Chicherin, A.L. Grishunin, V.Yu. Zadornova, A.A. Lipgart, Simon Avenell, among others³⁷.

In Japanese literary studies, separate research directions have emerged that focus on the aesthetic and semantic layers of literary language. Kamei Hideo studied the linguistic features of poetic imagery and metaphors in Japanese literature³⁸, while Richi Sakakibara examined the linguistic structure of poetic texts based on the works of poet and publicist Yoshimoto Takaaki³⁹. Komori Yōichi analyzed postmodern texts within a cultural-discursive context⁴⁰. These works are considered important sources in the field of Japanese philology.

Literary scholar James Tomomasa Araki has emphasized the importance of studying Japanese literature both in its original and in translation, focusing on how

³⁷ Есперсен О. Философия грамматики. – М.: Иностр. лит., 1958; Whitney W. D. Language and the Study of Language. Twelve Lectures on the Principles of Linguistic Science. – New York: Charles Scribner & Company, 1867. – 487 p.; Балли Ш. Общая лингвистика и вопросы французского языка. – М.: Иностр. лит., 1955. – 416 с.; Мартинет А. Основы общей лингвистики // Новое в лингвистике. Вып. III. – М.: Иностр. лит., 1963.; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. В 2-томах. –Т. I. – М.: Изд-во АН, 1963. – 384 с.; Бодуэн де Куртенэ И.А. Избранные труды по общему языкознанию. В 2-томах. –Т. II. – М.: Изд-во АН, 1963; Жирмунский В.М. Теория литературы. Поэтика. Стилистика: Избр. труды. – Л.: Наука, 1977; Чичерин А.В. Идеи и стиль: О природе поэтического слова. 2-е изд. М., 1968. – С. 521; Гришунин А.Л. О методике текстологии Текст / А.Л.Гришунин // Известия Академии Наук СССР. Т. 48. Серия «Литература и язык», 1989. – № 4. – С. 291-298; Задорнова В.Я. Словесно-художественное произведение на разных языках как предмет лингвопоэтического исследования: докт. дисс. филол. наук. – М., 1992. – С. 191; Липгарт А.А. Лингвопоэтическое исследование художественного текста: теория и практика (на материале английской литературы 1620 вв.): Автореф. докт. дисс. филол. наук. – М., 1996. – С. 23; Avenell, Simon. “Transnational Environmental Activism and Japan’s Second Modernity.” *The Asia-Pacific Journal*. – Japan Focus 15, issue 14, no.2 (July 2017): 1-18.

³⁸ Kamei H. (1991). *The Structure of Modern Japanese Literature*. Tokyo: University of Tokyo Press.

³⁹ Sakakibara R. Tactics of the Universal: “Language” in Tactics of the Universal: “Language” in Yoshimoto Takaaki. *PMLA* 120, № 3 (May 2000): 109-118.

⁴⁰ Komori Y. (2000). *The Discourse of the Postwar: A Literary History of Postwar Japan*. Tokyo: Iwanami Shoten.

poetic devices characteristic of the Japanese language are rendered in translation and how literary systems interact. According to Araki, “*language cannot be studied without literature; language education must be integrated with literature.*” In his article “*Japanese Literary Studies: The Trials and Rewards*”⁴¹ he argues that the expressive potential of language cannot be fully appreciated outside the context of literature. The contributions of other scholars such as Christina Yi, Serk-bae Suh, and Mari Ishida are also noteworthy in this area⁴².

It should be noted that numerous studies on Japanese literature, language, and culture have also been conducted within Russian linguistics. For instance, well-known Russian linguist and academician V.M. Alpatov has authored numerous articles and booklets on Japanese studies.

In Uzbek linguistics, several studies have focused on literary language, stylistic devices, and the works of specific authors and poets, including those by R.Qo‘ng‘urov, G‘.Abdurahmonov, M.Mukarramov, H.Abdurahmonov, N.Mahmudov, A.Abdullayev, G.Keldiyorova, G. Rixsiyeva, O.Mamaziyayev, M.Yaqubbekova, M.Yo‘ldoshev, N.To‘lanova, D.Abdullayeva, D.Andaniyozova, M.Umrzoqova, R.Yusupova, Sh.Haydarov, T.Allayorov⁴³.

However, the linguopoetic potential of phonetic, lexical-semantic, and syntactic units in translated literary texts has not been comprehensively studied at the dissertation level. In particular, the translation of prominent Japanese literary works—which are regarded as cultural phenomena—has not been examined linguopoetically in Uzbek linguistics⁴⁴.

⁴¹ Araki J.T. *Japanese Literary Studies: The Trials and Rewards*. Educational Perspectives, № 13. – P.29-32. <http://hdl.handle.net/10125/47983>.

⁴² Yi, Christina. *Colonizing Language: Cultural Production and Language Politics in Modern Japan and Korea*. New York: Columbia University Press, 2018.; Suh, Serk-bae. *Treacherous Translation: Culture, Nationalism, and Colonialism in Korea and Japan from the 1910s to the 1960s*. Berkeley and Los Angeles: University of California Press, 2013; Ishida, Mari. “Imperial Literature: Languages, Bodies, and Others in the Japanese Empire”: PhD diss. University of California, Los Angeles, 2016.

⁴³ Алпатов В.М. Категории вежливости в современном японском языке. – М.: Наука, 1973. – 107 с. (Изд. 4-е. – М.: УРСС, 2011. 145 с.); Структура грамматических единиц в современном японском языке. – М.: Наука, 1979. – 149 с.; Япония: язык и общество. – М.: Наука, 1988. – 136 с. (Изд. 2-е, дополненное. – М.: Муравей, 2003. – 208 с.); Методические указания по курсу «Лексикология японского языка». – Владивосток: ДВГУ, 1981. – 48 с.; Изучение японского языка в России и СССР. – М.: Наука, 1988. – 189 с.; Теоретическая грамматика японского языка. Учебное пособие. – М.: Военный институт МО СССР, 1988.

⁴⁴ Кўнғуров Р. Ўзбек тилининг тасвирий воситалари. – Тошкент: Фан, 1977; Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976; Абдурахмонов Ф. Адабий асар тилини ўрганиш ҳақида // Ўзбек тилини ўқитиш методикаси масалалари. – Тошкент: Фан, 1966. – Б.4-11; Абдурахмонов Х. Ўзбек халқ оғзаки ижодий асарларининг синтактик хусусиятлари бўйича кузатишлар. – Тошкент, 1971. – Б.128-135; Абдурахмонов Х., Маҳмудов Н. Сўз эстетикаси. – Тошкент: Фан, 1981. – Б.6; Абдуллаев А. Илова кўчирма гапли конструкциялар // Ўзбек тили ва адабиёти. – Тошкент, 1982. – №2. – Б.50-52; Абдуллаев А. Ўзбек тилида экспрессивликнинг ифодаланиши. – Тошкент: Фан, 1983. – Б. 41; Маҳмудов Н. Ойбек насрида ўхшатишларнинг лингвопоэтикаси // Ўзбек тили ва адабиёти. – Тошкент, 1985. – №6 – Б.48-50; Каримов С. Бадий услуб ва тилининг ифода тасвир воситалари. – Самарқанд: СамДУ, 1994. – Б. 54; Келдиёрова Г. Ўзбек бадий нутқида антитеза: Филол. фан. докт дисс. – Тошкент, 2000. – Б.144; Муҳаммаджонова Г.80-йиллар охири, 90-йиллар бошлари ўзбек шеърининг лингвопоэтик: Филол. фан. номз. ...дисс. – Тошкент, 2000; Рихсиева Г. Лингвопоэтик тадқиқ асослари бўйича мулоҳазалар // Ўзбек тили ва адабиёти. – 2003. – №2. – Б.84-86; Рихсиева Г. Нисбат шаклларининг лингвопоэтик тадқиқи доир // Ўзбек тили ва адабиёти. – Тошкент, 2000. – №4. – Б.33-35; Мамазияев О. Ўзбек поэтик нутқида хиазм ва градация: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – Б.6.; Якуббекова М. Ўзбек халқ кўшиқларининг лингвопоэтик хусусиятлари: Филол. фан. докт дис. – Тошкент, 2005; Йўлдошев М. Бадий матн ва унинг лингвопоэтик таҳлили асослари. – Тошкент: Фан, 2007; Йўлдошев М. Бадий матн лингвопоэтикаси. – Тошкент: Фан, 2008; Тўланова Н. Тўксонинчи йиллар ўзбек шеърини тилидаги бадий санъатларнинг лисоний-услубий таҳлили: Филол. фан. номз дисс. автореф. – Тошкент, 2008. – Б. 23; Йўлдошев М. Бадий матннинг лингвопоэтик тадқиқи: Филол. фан. докт

