

## The Novel “Starry Nights”: A Structural And Semantic Analysis Of The Original Text And Its Japanese Translation

<sup>1</sup>  Umidbek Saidov

<sup>1</sup> Doctoral student, Tashkent State University of Oriental Studies, Uzbekistan

Received: 20<sup>th</sup> Oct 2025 | Received Revised Version: 25<sup>th</sup> Nov 2025 | Accepted: 05<sup>th</sup> Dec 2025 | Published: 20<sup>th</sup> Dec 2025

Volume 07 Issue 12 2025 | Crossref DOI: 10.37547/tajssei/Volume07Issue12-13

### Abstract

*This article presents the results of a structural-semantic analysis of the original and translated texts. Since the novel Starry Nights consists of two parts, the research scope is limited to the first part – Arosat. The conducted analysis allowed for the identification of the key structural elements that ensure the coherence of the text and content, as well as determining their semantic interrelation. As a result, concepts formed within the metasemiotic layer of the original and translated texts were identified, and the degree of their correspondence was established. This data provided a theoretical and practical foundation for the next stage – contextual analysis.*

Keywords: Literary-conceptual analysis, structure of a literary text, linguosemantics, metasemiotics, meta-metasemiotics, multilayeredness, core–peripheral concepts.

© 2025 Zenabuin Florence, Rosemary M Shafack & Fidelis L Alemnge. This work is licensed under a Creative Commons Attribution 4.0 International License (CC BY 4.0). The authors retain copyright and allow others to share, adapt, or redistribute the work with proper attribution.

**Cite This Article:** Umidbek Saidov. (2025). The Novel “Starry Nights”: A Structural And Semantic Analysis Of The Original Text And Its Japanese Translation. The American Journal of Social Science and Education Innovations, 7(12), 64–73. <https://doi.org/10.37547/tajssei/Volume07Issue12-13>

### 1. Introduction

First, the original and translated texts were subjected to primary analysis, and strict selection was carried out based on the principle of recurrence. This process made it possible to identify images that are regularly repeated in the text. In the course of selection, a total of 279 syntactic units were identified, on the basis of which a special card index was compiled. Based on the semantic commonality of the syntactic units, the card index was divided into six groups:

1. Syntactic units expressing fear, anxiety, and panic (106 units).
2. Syntactic units expressing grief, suffering, and depression (66 units).
3. Syntactic units expressing war and battles (33 units).

4. Syntactic units expressing the oppressed common people (23 units).

5. Syntactic units expressing intrigue and betrayal (27 units).

6. Syntactic units expressing a state of being in limbo (Arosat) (24 units).

The card index can be examined in detail in Appendix 1. Subsequently, in order to study the structural-semantic correspondence between the original and the translation at the linguosemantic level, the selected syntactic units were subjected to comparative analysis. This process made it possible to determine the degree of structural and semantic equivalence between the two texts.

First, the syntactic units expressing fear, anxiety, and panic were subjected to analysis.

The original text:

< > Robiya cast a fearful, hesitant glance at the dagger...< > (6-bet)

The translated text:

<>ロビヤーはナイフを恐々と目をやり、< > (10-bet)

In the original text, the duplicative adverbial component “qo‘rqa-pisa” expresses a state of fear mixed with uncertainty in Robiya. In the translated text, this meaning is fully conveyed through the reduplicative adverb “恐々” [kowagowa]. In both units, the tone of cautious, hesitant fear is rendered.

The original text:

< > Tohir, as if frightened by Robiya’s sudden departure, grabbed her by the wrist. < > (6-bet)

The translated text:

< > トヒールはロビヤーが今すぐに行ってしまうのではないかと不安になったようで彼女の手を掴んだ。< > (10-bet)

In the original text, the comparative adverbial form “cho‘chiganday” expresses feelings such as inner fear and anxiety. In the translation, this meaning is conveyed through the comparative adverbial component “不安になったようで” [fuanni natta youde].