Relevance of the research to the scientific agenda of the higher education institution. This dissertation was conducted as part of the scientific research plan of Tashkent State University of Oriental Studies, under the theme: “Current Issues in Translation Studies, Comparative Linguistics, and Linguocultural Studies.”

Purpose of the research. The primary aim of the research is to reveal the linguopoetic features of the Uzbek translation of Japanese author Abe Kobo’s novel *The Woman in the Dunes*.

Research Objectives. The objectives of the research are as follows:

to define the role of literary translation in the formation of Japanese-Uzbek literary relations;

to explore linguistic and linguopoetic approaches to literary translation;

to identify translation principles observed in rendering realia and similes from the source text;

to compare and determine the linguopoetic features of lexical-semantic devices in the original and translated texts;

to examine the linguopoetic and linguocultural characteristics of syntactic devices used in the translation.

This study takes as its object the Uzbek translation of Kobo Abe’s novel “*The Woman in the Dunes*”⁴⁵. During the analysis⁴⁶, the original Japanese text and, in some instances, the Russian translation⁴⁷ were also consulted for comparative purposes.

The subject of this research is the analysis of the Uzbek translation of the text in accordance with the principles of linguopoetics.

Research methods. The study employs comparative-typological, lexical-semantic, descriptive, linguopoetic, and linguocultural approaches in analyzing the research topic.

Scientific novelty of the research:

The dissertation defines the role of literary translation in Japanese-Uzbek literary relations and its impact on mutual literary influence and the enrichment of national language and literature through translations of global literary masterpieces.

It substantiates the importance of applying linguopoetic principles to translated texts, the expression of cultural codes in translation, and the necessity for translators to have deep knowledge of the source culture.

It identifies the strategies used to translate cultural codes such as realia, metaphors, idioms, and symbols from the source text.

The linguistic regularities related to the translation of lexical-semantic means used in the original, as well as the emotional-expressive and linguopoetic possibilities

дисс. – Тошкент, 2009. – Б.267; Абдуллаева Д. Ўзбек тилида антисемия: Филол. фан. номз. ...дисс. – Тошкент, 2010; Махмудов Н. Ўхшатишлар – образли тафаккур маҳсули // Ўзбек тили ва адабиёти. – Тошкент, 2011. – №3. – Б.19-23; Анданиёзова Д. Ўзбек тили поэтонимларининг лингвопоэтик тадқиқи: Филол. фан. бўйича фалс. докт. дисс. автореф. – Тошкент, 2016; Умрзоқова М. Ўзбек тилида сегмент курилмаларининг лингвопрагматик тадқиқи: Филол. фан. бўйича фалс. докт. ...дисс. автореф. – Тошкент, 2019; Ҳайдаров Ш. Ўзбек тилида парцеллятив конструкциялар лингвопоэтикаси: Филол. фан. номз. ...дисс. – Тошкент, 2011; Аллаёров Т. Ўзбек тилидаги буйрук ва сўрок конструкцияларининг лингвопоэтик хусусиятлари: Филол. фан. бўйича фалс. докт. дисс. автореф. – Тошкент, 2020.

⁴⁵ Кобо А. Қумдаги хотин. Тарж.: Ваҳоб Рўзиматов, Эркин Эрназаров. – Тошкент: Янги аср авлоди, 2016. – 352 б.

⁴⁶ Kobo Abe Complete Works <16> 1962.4-1962.11 (1998) ISBN: 4106401363 [Japanese]

⁴⁷ Кобо Абэ. Женщина в песках. Перевод с японского, составление и предисловие В.С.Гривнина. Издательство «Наука» Главная редакция восточной литературы. – М., 1987.

of syntactic means used in the original and translation, in particular, repetitive units, parentheses, bliss-portrait, prosapodosis, syntactic poeticisms, imperative and interrogative devices, are substantiated through comparative- typological methods.

Practical outcomes of the research:

the study has identified regularities in the rendering of culturally specific similes and epithets in translated texts from Japanese literature;

the linguopoetic features of lexical-semantic devices used in the original have been substantiated through comparative analysis;

the syntactic devices employed in the translation have been examined for their distinctive linguopoetic and linguocultural features;

a set of practical recommendations and suggestions has been developed for issues that require particular attention in literary translation.

Reliability of the research results. The reliability of the findings is ensured by the clarity of the research objectives, the substantiation of conclusions, the use of modern research methodologies, and the consistent consideration of the unique linguistic features of Japanese and Uzbek in translating linguocultural units.

Scientific and practical significance of the research. scientific significance: The results of the research serve as a theoretical foundation for further linguopoetic studies in Uzbek translation studies and may be used in the translation of Japanese literary texts into Uzbek. The dissertation also serves as a scientific-theoretical resource for scholars specializing in Japanese language and translation studies.

Practical significance: The findings can be used in higher education for developing textbooks and teaching materials in disciplines such as *Translation Theory and Practice*, *Translation Research Methodology*, *Practice of Literary Translation*, *Text Linguistics*, and *Linguopoetic Analysis of Literary Texts*. Furthermore, the study is a valuable resource for professionals translating from Japanese into Uzbek and vice versa.

Implementation of Research Results. The scientific findings and practical recommendations developed in this dissertation have been applied in the following contexts:

The main units of linguistic poetics, in particular terms, were used in the fundamental project AL-442105872 on the topic “Creating an Explanatory Dictionary of Chemical Terms” carried out at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2022-2023. (Reference book of the Alisher Navoi Tashkent State University of Uzbek Language and Literature No. 660 dated April 3, 2025).

The results were also incorporated into the innovative project IL-21071156 (2021-2022) titled “Compiling and Publishing an Explanatory Dictionary of Anthropocentric Linguistics Terms (including development of a mobile application and website). “ As a result, the electronic platform was enriched with linguopoetic terminology.

Linguopoetic insights regarding the preservation or adaptation of similes, epithets, and lexical-semantic devices in translated Japanese literary works were utilized in the preparation of scripts for the TV program “*Hamma uchun*” broadcast by the *O‘zbekiston tarixi* television channel. This is documented in official reference No. 06-28-841 issued by the National Television and Radio Company of Uzbekistan

on September 12, 2024. Consequently, the content of the broadcast materials was significantly enhanced.

Dissemination of research results. The findings of the research have been discussed and approved at 8 international and 4 national scientific-practical conferences.

Publications. A total of 8 scientific articles have been published on the topic of the dissertation, including 2 articles in journals recommended by the Higher Attestation Commission under the Ministry of Higher Education, Science, and Innovation of the Republic of Uzbekistan, and 2 articles in foreign journals.

Structure and scope of the dissertation. The dissertation consists of an introduction, three main chapters, a conclusion, and a list of references. The total length of the dissertation is 133 pages.

MAIN CONTENT OF THE DISSERTATION

The *introduction* of the dissertation justifies the relevance and necessity of the research topic. It outlines the objectives and tasks of the study, defines its object and subject, and demonstrates the alignment of the topic with the priority directions of scientific and technological development in the Republic. Furthermore, the introduction highlights the scientific novelty and practical significance of the research, describes how its results can be applied in practice, lists the published works, and provides an overview of the structure of the dissertation.

The *first chapter*, titled “**The Role of Literary Translation in the Formation of Japanese-Uzbek Literary Relations**”, consists of two sections. The first section, “**Issues of Literary Translation and Its Scientific Study**”, addresses the activities related to literary translation, the development of Uzbek translation studies, and existing research in this field.

It is well known that literary translation plays a crucial role in the development and strengthening of relations between nations. Through literary translations, a spiritual bridge is established between the literatures and cultures of different peoples. They enable readers to understand other nations’ worldviews, perceptions of life, philosophies, and attitudes toward events. Moreover, literary translation serves as a source for enriching and expanding the possibilities of the national language. Certain words and concepts are adopted through translation. While this can be viewed positively when the borrowed elements contribute to literary richness, using foreign terms when equivalents exist in the native language is discouraged. The issue of how literary translation contributes to language enrichment deserves separate scientific investigation.

It should be noted that any successful translation must be based on the internal capabilities of the national language. This, in turn, requires great effort, creativity, and intellectual engagement from the translator. When conveying meanings from the original into another language, the expressive potential of the source language is inevitably narrowed and subordinated to the target language’s structures. Otherwise, the translated text becomes difficult to read and comprehend.

A point often emphasized in discussions with translators is that one may have an excellent command of a foreign language, but unless they know their native language even better, the translation is unlikely to be successful. The issue is not merely the

translator's knowledge of the foreign language, although that is, of course, essential. More importantly, a translator must have a deep mastery of their own language, including its syntactic rules, semantic depth, and expressive means. This is particularly critical when dealing with metaphors, figures of speech, symbols, idioms, proverbs, and sayings, which are often difficult to translate adequately.

During the translation process, the translator's thinking seems to split between two languages. The "*linguocultural codes*" being transferred from one language to another must find a suitable and natural expression in the target language. The quality of such creative work heavily depends on the translator's linguistic competence and creative ability. Scholarly Perspectives on Translation and the Formation of Translation Theory.

According to scholars, translation serves as a communicative medium through which a literary work created in one language addresses the spiritual and cultural needs of another people, providing them with access to aesthetic appreciation and artistic pleasure. Similar to how communication within a single language ensures mutual understanding between the speaker and the listener, translation establishes a form of communicative equivalence between the author of the original literary work and its readers. From this perspective, the translated text should be viewed as an entity equal to the source text, capable of evoking an integrated sense of wholeness with it. Consequently, one of the fundamental functions of translation is to enable the translated text to fully occupy the communicative position of the original work and to convey to the target reader an aesthetic satisfaction, semantic depth, and structural harmony equivalent to those experienced by the reader of the source text⁴⁸.

The Belgian literary theorist Paul de Man writes: "Translators eliminate the ideas of equivalence and adequacy by emphasizing certain aspects of the original text while neglecting others, which is why translations must always be considered new creations"⁴⁹. However, this idea cannot be accepted as an absolute truth. A translator is always bound by the author and must show due respect to the original. The translator exists *only* because the original author exists just as a shadow exists only where there is a tree. Yet, comparing a translator to a shadow is also inaccurate, since shadows appear only in the presence of sunlight. Although translation is a creative process, the translator cannot be completely free; they must not interfere excessively with the text, as their role is that of a mediator.

According to scholarly sources, attempts to establish a theory of translation began in the 1930s. It is noted that *this work was initiated not by literary scholars or linguists, but by practitioners who were directly engaged in the field of translation and enthusiastically devoted themselves to developing modern translation practices*. Among them were such creative, knowledgeable, and enlightened translators as Mannon Ro'ziq, S.E. Palastrov, Sanjar Siddiq, Sotti Husayn, and M. Sale. In a number of treatises written during the 1930s, these translators drew public attention to issues concerning the quality and adequacy of translations from Russian and world literature, as well as to matters of literacy and responsibility in translation. They

⁴⁸ Сирожиддинов Ш., Одилова Г. Бадий таржимаасослари. – Тошкент: Мумтоз сўз, 2011. – Б. 16.

⁴⁹ *The aforementioned source*: Paul de Man. Sign and Symbol in Hegel's Aesthetics Critical Inquiry 1982, vol. 8, №4. Перевод с английского С.Б.Никоновой.

regarded the early problems of translation activity not merely as technical or linguistic concerns, but as literary, scholarly, and educational phenomena of significant social, political, and cultural importance⁵⁰.

Initial studies devoted to *translation theory as a science* began to emerge in the 1920s. However, the works of scholars such as F.R. Amos, J.P. Postget, O.M. Finkel, and M.P. Alekseyev, as well as Sanjar Siddiq's 1936 pamphlet "*The Art of Literary Translation*", did not yet fully recognize translation theory as an independent scientific discipline.

Research works that defined translation theory as a distinct scientific field started appearing only by the 1950s. During this period, confident views on translation theory also began to emerge in Uzbekistan. Scholars such as Asqad Muxtor, Jumaniyoz Sharipov, G'aybulla Salomov, and Ninel Vladimirova published essays and articles exploring various aspects of translation theory⁵¹. These works paid special attention to the principles, rules, and pragmatic features that distinguish literary translation as a unique form of creative activity.

The role of literary translation in the development of language and literature. Undoubtedly, literary translation simultaneously influences the enrichment of both literature and language – albeit to different extents. A factor that contributes to the development of literature inevitably expands the horizons of language, broadening the scope of meaning and content. The processes of enriching literary thinking and the artistic language manifest in various ways.

The enrichment of language through literary translation is not limited to the adoption of new words and expressions, as such lexical additions are often episodic in nature. In other words, literary language may be enriched through translation even when no entirely new words are introduced into the native language. This enrichment can occur through changes in how existing linguistic units are expressed, their usage patterns, and their degree of activation in discourse.

Whenever masterpieces of world classical literature or modern literary works are translated into our language, the semantic and expressive range of the language inevitably expands. These translations introduce unique psychological tones, philosophical meanings, and reflections of cultural-historical thinking into the receiving language. As a result, these elements undergo a process of assimilation into the national-cultural context.

Issues related to literary translation – particularly the challenge of recreating the original style - have been thoroughly examined in Uzbek philology by scholars such as G'. Salomov, N.V. Vladimirova, J. Sharipov, K. Musayev, B.A. Ilyosov, M. Rasuliy, Sh. Sirojiddinov, G. Odilova, and M. Xolbekov⁵². These have proposed

⁵⁰ Фафуров И., Мўминов О., Қамбаров Н. Таржима назарияси. – Тошкент: Тафаккур бўстони, 2012. – Б.15.

⁵¹ Холбеков М. Таржима назарияси фан сифатида. *The aforementioned source*.

⁵² Саломов Ф. Тил ва таржима. – Тошкент: Фан, 1966; *The same author*. Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978; *The same author*. Таржимон маҳорати. – Тошкент, 1979; *The same author*. Адабий анъана ва бадий таржима. – Тошкент: Ўқитувчи, 1980; *The same author*. Таржима ташвишлари. – Тошкент: Адабиёт ва санъат, 1983; Владимирова Н.В. Некоторые вопросы художественного перевода с русского на узбекский язык: Дисс... канд. филол. наук. – Ташкент, 2011; *The same author*. Развитие узбекской прозы 20 века и вопросы художественного перевода. – Ташкент, 2011; Мусаев К. Таржима назарияси асослари. – Тошкент: Фан, 2005; Сирожиддинов Ш., Одилова Г. Бадиий таржима асослари – Тошкент: Mumtoz so'z, 2012; Холбеков М. Таржимашунослик ва таржима танқиди. – Тошкент: Наврўз, 2014.

numerous ideas concerning the transformations that occur within the target language due to the transfer of culturally specific codes from one nation to another.