The original text:

< > Tohir seemed to truly feel how charming a girl she was and how vengeful the invading bey and his servants could be toward girls like her. < > (6-bet)

The translated text:

<>彼女がどれ程魅力的な娘になったが、ベックや兵士たちがこのような娘にどれ程の欲望を持つか、今や本気で感じたようである。< > (10,11-bet)

In the original text, the segment significantly conveys Tohir’s anxiety, fear, and inner tension through the sharp connection between the girl’s charm and the source of danger. The translation also attempts to convey this meaning. However, in the Japanese version, the omission of the “invader” component results in the fear and the source of danger not being expressed. As a result, the semantic impact is somewhat reduced.

The original text:

< > However, now, at this perilous moment when the drum of war was approaching Quva, Robiya seemed more precious to him than ever. < > (6-bet)

< >しかし今や戦争の風がクバーに近づいているこの不穏な時トヒールにはロビヤーが今だかつてなかったように愛しく、今だかつてなかったように大切に思えた。< > (11-bet)

In the original text, the segment “urush dovuli... shu hatarli” serves as the main factor conveying feelings of fear and anxiety. In the translation, this meaning is rendered through “戦争の風... この不穏な” [sensou no kaze... kono fuonna] as a general mood of anxiety present in the original, yet the precise and intense perception of danger is not fully and effectively conveyed.

The original text:

< > - Don’t worry too much about me, Robiya... But you... be careful. < > (7-bet)

< > 「僕のことをあまり心配しないで、ロビヤー。... でも君は用心して。」< > (13-bet)

Through the prohibitive form “xavotirlanma” and the imperative form “ehtiyotningi qil,” fear and anxiety are expressed in a speech-pragmatic manner. In the translation, this meaning is conveyed through the negation-imperative verb “心配しないで” [shinpai shinaide] and the softened request-imperative verb “用心して” [youjin shite].

The original text:

< > No matter how great the danger of war, < > (9-bet)

The translated text:

< > 戦争の恐怖がいかに大きくても< > (14-bet)

In this segment, the component “tahlika” serves as a semantic center expressing the general panic and sense of danger caused by war. In the translation, this meaning is conveyed through the lexeme “恐怖” [kyoufu], which also conveys a general state of fear and panic.

The original text:

< > Troubled thoughts kept Mulla Fazliddin awake throughout the night. Amid the turmoil of war, his mind grew increasingly restless as he remembered the unruly beks, whose power seemed to grow stronger by the day.

<> (14 - bet)

The translated text:

<> ムッラー・ファズリッディーンは胸騒ぎがして夜通し眠気も起こらなかった。戦のドサクサで益々肥え太り傍若無人に振舞うベクたちのことを思い出し不安になってくるのであった。<> (21-bet)

Phrases such as “Iztirobli o‘ylar,” “ko‘ziga uyqu qo‘ndirmadi,” and “ko‘ngli bezovta bo‘lardi” reflect inner panic and anxiety. In the translation, this meaning is conveyed through the following expressions: “胸騒ぎがして” [munesawagi ga shite] – inner restlessness, and “不安になってくる” [fuan ni natte kuru] – intensification of fear.

The original text:

<> Mulla Fazliddin's heart pounded with panic. Could it be that this bek knew about the portrait in the iron chest?!<> (15-bet)

The translated text:

<> ムッラー・ファズリッディーンの心臓はドキドキしました。このベクが金属の箱に入っている絵のことをまさか知っているとしたら？<> (23-bet)

In the original text, the fear and anxiety related to the portrait in the iron chest are expressed through the onomatopoeic adverb “taka-puka bo‘lib ketdi.” In the translation, this is similarly conveyed through the onomatopoeic adverb “ドキドキしました” [dokidoki shidashita].

The original text:

<> -Undoq demang, jonio! Biz ham endi jar labida qoldik! Butun atrofimizda tahlikali jar!<> (32-bet)

The translated text:

<> 「そんなことを云わないで、あなた！ 今や私たちも崖っぷちにいるのです！ 周り中怖ろしい崖です！」<> (49-bet)

In the original text, the metaphors “jar labi” (the edge of the cliff) and “tahlikali jar” (the perilous cliff) express the imagery of fear and danger. In the translation, these images are corresponded through the metaphors “崖っぷち” [gake puchi] – the edge of the cliff, and “怖ろしい崖” [osoroshii gake] – the terrifying cliff.