The aim of translation is not merely to introduce new ideas into the national language or to provide insight into the worldview, way of thinking, and emotional expression of other peoples. In essence, translation is the process of rethinking and reconstructing an idea conceived in one language within the framework of another language. A Japanese work, for example, is a product of Japanese modes of thought. To render it into Uzbek, the text must first be reconceptualized in terms of Uzbek cultural understanding, then recreated based on the grammatical and artistic conventions of the Uzbek language.

In other words, literary translation drives the rapid lexical and semantic development of language. Moreover, every successfully translated work lays the groundwork for the emergence of new literary works in the national language, characterized by fresh perspectives and original stylistic features.

Linguopoetic approach to literary translations: the case of Kobo Abe's the woman in the dunes

The second section of the dissertation, titled “Linguopoetic Approaches to Translated Literary Works through the Example of Kobo Abe's *The Woman in the Dunes*,” focuses on the importance of linguopoetic analysis in evaluating literary translations.

The renowned Japanese writer Kobo Abe's novel *The Woman in the Dunes* was masterfully translated into Uzbek by Vahob Ro'zimatov from its Russian version. This novel has been translated into more than twenty languages and is considered one of the masterpieces of modern Japanese literature. In this work, often interpreted by scholars as a complex and multifaceted novel, Kobo Abe explores the eternal conflict between man and the universe, individual and society, good and evil, and virtue and vice, all through the existential lens of life and death. Using deeply evocative imagery, the author underscores that the true purpose of human existence in this world is to serve others selflessly and strive for constant moral betterment.

In the realm of Japanese literary criticism, *The Woman in the Dunes* is often evaluated as a psychological narrative exploring the “desire for another space” or what is referred to in literary theory as the “theory of escapism”⁵³. The work is also credited with initiating the “third shift” in modern Japanese literature. Scholars researching the novel have paid particular attention to its complex narrative style and poetic language. They point out that the central metaphor of “sand” serves as both a symbolic and structural core, reflecting the origins and existential struggles of humanity⁵⁴. Some studies even explain Abe's narrative technique using the analogy of “interlacing” (interlace coding) in visual media – a technique where the full image is not immediately visible but unfolds gradually⁵⁵.

Speaking about Kobo Abe's literary talent, the Russian Japanologist N.T.Fedorenko wrote: “The secret behind Abe's distinctive artistic vision lies in his unique ability to embody various personas: sometimes he is Niki Jumpei (*The*

⁵³ Refer to: Tatsuya KAGEKI 安部公房の描いた満洲引揚男性と内地日本女性の戦後。 – P. 123-137.

⁵⁴ Refer to: 安部公房『砂の女』論。「異空間」の叙事。 – P. 466-486.

⁵⁵ Refer to: 安部公房『砂の女』論。「異空間」の叙事。 – P. 466-486.

Woman in the Dunes), sometimes the 'faceless man' (*The Face of Another*), sometimes a fugitive-hunting agent (*The Burned Map*), or even the 'box man' (*The Box Man*). His characters reflect a willpower woven with authenticity and spontaneity. However, this does not imply that the author's worldview always aligns with that of his characters. To make them vivid and authentic, the writer must deeply empathize with their emotions, enter their stream of consciousness, and seek both internal and external resonance. This is precisely why the writer transforms the subject of the story into a reflection of his own inner landscape"⁵⁶. It can be asserted that the demand for translating the best examples of world literary thought into Uzbek is growing steadily. At the same time, the issue of translation quality is becoming increasingly significant. Thus, the consistent study of the linguopoetic features of translated works is of vital importance.

Translating Kobo Abe's works into other languages presents considerable challenges. His texts are rich with cultural codes specific to Japanese cognitive structures. In particular, understanding his metaphorical world requires a high level of preparation from the reader – as well as from the translator.

The second chapter of the dissertation, titled **“Lexical-Semantic and Linguopoetic Features of Nationally Marked Units in the Translation of Kobo Abe's *The Woman in the Dunes*,”** consists of three sections. The first section, **“Lexical-Semantic Features of Realia Used in Translation,”** discusses the concept of realia, their significance in translation, and the importance of finding culturally and linguistically appropriate equivalents in the target language. It also explores the linguopoetic characteristics of phraseological units used in both the original and the translated texts.

A widely accepted definition of realia is proposed by Sergey Vlahov and Sider Florin, who state:

“Realia are words and expressions that denote objects, phenomena, and concepts specific to the life, customs, culture, and social development of a particular people. They carry both national and temporal characteristics”⁵⁷. In O.S. Akhmanova's dictionary, realia are explained as: 1. From the standpoint of classical grammar, realia are studied in external linguistics and are related to the political structure of the country, its history, culture, and the communicative behaviors of its native speakers. 2. Material elements of existing cultures⁵⁸.

Linguist Mira Lazaryevna Vaysburd interprets the concept of realia within the context of regional studies, describing it as: “A category of names that encompasses the social and cultural life events of a specific country, including social institutions, organizations, everyday items, historical figures, and more”⁵⁹. Russian scholar Lev Nikolayevich Sobolev defines realia as: “Culturally marked lexical items that have no direct equivalents in other languages and cultures”⁶⁰.

⁵⁶ Федоренко Н.Т. Японские записи. – М.: Советский писатель, 1974.

⁵⁷ Влахов С., Флорин С. Непереводимые в переводе. – М.: Просвещение, 1986. – С.48.

⁵⁸ Ахманова О.С. Словарь лингвистических терминов. – М.: «Сов. Энциклопедия», 1966. – С.371.

⁵⁹ Вайсбурд М.Л. Реалии как элемент страноведения. – Рязань, 1972. – С.98.

⁶⁰ Соболев Л.Н. Пособие по переводу с русского языка на французский язык. – М.: Просвещение, 1952. – С.281.

Another translation theorist, V.M. Rossels, views realia as: “Words that enter the target language from the source language and refer to specific national or local objects, items, or concepts”⁶¹.

Within Uzbek philology, significant contributions to the study of realia have been made by scholars such as N. Uluqov, M. Umarxo‘jayev, Sh. Sirojiddinov, Sh. Mahmaraimov, Sh. Sultonova, M. Galiyeva, Sh. Amonturdiyeva, Sh. Yusupova, D. Abdurahmonova, and D. Igamuratova⁶².

Experts have noted that “in most cases, the same idea is conveyed in both the original and the translated language, although the imagery may differ.” At the same time, attention has been drawn to the fact that “when both the original and the translated expressions carry the same figurative meaning, slight differences in imagery should not be considered critical”⁶³.

It is well known that in the Japanese language, the suffix *-san* is added after a person’s name or surname to express respect – a phenomenon consistently emphasized by researchers. For example: 1. *Rao san wa Indo no gakusei desu ka?*

2. *Sato san, kore wa anata no heya no kagi desu.* 3. *Minna san, kono kata wa Suzuki sensei desu.* (1. Mr. Rao, are you a student from India? 2. Mr. Sato, this is the key to your room. 3. Ladies and gentlemen, this is Professor Suzuki. – translation by the author, M.R.) As noted by Japanologists, such forms of address are rarely used in English. Moreover, in the Uzbek language, there is no distinct word form that indicates the interlocutor’s social status. However, Uzbek does have equivalents to *-san*, such as *janob* (“Mr.”) or *xonim* (“Ms.”). Typically, respect in Uzbek is expressed by using the second-person pronoun *siz* and through specific grammatical forms of verbs. In the first example, we can observe a characteristic feature of Japanese: addressing the interlocutor in the third person. This is because, in Japanese, direct reference to a person in the second person may be perceived as impolite or disrespectful⁶⁴.