The analysis showed that there is structural and semantic equivalence between the syntactic units expressing fear, anxiety, and panic in both the original and the translated texts.

Next, syntactic units expressing grief, suffering, and despair were analyzed..

The original text:

<> Ha, tole bo‘lmasa qiyin ekan! Men ne-ne orzular bilan ilm-hunar o‘rganib kelgan edim. <> (11-bet)

The translated text:

<> 「はい、うまくいかなければ大変なことになります！ 私は何やかやと期待して学問や技術を習得してきました。」<> (16-bet)

In the original text, the phrase “tolé bo‘lmasa qiyin ekan” expresses Mulla Fazliddin’s emotional state: despair and distress. In the translation, this meaning is semantically conveyed through “うまくいかなければ大変なことになります” [umaku ikanakereba taihen na koto ni narimasu] – “if things don’t go well, it will be a serious problem.”

The original text:

<> - It felt strange when, while everyone else was running away, we found ourselves so close to the dragon's den,” Mulla Fazliddin said, looking at his nephew with a weary gaze. <> (11-bet)

<> 「みな敵から逃れていくのに、吸血鬼の口に近づいてきて変ですね」ムッラー・ファズリッディーンは云い、甥に寂しげな目を向いた。<> (17-bet)

In the original text, the component “ma’yus ko‘zlar bilan qaradi” directly expresses the emotional state. In the translation, this meaning is semantically conveyed through “寂しげな目を向いた” [sabishigena me wo muketa] – “he turned his sad eyes.”

The metaphor of getting close to the dragon's den conveys not only danger but also the imagery of despair and helplessness. In the translation, this is semantically matched with “吸血鬼の口” [kyuuketsuchino kuchi] – “the mouth of a vampire.”

The original text:

<> Today, remembering how Mirzo had made his will as

if he knew he was about to die at dawn, Qutlug‘ Nigor Khanim could hardly hold back her tears. “Oh, how did he know the day of his death was near?! They said such things...” <> (32-bet)

The translated text:

<> 今日朝食の時ミルゾーが自分の死に気づいていたかのように遺言をしたのを思い出し、クトゥルク・ニゴル・ホニムも涙を抑えることが出来なかつた。「アー、ご自分の死期をどこからお知りになったのか？さっきあんな話をされて...」 <> (49-bet)

In the original segment, the components “o‘zini yig‘idan tutolmas edi” and “-E voh” express Qutlug‘ Nigor Khanim’s intense grief and distress. In the translation, this meaning is semantically conveyed through “涙を抑えることが出来なかつた” [namida wo osaeru koto ga dekinakatta] – “could not hold back her tears,” and “アー” [aa].

The original text:

<> Bobir now fully realized that he would never see his father again, and a sharp sense of separation suddenly filled his entire being, streaming from his eyes down to his cheeks as tears. <> (41-bet)

<> もう父親を永遠に見られないことをバーブルは全身で感じ、辛い別離の感情に突然覆われ、目から涙があふれ出た。 <> (64-bet)

In the original segment, the components “otasini umrbod ko‘ra olmasligi,” “achchiq judolik,” and “ko‘zlaridan yoqasiga yosh bo‘lib tomdi” depict Bobir’s grief and emotional outburst. In the translation, this state is partially formally and mainly semantically conveyed through “父親を永遠に見られない” [chichioya wo eien ni mirarenai] – “cannot see his father forever,” “辛い別離” [tsurai betsuri] – “bitter separation,” and “目から涙があふれ出た” [me kara namida ga afuredeta] – “tears overflowed from his eyes.”

The analysis showed that there is complete structural and semantic correspondence between the syntactic units expressing grief, anxiety, and despair in the original and translated texts.

Next, syntactic units expressing war and battles were analyzed.