In literary works translated from Japanese, it has almost become **customary** to retain the term “**sensei**” (teacher) rather than replacing it with its Uzbek equivalent “*ustoz*.” This practice not only emphasizes the foreign cultural context but also

⁶¹ Россельс В.М. Эстафета слова. Искусство художественного перевода. – М., 1972. – С.67.

⁶² See also: Улуқов Н. Ўзбекча диний матнлар экзотик лексикаси: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1997; Умархўжаев М. Тиллардаги диний услуб ҳақида мулоҳазалар / Стилистика тилшуносликнинг замонавий йўналишларида. Илмий-амалий конференция материаллари. – Тошкент, 2011; Сирожиддинов Ш. Диний-фалсафий таълимотлар ва Навоий дунёқараши / Алишер Навоий ижодий ва маънавий меросининг оламшумул аҳамияти / Халқаро илмий-назарий анжуман материаллари. – Тошкент, 2011; Махмараймова Ш. Оламнинг миллий лисоний тасвирида теоморфик метафоранинг когнитив аспекти: Филол. фан. бўйича фалсафа докт. (PhD) дисс. – Қарши, 2018; Султонова Ш. Муқаддас матнларда замон категориясининг лингвомаданий хусусиятлари: Филол. фан. бўйича фалсафа докт. (PhD) ...дисс. – Фарғона, 2018; Галиева М. Дунёнинг лисоний тасвирида диний-мифологик тафаккурнинг акс этиши: Филол. фан. докт. (DSc) ...дисс. автореф. – Фарғона, 2019; Амонтурдиева Ш. Ўзбек диний матнининг функционал-стилистик таҳлили. Филол. фан. бўйича фалсафа докт. (PhD) дисс. – Самарқанд, 2020.; Юсупова Ш. Диний матнларнинг лингвопрагматик хусусиятлари: Филол. фан. бўйича фалсафа докт. (PhD) дисс. – Фарғона, 2021; Абдурахмонова Д. Реалия термини хусусида // Тил ва адабиёт таълими, 2016. – №8. – Б. 36-38. Игамуратова Д. Болалар саргузашт-фантастик насри ўзбекча таржималарининг ўзига хос хусусиятлари (Н.Носов ва А.Некрасов асарлари таржималари мисолида). – Тошкент: “Фирдавс шоҳ” нашриёти, 2024. – 126 б.

⁶³ Гафуров И., Мўминов О., Камбаров Н. Таржима назарияси. – Тошкент: “Тафаккур бўстони”, 2012. – Б.153.

⁶⁴ Алпатов В. М. Япония: язык и культура. – М.: Языки славянской культуры, 2008. – 208 с. Refer to: Лутфуллаев Ф. Япон тили бирликларининг таржимада ифодаланиши / “Таржимашуносликнинг долзарб масалалари: таржима назарияси ва амалиёти, таржима тарихи, лингвокультурология ва туризм соҳаларининг узвий боғлиқлиги” Республика илмий-амалий анжумани материаллари тўплами (12 ноябрь) – Тошкент, 2019. – Б.102-105.

conveys a sense of novelty, unfamiliarity, or even peculiarity. For instance: *Bu anglashilmovchilik, sensey... o'kinchli anglashilmovchilik... (This misunderstanding, sensei... a regretful misunderstanding..., p. 262)* Although the word “ustoz” could have been used in the translation, the decision to retain “sensei” is justified by its broader semantic range in Japanese cultural context, which does not fully overlap with the nuances of the Uzbek equivalent. In Japanese, “sensei” is a widely used form of respectful address, even for elderly or unfamiliar individuals. In contrast, “ustoz” in Uzbek is more narrowly defined and not typically used beyond academic or professional settings.

Furthermore, scientific terms found in literary texts are usually not translated. In studies dedicated to the nature and classification of realia, such terms are sometimes regarded as realia units themselves. Some scholars, including translation theorist A.D.Schweitzer, have even introduced the concept of “termin- realia” (term-realia)⁶⁵. It is also frequently noted in the literature that toponyms (place names) and onomastic units (proper names) fall under the category of realia⁶⁶. When such units are used, they strongly evoke meanings of foreignness, exoticism, or novelty.

Interestingly, the size of sand particles — whether from the shores of *Enoshima Island or the Gobi Desert - remains approximately the same, averaging about 1/18 mm. These sand grains are distributed in patterns close to the curves in the Gauss distribution chart* (p. 32).

It can be concluded that the most essential approach to translating realia is to find an appropriate equivalent in the target language. When this is achieved, the original meaning of the work is preserved with minimal distortion, and the reader is brought closer to the author’s intended message.

In the second chapter entitled “**Linguopoetic Features of Phraseological Units Used in Translation,**” the discussion focuses on the role of phraseological units in literary texts and the linguopoetic potential of those employed in translation.

It is beyond doubt that the national culture and worldview of a people are reflected in the phraseological expressions found in their language. In linguistics, the status and essence of phraseological units have been clearly defined by scholars. As noted, “*phraseological units occur in speech as ready-made expressions; they are stable combinations which function as indivisible units both functionally and semantically*”⁶⁷. This characteristic naturally reflects the specific functions of phraseologisms within a language system. In Uzbek linguistics, a number of dictionaries devoted to phraseological expressions were compiled during the years of independence. Among them are: Sh. Rahmatullayev’s *Uzbek Phraseological Dictionary*; M. Sodiqova’s *Concise Russian–Uzbek Dictionary of Fixed Expressions*; M. Sattor’s *Uzbekning gapi qiziq (The Uzbek’s Witty Sayings)*; B. Yo‘ldoshev and K. Bozorboyev’s *Uzbek Phraseological Dictionary*; Sh. Shomaqsudov and Sh. Shorahmedov’s *Ma’nolar mahzani (The Treasury of Meanings)*; Sh. Shomaqsudov and S. Dolimov’s *Qayroqi so‘zlar (Sharp Words)*; and

⁶⁵ Швейцар А.Д. Перевод и лингвистика. – М., 1973. – С.253.

⁶⁶ Томахин Г.Д. О‘sha manba. – Б.8. *See also.*

⁶⁷ Гафуров И., Мўминов О., Қамбаров Н. Таржима назарияси. – Тошкент: Тафаккур бўстони, 2012. – Б.161.

M. Abdurahimov's *Kratkiy uzbeksko-russkiy frazeologicheskiy slovar'* (A Concise Uzbek–Russian Phraseological Dictionary)⁶⁸.

In the translation of Kobo Abe's novel *The Woman in the Dunes*, many phraseological units are used that reflect the Japanese national mindset and cultural perception. Consider the following example: *"True, he moved about nervously, but the woman, too, froze like a candle in astonishment."* (p. 103)

Here, the Uzbek expression "Froze like a candle in astonishment" evokes a sense of foreignness. While expressions such as *"gotib qolmoq"* (to freeze), *"tosh qotmoq"* (to freeze like stone), *"yoqa ushlamoq"* (to be shocked) are commonly used in Uzbek, the metaphor *"shamdek qotmoq"* (to freeze like a candle) is rare and almost never paired with "astonishment." Interestingly, in the Japanese original, this sentence ended with the woman *"shrugging her shoulders in astonishment"*, thus showing a gesture-based phrase replaced by a static metaphor in the translation.

Another illustrative example: *"But... he could still not speak – he just muttered as if he had a whole egg stuffed in his mouth."* (p. 110) In Uzbek, the act of incoherent speech is often described with the idiom *"tilini hakka cho'qigandek"* (as if a magpie had pecked his tongue). The metaphor "as if an egg was stuffed in his mouth" is understandable but unusual in Uzbek, and its connection to the verb *"g'o'ldiramoq"* (to mumble) emphasizes novelty and cultural otherness. In the original, the expression reads *"as if he had swallowed an egg with the shell"*, accompanied by the verb *"whisper"* or *"murmur."*

These examples demonstrate that the translation of phraseological units is one of the most sensitive and important issues in translation studies. Finding appropriate equivalents for such expressions is both a complex and creative process, requiring high levels of skill, linguistic knowledge, and cultural awareness. Although Kobo Abe's novel was translated into Uzbek through Russian, efforts were made to remain as faithful as possible to the original, particularly in the translation of phraseological units.

Chapter 3: Linguopoetic Features of Simile Constructions in Translation

The third chapter explores the linguopoetic characteristics of simile constructions in the translated version of the novel, which are products of a unique figurative mindset. In literary translation, similes serve primarily to concretize abstract notions, clarify difficult concepts, and present subtle emotions, actions, and scenes in vivid, artistic terms.

This can be clearly seen in the following passage: *"Here and there, withered weeds appeared black like small islands; tiny, disheveled eggplant patches looked as if they had accidentally ended up there."* (p. 28)

This simile vividly portrays the scene through the protagonist's eyes. The withered plants are likened to islands, while the eggplant patches seem out of place, as if they had arrived there by mistake. This reflects the author's painter-like ability

⁶⁸ Раҳматуллаев Ш. Ўзбек тилининг фразеологик луғати. – Тошкент: Қомуслар бош таҳририяти, 1992; Содиқова М. Қискача русча-ўзбекча барқарор иборалар луғати. – Тошкент: Ўқитувчи, 1994; Маҳмуд Саттор Ўзбекнинг гапи кизик. – Тошкент, 1994; Йўлдошев Б., Бозорбоев К. Ўзбек тилининг фразеологик луғати. – Тошкент, 1998; Шомаксудов Ш., Шораҳмедов Ш. Маънолар маҳзани. – Тошкент: Ўзбекистон Миллий энциклопедияси, 2001. – 448 б.; Шомаксудов Ш., Долимов С. Қайроқи сўзлар. – Тошкент, 2011; Абдурахимов М. Краткий узбекско-русский фразеологический словарь. – Ташкент: Ўқитувчи, 1990. – 184 с.

to depict a landscape with precision and emotion. The translator has succeeded in conveying this vision effectively, which underscores the idea that a translator must not only be a linguist, but also a literary and cultural scholar. Without a deep understanding of the source culture's associative thinking, a translator cannot accurately or poetically render the original artistic devices⁶⁹.

The abundance and variety of simile constructions in the novel make it impossible to discuss all of them, yet they are consistently formed through auxiliary words, conjunctions, and lexical markers.

Abe's use of similes reflects the keen observational nature of Japanese thought. Consider this expressive comparison: "*The woman bent over suddenly like an ant laying eggs...*" (p. 117) While the imagery of a woman bending is relatable, comparing her movement to an egg-laying ant requires cultural and visual familiarity. For readers unfamiliar with such natural phenomena, the comparison may feel strange or alien.

Other notable similes include: "*Time passed like a tangled thread resembling the intestines of a snake.*" (p. 118) "*Time doesn't bolt away like a horse, but it also doesn't crawl like a wheelbarrow.*" (p. 122) "*Dawn crept in, pale like a snail's belly slithering between his brow and nose.*" (p. 118) "*A stomach trembling like a jellyfish...*" (p. 126)

These similes reveal Kobo Abe's deeply poetic and nationally rooted figurative language, with his translator demonstrating a high level of perceptiveness in conveying these images.

Some similes involve complex constructions, such as: "*The traveler, with his head down, began walking along the ridge of a sand dune, shaped like a crescent moon and surrounding the village like a fortress wall.*" (p. 34)

Original: 半月形にそそり立ち、城壁のように部落をとりまいている砂丘の稜線に沿って、男はうつむきかげんに歩きだした。

Literal translation: "*Along the ridge of a crescent-shaped sand dune that stood high and surrounded the village like castle walls, the man began to walk with his head lowered.*" (p. 123–124) This sentence includes two layers of simile: The sand dune is likened to a fortress wall, enhancing the image of the village being small and enclosed. Its crescent shape further clarifies the contours and visual landscape of the area. In other cases, chain similes appear: "*A face stiff as if starched, breathing at the speed of a storm, saliva tasting like burnt sugar...*" (p. 128)

Original: 糊をぬったようにこわばる顔、風速二十メートルの呼吸、乾いて焦げた砂糖の味がする唾液

Literal: "*A face hardened like with glue, breathing at 20 meters per second, saliva tasting of dry, burnt sugar.*" (p. 191) Here, three separate comparisons – appearance (face), sound (breathing), and taste (saliva) – create a layered poetic effect. The simile marker "like" is explicitly used once, and implied in the other two, demonstrating an implicit-explicit structural variation.

⁶⁹ Рихсиева Г. Таржима назарияси ва танкиди муаммолари / «Ўзбекистон адабиёти ва санъати» газетаси, 2014 йил 10-сон. (Davra subhatini Ahmad Otaboyev tayyorlagan.)

In summary, simile constructions in literary texts are rich stylistic and linguopoetic devices. In Kobo Abe's *"The Woman in the Dunes,"* similes are found in a variety of forms and functions, categorized here as: Simple Similes – containing a single comparative element, Complex Similes – involving two or more comparative elements, Chain Similes – a subtype of complex similes, consisting of multiple comparative phrases linked together.

It is evident that Kobo Abe makes frequent use of chain simile constructions, which contribute greatly to the depth and texture of his literary style.

The third chapter of the dissertation is titled **"Linguopoetic Features of Syntactic Means in the Uzbek Translation of Kobo Abe's *The Woman in the Dunes.*"** This chapter is developed through three sections. The first section, entitled **"Linguopoetic Analysis of Syntactic Means Employed in the Translation"**, discusses the vital importance of examining syntactic tools from a linguopoetic perspective for literary translation practice.

By analyzing the syntactic particularities of the translation under the principles of poetic syntax, one can appraise both the success of the original author and of the translator. Consider, for example: *"Indeed, even if the beating of this heart is like a repetition indispensable for survival, it is also true that the beating of the heart alone does not constitute all of life."* (p. 160) *それが心臓の鼓動のように、生存には欠かすことのできない反復であとしても、心臓の鼓動だけが、生存のすべてではないとともにまた事実なのだ。* (Sore ga shinzō no kodō no yō ni, seizon ni wa kakasu koto no dekinai hanpuku de ato shite mo, shinzō no kodō dake ga, seizon no subetede wanaito tomo mata jijitsu noda.) Literal translation: *Even if the beating of the heart is a repetition indispensable for life, the beating of the heart by itself is not sufficient for life.* (p. 213)

In this example, the philosophical meaning – "The heart must beat for life, but heartbeats alone do not constitute life" – is rendered in the original as a declarative sentence, whereas in the translation it is presented as an exclamatory (imperative – style) sentence. We regard this as acceptable: if the Uzbek version preserved it as a static declarative statement, the text's intonational unity might have been disrupted. Through the exclamatory form, the statement and its emphasis gain expressive force.