The original text:

<> The ruler of Samarkand had captured Kokand, recruited forces, and launched an attack on Margilon. <> (5-bet)

The translated text:

<> サマルカンドの王はコーカンドを征服、兵士たちに略奪を許し、マルギランを攻撃していた。 <> (9,10-bet)

In the original text, the successive verbs “bosib olgan,” “talatgan,” and “hujum qilgan” express the dynamic development of the war process. Together, these components form a syntactic chain, showing the step-by-step course of the conflict. In the translation, the components “征服” [seyfuku], “略奪を許し” [ryakudatsu wo yurushi], and “攻撃していた” [kougeki shiteita] recreate the syntactic chain from the original. Thus, in Japanese, the three-stage structural model of the war process is clearly conveyed.

The original text:

<> Know this: they have taken up swords against their elder brother’s brother-in-law and their father-in-law! <> (11-bet)

<> 「つまり、兄が弟に、舅が婿に向かって剣を振り上げているのです！」 <> (17-bet)

In the original text, the phrase “qarshi qilish ko‘tarib chiqmoq” is a phraseological-syntactic unit that indicates an act of war or hostility. In the translation, this is rendered through the direct action description “に向かって剣を振り上げているのです” [ni mukatte ken wo furiageteironodesu] – “they are raising their swords towards [someone].”

The original text:

<> In this dire situation, with the enemy attacking the Fergana Valley from three sides... <> (25-bet)

The translated text:

<> フエルガナ盆地に三方から敵が攻撃してきているこの苦しい状況の中で、 <> (40-bet)

In the original text, the phrase “uch tomondan dushman hujum qilib kelayotgan” is a complex syntactic unit expressing large-scale, multi-directional military pressure. The component “uch tomondan” emphasizes

the strategic gravity of the situation and broadens the scope of the action. In the translation, this meaning is fully conveyed through the phrase “三方から敵が攻撃してきている” [sanpō kara teki ga kōgeki shite kite iru], preserving the semantics of the multi-directional attack.

The original text:

<> At dawn, like a Sturnidae, countless troops with their horses, camels, and carts, swarmed the bridge, filling it to capacity like a flock of starlings. <> (63-bet)

The translated text:

<> 棕鳥のように無数の軍馬、駱駝と荷馬車が雨の降る早朝、真っ黒な驟雨のごとく、橋から溢れんばかりになって来だした。 <> (96-bet)

In the original text, the lexeme “qo’shin” (army) represents war. Its strength is depicted through comparisons to a flock of starlings and a pitch-black downpour, illustrating both its number and pressure. These two metaphors enhance the scale of the action and the terrifying imagery. In the translation, this semantics is conveyed through the expressions “棕鳥のように無数” [mukadori no youni musū] – “innumerable like starlings,” and “真っ黒な驟雨のごとく” [makkurona shū no gotoku] – “like a pitch-black downpour.”

The analysis showed that there is complete structural and semantic correspondence between the syntactic units expressing war and battles in the original and translated texts.

Next, syntactic units expressing the oppressed common people were analyzed.

The original text:

<> - Damn the fate of the people! ... If only the accursed kings could refrain from waging war. You flee from one, only to be caught by another. Better not to flee at all! We leave it to fate. What is written on one’s forehead will come to pass. <> (5-bet)

The translated text:

<> 「人々が可愛そうだ！卑劣な王たちは戦わずにはいられない。ある者から逃げても他の者に捕まる。それより逃げない方がいい。如何にかかるだろう。なるようになるのさ！」 <> (17-bet)

In the original text, the expressions “Ulusning sho‘ri qursin,” “Kasofat podshohlar urushmay turolmasa,” and

the following units convey the common people’s fatigue from wars and their dissatisfaction and resentment toward the country and its peaceful inhabitants. In the translation, this meaning is conveyed through the syntactic units “人々が可哀そうだ！” [hitobito ga kawaisou da] – “the people are pitiable!” and “卑劣な王たちは戦わずにはいられない” [hiretsu na otachi wa tatakawazu ni wa irarenai] – “the despicable kings cannot help but fight.”