In the translation under review, rhetorical interrogative sentences are also widely employed. Such questions are used both in the author's narration and in characters' speech, functioning dynamically. For instance:

"Can one trap a person who is listed among the privileged, working, paying taxes, and entitled to free medical care – can one compare him to a mouse or an insect and lure him into a snare?" (p. 62)

The work also makes extensive use of various forms of repetition, a key rhetorical device. Another prominent syntactic–stylistic tool is the **parenthesis** (parenthetical insertion). Some parentheses provide the reader with implicit background or clarifications, while others introduce new information. Occasionally, parenthetical inserts reflect the attitudes or psychological states of the author or a character. For example: *"Tota one – rvay tichet to the bluss, woo, woo... (I purchased a ticket to the sky, vuu, vuu)..."* (p. 23) *"No wonder...I might buy my radio, my*

window, or something else...” (*Radio and window... Radio and window...*) (p. 168) This latter parenthesis expresses a psychological repetition, as if the whole life were centered on that very object.

Sentence repetition is another syntactic device frequently used. In translation studies, the distant repetition known as *prozapodosis* is seen as a tool to heighten the impact of a literary work. It is helpful for characterizing a speaker’s emotional state. For example: – He lowered his voice, either in a whisper or mockery, and continued with a laugh: “Tell me, sensei, perhaps I do not appear to you as a being of high advancement – what do you say? Do not hesitate; speak freely! How do you imagine me? Do not hesitate; speak freely! How do you imagine me?”

Here, the character repeats the same question – intensifying urgency, impatience, and the demand for immediate response.

The second section of the chapter, “**Comparative Analysis of Imperatives in Translation**”, investigates how imperative constructions are rendered in translation and their linguopoetic potential. To grasp the full meaning of a command in literary texts, the imperative situation – the contextual circumstances in which a command is issued – must be fully formed. In Uzbek literary usage, imperative situations may appear overtly or covertly, and can express praise, a strict order, reproach, appeal, confirmation, or surprise. The author typically ensures the command is suited to its context before employing imperative forms. The skill in using imperatives reflects the writer’s attentiveness to the power of the word⁷⁰.

He thought to himself, “That’s enough”, and thrust his business card toward the old man. The old man, moving his lips silently, read the card for a long time. (p. 37) Japanese original: もう沢山だと言わんばかりに、乱暴に名刺をつき出すと、老人は唇を動かしながら、ながい時間をかけて読んだ。 Romanized: *Mō takusanda to iwan bakari ni, ranbō ni meishi o tsuki dasu to, rōjin wa kuchibiru o ugokashinagara, nagai jikan o kakete yonda.*

Literal translation: “As if to say enough is enough, he roughly handed out his business card, and the old man, moving his lips as if murmuring, read it for a long time.” (p. 126)

In this sentence, rather than using an explicit command such as “*Stop*,” the translation’s use of “*Bas yetar*” (Enough!) enhances expressive impact. Imperatives in text syntax are recognized as strong descriptive devices. Indeed, commanding constructions often generate architectural tension in the narrative. Writers typically set up the imperative situation first, enabling the reader to understand why and how the command is issued.

In the process of comparing the source text and the translation, some divergences are observed. In the original, an action may be attributed to a first person singular subject, while in the translation it is rendered with a third person plural. In that case, the person who brings a shovel and the person who commands patience are merged or separated inconsistently. Though this does not always distort the overall sense of the translated text, it does represent a disruption in fidelity to the original. For example:

⁷⁰ See also: Алляёров Т. The same source. – Б. 37-38.

“Just another moment of patience, the shovel-bearers have gone to fetch it...”
(p. 182) 「いま、スコップを取りに行っているところだから、もうちょっとの辛抱だ」 Literal: *I am now going to fetch the shovel, so just a little more patience...* (p. 228)

The third section, “**Comparative Analysis of Interrogatives in Translation**”, is devoted to interrogative constructions. In presenting the content fully and correctly, and in rendering expressive means wholly, special attention is paid to syntactic forms. Since the translation is from a mediating language, certain passages deviate from the original. Some words or phrases are omitted, some added, and in some places serious transformations occur. Additionally, although Uzbek allows for various syntactic forms, in some instances the translator’s individual style leads to deviations. Where the original expresses inner monologue, the translation sometimes frames it as dialogical speech, thereby activating the speaker and listener within that discourse context. In certain places, a situation that was simply and succinctly expressed in the original becomes expanded or repeated in Uzbek, introducing elements or repetitions not present in the source.

CONCLUSION

1. Literary translation simultaneously influences the enrichment of both literature and language, albeit to varying degrees. Factors contributing to literary development also expand linguistic horizons and the scope of meaning. In the process of literary translation, linguistic enrichment is not limited to the adoption of new words or expressions. It may occur without introducing entirely new lexical items into the target language, but rather through novel expressive uses of existing linguistic units, their functional deployment, and increasing activation in usage.

2. Regular analysis of the linguopoetic features of translated works enables a deeper understanding of how effectively translators utilize the resources of the national language. Evaluating this through scientific approaches and clearly defined principles allows for tracing the development of the language of translation. Furthermore, such studies contribute to the expansion of the research domains of comparative linguistics and comparative literature. The outcomes of these investigations offer readers a broader selection of translated works, thereby enriching their aesthetic thinking.

3. Although Kobo Abe’s novel *The Woman in the Dunes* was translated into Uzbek from Russian rather than directly from Japanese, the aesthetic codes characteristic of Japanese linguoculture were well captured and effectively reflected in the translation.

4. When translating realia, several methods are commonly employed: transliteration and transcription, coining neologisms through translation, translating realia with culturally equivalent realia, explanatory translation, or substitution with contextual equivalents. The most desirable method is to find suitable equivalents in the target language. Achieving this minimizes distortion of the original text and allows the reader to connect more directly with the author’s intent.

5. Translating phraseological units is among the most sensitive and challenging issues in translation studies. Identifying an appropriate equivalent requires both

linguistic competence and creativity. In *The Woman in the Dunes*, many phraseological expressions reflecting Japanese national thought and worldview are used. The translator's skill is clearly demonstrated in how these expressions are conveyed into Uzbek.

6. Similes are among the most effective stylistic devices for enhancing precision and imagery in literary texts. These constructions offer considerable stylistic and linguopoetic potential. Similes are categorized into simple and complex types based on the number of comparative standards involved. Chain similes, a subtype of complex similes, are constructed based on multiple standards. In Abe's novel, such chain similes are employed extensively.

7. In literary translation, sentences containing simile constructions may differ from the original. For instance, a sentence based on a simile in the source text may be rendered without a simile in the translation – or vice versa. In *The Woman in the Dunes*, there are cases where no simile construction exists in the original (or intermediary) text, yet the idea is expressed through simile in the Uzbek version.

8. By approaching imperative constructions from linguopoetic, linguopragmatic, and linguocultural perspectives, previously unexplored aspects of such structures can be revealed. Similarly, analyzing interrogative constructions through these lenses helps uncover the hidden aesthetic capacities of the target language. Interrogative constructions are particularly valuable and play a significant role in this regard.

9. In the translation, considerable attention is paid to syntactic structures to fully and accurately convey content and expressive devices. The principle of finding equivalents has been observed in translating phraseological units. In some places, the translation demonstrates a higher degree of clarity than the original. However, since the translation was made through an intermediary language, certain deviations from the source text are observed. These include omissions, additions, or significant transformations. Despite the Uzbek language's capacity for faithful representation, alternative syntactic forms have sometimes been used – likely reflecting the translator's individual stylistic preferences.

10. Sentences originally presented as internal monologue have, in some instances, been reformulated in the translation as parts of dialogic speech. Such choices appear to aim at activating both speaker and listener within the communicative frame. In other instances, concise and unambiguous expressions in the original are replaced in Uzbek with repetitions or additions that were not present in the source, indicating some degree of elaboration.