The original text:

<> ... If only they would settle their differences among themselves and leave us in peace! All the suffering from war falls upon the people. – At least we still have our voice! <> (11-bet)

The translated text:

<> 「お互いに折り合いをつけ、我々を平穏にしてくれると良いのですが！戦争による苦しみはすべて我々国民の肩にかかるべきです」「苦しのが我々の運命なのです」 <> (18-bet)

In the original text, the expressions “Koshki o’zları bilan o’zları olishib, bizni tinch qo’ysalar!” and “Urushning butun jafosi el-ulusning boshiga tushadir” convey the people’s fatigue from war, their suffering, and their longing for peace. The syntactic structure and emotional tone intensify the portrayal of the oppressed population. In the translation, this meaning is conveyed through the syntactic structures 「お互いに折り合いをつけ、我々を平穏にしてくれると良いのですが！」 [otagai ni oriai wo tsuke, wareware wo heion ni shite kureru to yoi nodesuga] – “If only they could settle their differences and leave us in peace!” and 「戦争による苦しみはすべて我々国民の肩にかかるべきです」 [sensou ni yoru kurushimi wa subete wareware kokumin no kata ni kakatte kimasu] – “All the suffering from war falls upon us, the people.”

The original text:

<> - The people! If only it were the people alone who crossed this bridge! Tomorrow or the day after, enemy troops will march across it. When I think of the calamities that will rain down upon the people... <> (20-bet)

The translated text:

<> 「人々！この橋を渡るのが人々だけだったら良

かったのに！明日あさってには敵の軍隊がこの橋を渡ってくる！人々に降りかかる災いを思うと、」<>(30-bet)

In the original text, speech units such as “Qani endi bu ko‘prikan faqat xalq o‘tsa!” and “Xalqning boshiga yog‘iladigan balolarni o‘ylasam...” reflect that the people are in danger, conveying the severity of the situation and anxiety. The expressive tone further intensifies this sense of fear and concern. In the translation, this meaning is conveyed through the speech units 「この橋を渡るのが人々だけだったら良かったのに！」 [kono hashi wo watarunoga hitobito dakedattara yokatta no ni] – “If only it were the people alone who crossed this bridge!” and 「人々に降りかかる災いを思うと、」 [hitobito ni orikakaru wazawai wo omouto] – “When I think of the calamities that will befall the people...”

The analysis showed that there is complete structural and semantic correspondence between the syntactic units expressing the oppressed common people in the original and translated texts.

Next, syntactic units expressing sedition and betrayal were analyzed.

The original text:

<> Today, Fotima Sulton made him great promises. If Ahmad Tanbal eliminates the heads of the loyal beks in Andijan and sidelines Bobir, and Jahongir Mirzo ascends the throne, the victory will be his... Once Jahongir Mirzo becomes ruler, Ahmad Tanbal will become his chief minister. <>(33-bet)

The translated text:

<> 今日フォティマ・スルタン・ベギムは彼に大きな約束をした。アンディジャンにいる彼女に忠実なベクたちをアフマド・タンバルがまとめ、バーブルを追い出し、ジャホンギール・ミルゾーを王位に就ければ勝利は彼女のもの。...ジャホンギール・ミルゾーが国王になれば、アフマド・タンバルは彼の宰相になる。<>(50-bet)

In the original text, the syntactic unit “sodiqbeklarning boshini qovushtirib, Bobirni chetlatsa-yu, Jahongir mirzoni taxtga o‘tqazsa” expresses the strategic essence of the intrigue and betrayal by Fotima Sulton and Ahmad Tanbal against Bobir. In the translation, this meaning is conveyed through the syntactic unit “彼女に忠実なベ

クたちをアフマド・タンバルがまとめ、バーブルを追い出し、ジャホンギール・ミルゾーを王位に就ければ” [kanojo ni chūjitsu na bekutachi wo Afumado Tanbāru ga matome, Bābūru wo oidasu, Jahongīru Mirzō wo ōi ni tsukereba].