11. Kobo Abe's *The Woman in the Dunes* has been translated into Uzbek with great success. Despite being translated through an intermediary language, the translation remains largely faithful to the original. The conclusions drawn in the dissertation are primarily based on analysis of the translated text, though they are also supported by comparison with the source. This Uzbek translation represents a significant work that deserves further attention in the field of Uzbek translation studies.

**НАУЧНЫЙ СОВЕТ ПО DSc.03/2025.27.12.Fil.05.03 ПРИСУЖДЕНИЮ
УЧЕНЫХ СТЕПЕНЕЙ ПРИ ТАШКЕНТСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ ВОСТОКОВЕДЕНИЯ**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ВОСТОКОВЕДЕНИЯ**

РУСТАМОВА МУСЛИМАХОН МАЪРУФЖОН КИЗИ

**ЛИНГВОПОЭТИЧЕСКИЕ ОСОБЕННОСТИ ПЕРЕВОДА
ПРОИЗВЕДЕНИЯ АБЕ КОБО «ЖЕНЩИНА В ПЕСКАХ»**

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

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ
ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за № В2020.2.PhD/Fil1312.

Диссертация выполнена в Ташкентском государственном университете востоковедения.

Автореферат диссертации на трех языках (узбекский, русский, английский (резюме)) размещен на веб-странице Научного совета www.tsuos.uz и Информационно-образовательном портале www.ziyounet.uz

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Защита диссертации состоится «12» Март 2026 г. в 12⁰⁰ часов на заседании Научного совета DSc.03/2025.27.12.Fil.05.03 по присуждению ученых степеней при Ташкентском государственном университете востоковедения по адресу: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21, факс: (99871) 233-52-24; e-mail: info@tsuos.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Ташкентского государственного университета востоковедения (зарегистрирована за № 133). Адрес: 100060, г. Ташкент, ул. Амира Темура, 20. Тел.: (99871) 233-45-21).

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – выявление лингвопоэтических особенностей перевода романа японского писателя Абэ Кобо «Женщина в песках».

Задачи исследования:

определение роли художественного перевода в формировании японско-узбекских литературных связей;

освещение вопросов лингвистического и лингвопоэтического подхода к переводу художественных произведений;

выявление принципов передачи реалий и сравнений оригинала в переводе;

определение лингвопоэтических особенностей лексико-семантических средств, используемых в оригинале и переводе, путём их сопоставления;

освещение специфики лингвопоэтических и лингвокультурных особенностей синтаксических средств, использованных в переводном тексте произведения.

Объектом исследования является перевод на узбекский язык произведения японского писателя Абэ Кобо «Женщина в песках». В ходе анализа приводятся примеры из оригинала, а также, в некоторых случаях, из русского перевода.

Предметом исследования является анализ переводного текста на узбекский язык на основе принципов лингвопоэтики.

Методы исследования. Для раскрытия темы исследования использованы сравнительно-типологические методы, лексико- семантический, описательный, лингвопоэтический и лингвокультурный анализ.

Научная новизна исследования состоит в следующем:

выявлена роль художественного перевода в формировании японско-узбекских литературных связей, установлены вопросы влияния и взаимодействия различных национальных литератур посредством перевода, а также расширение структурно-семантических и художественно-образных возможностей национального языка и литературы через перевод выдающихся произведений мировой литературы;

доказана важность лингвопоэтического подхода к художественному переводу, обозначена значимость передачи культурных кодов, а также утверждена необходимость глубокого знания переводчиком лингвокультуры автора для полного понимания и точного перевода произведения;

определены принципы и способы передачи в переводе культурных кодов, таких как реалии, сравнения, метафоры, фразеологизмы и символы, использованных в оригинале;

лингвистические закономерности передачи лексико-семантических средств оригинала в переводе обоснованы посредством лингвопоэтического и сравнительно-типологического анализа доказаны эмоционально-экспрессивные и лингвопоэтические возможности синтаксических средств, применённых в оригинале и переводе, в частности, повторяющихся единиц, парентезы, блис-портрета, прозаподисиса, синтаксических поэтизмов, императивных и вопросительных конструкций.

Внедрение результатов исследования.

Основные единицы лингвистической поэтики, в частности термины, были использованы в фундаментальном проекте АЛ-442105872 по теме

«Создание пояснительного словаря химических терминов», выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои в 2022–2023 годах. (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 660 от 3 апреля 2025 г.). В результате данный проект был обогащён новыми научно-теоретическими данными;

в инновационном проекте «Составление и публикация пояснительного словаря антропоцентрических лингвистических терминов» (создание мобильного приложения и веб-сайта словаря) под названием ИЛ-21071156, реализованном в 2021–2022 годах (номер заявки 3/1255-1202 Института узбекского языка, литературы и фольклора Академии наук Республики Узбекистан от 15 мая 2025 г.). В результате данная электронная платформа была обогащена терминами, относящимися к лингвопоэтике;

в переводах художественных произведений японской литературы были рассмотрены и проанализированы вопросы сохранения сравнений, эпитетов и лексико-семантических средств, а также подбора их эквивалентов, а лингвопоэтические аналитические выводы, полученные в ходе исследования, нашли применение в сценариях телевизионной программы

«Для всех» телеканала «История Узбекистана» (Справка №06-28-841 от 12 сентября 2024 года, Национальной телерадиокомпании Узбекистана телеканал «Узбекистан»). В результате содержательная часть передачи была значительно улучшена.

Апробация результатов исследования. Результаты данного исследования были обсуждены и одобрены на 8 международных и 4 республиканских научно-практических конференциях.

Публикация результатов исследования. По теме диссертации опубликовано 8 научных работ, в том числе 2 статьи в научных изданиях, рекомендованных Высшей аттестационной комиссией при Министерстве высшего и среднего специального образования, науки и инноваций Республики Узбекистан для публикации основных научных результатов докторских диссертаций; обе статьи опубликованы в зарубежных журналах.

Структура и объём диссертации. Диссертация состоит из введения, трёх основных глав, заключения и списка использованной литературы. Общий объём диссертации составляет 133 страницы.

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

I bo'lim (I part, I часть;)

1. Rustamova M. Kobo Abening “Qumdagi xotin” asari tarjimasidagi o‘xshatish qurilmalar badiiyati // Sharq Mash’ali. – Toshkent, 2022, 1-son. – B. 25-26. (10.00.00; №7)
2. Rustamova M. “Qumdagi xotin” romani tarjimasidagi ayrim o‘xshatishlar // O‘zbek tili va adabiyoti. – Toshkent, 2022, 1-son. – B.100-106. (10.00.00; №14)
3. Rustamova M. “The Art of Similar Devices in the Translation of Kobo Abe’s “Woman in the Sand” // “Zien Journal of Social Sciences and Humanities”. 2022-03-31. – P. 124-129. (SJIF=5.818)
4. Rustamova M. The art of chain analogues in the translation of Kobo Abe’s “Woman in the Sand” // British Journal of Global Ecology and Sustainable Development. 2022-09-07. Vol. 8 (2022). – P. 23-28. (SJIF=5.576)
5. Rustamova M. Баийй асар таржимасида қўлланилган фразеологик бирликларнинг лингвопоэтик хусусиятлари // Journal of Integrated Education and Research. Vol. 1 No. 4 (2022). – P. 637-641. (SJIF=4.307).
6. Rustamova M. Kobo Abening “Qumdagi xotin” asari tarjimasidagi o‘xshatishlarning ayrim xususiyatlari / O‘zbekiston tarjimashunoslari forumi. Respublika ilmiy-amaliy anjumani to‘plami. – Toshkent, 2021. – B. 232-237.
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II bo'lim (II part, II часть)

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