The original text:

<> Andijan is under siege! The rebellious beks intend to place Jahongir Mirzo on the throne of Andijan. They plan to make Ahmad Tanbal the commander and seize Bobir’s homeland from him! Bobir had never imagined they would go this far. <>(129-bet)

The translated text:

<> アンディジャンが包囲された！蜂起したベクたちが、ジャホンギール・ミルゾーをアンディジャンの王位につけようとしている。アフマド・タンバルを司令官にして、バーブルから祖国を奪おうとしている！彼らがこんな事までするとは、バーブルは思ってもいなかつた。<>(194)

In the original text, Andijan being under siege, the beks’ plans to place Jahongir Mirzo on the throne, and their attempts to seize Bobir’s homeland vividly express intrigue and betrayal. In the translation, this meaning is conveyed through the syntactic units “アンディジャンが包囲された！” [Andijan ga hōi sareta] – “Andijan is under siege!”, “蜂起したベクたちが、ジャホンギール・ミルゾーをアンディジャンの王位につけようとしている” [hōki shita bekutachi ga, Jahongīru Mirzō wo Andijan no ōi ni tsukeyou to shite iru] – “The rebellious beks intend to place Jahongir Mirzo on the throne of Andijan,” and “バーブルから祖国を奪おうとしている” [Bābūru kara sokoku wo ubaou to shite iru] – “They are trying to seize the homeland from Bobir.”

The original text:

<> Begin, the traitors have opened the Khakan Gate to the enemy. Return to the citadel at once! To the citadel! <>(135-bet)

The translated text:

<> 「ベギム、裏切者がハカン門を敵に明け渡しました。すぐに城に戻ってください！」 <>(202-bet)

The traitors opening the Khakan Gate to the enemy expresses the direct action of intrigue and betrayal. The

speech unit “Tezroq arkka qayting” intensifies the sense of urgent danger through its expressiveness. In the translation, the opening of the gate by the traitors is rendered through “裏切者がハカン門を敵に明け渡しました” [uragimono ga Hakan-mon wo teki ni akewatashimashita], and the urgent command is effectively conveyed by “すぐに城に戻ってください！” [sugu ni shiro ni modotte kudasai!].

The analysis showed that there is complete structural and semantic correspondence between the syntactic units expressing intrigue and betrayal in the original and translated texts.

Next, syntactic units expressing being trapped in Arosat were analyzed.

The original text:

<> Before Bobir's eyes, the tears that had fallen on that man's beard would not disappear, and the sound of his anguished cries still rang under his ear. That man must become a corpse. But why? Is it because the beks convinced Bobir that he was guilty? Or perhaps these beks are truly deceiving Bobir...<> (56-bet)

The translated text:

<> バーブルの目の中では、かの人の顎ひげに滴る涙が消えず、耳元では悲しみに引き裂かれた叫び声がまだ響いた。この生きた人間が屍にならなければならない。何故？ベクたちがこの人を犯人だとし、バーブルを納得させたからか？このベクたちは本当はバーブルを騙しているのではないか？... <> (83-bet)

In the original text, the recently enthroned Bobir faces an internal tension, forced by the pressure of the Andijan beks to pass the death sentence on Darvesh Gov. Darvesh Gov's tears and anguished cries are depicted in Bobir's memory, expressing his state of being trapped in indecision. The syntactic units presented as questions and reflections highlight the intensity of Bobir's inner conflict. In the translation, the same meaning is conveyed through syntactic units such as “バーブルの目の中では、かの人の顎ひげに滴る涙が消えず、耳元では悲しみに引き裂かれた叫び声がまだ響いた” [Baaburu no me no naka de wa, kano hito no hige ni shittataru namida ga kiezu, mimi moto de wa kanashimi

ni hikisakareta sakebi koe ga mada hibiita].

The original text:

<> Bobir remembered how much pleasure he had taken today in the small chamber he had built for himself in Osh, and he wished to support the wishes of his mother and sister. Yet he also knew that he could not resolve such important state affairs on his own.<> (86-bet)

The translated text:

<> バーブルはオシュに自分が建てた小さな庵がどれ程喜びを与えてくれているかを思い出し、母と姉のお願いに賛同したくなつた。しかし彼はこのような重要な政府の問題を自分一人で決定することができないことも知つていた。<> (127-bet)

In the original text, another layer of inner tension in Bobir is portrayed. On one hand, he wishes to support the wishes of his mother and sister. On the other hand, he realizes that he cannot resolve such important state affairs on his own. This reflects Bobir's feeling of being trapped in indecision. In the translation, this meaning is conveyed through the expressions: “母と姉のお願いに賛同したくなつた” [Haha to ane no onegai ni sandō shitakunatta] – “He wished to support the wishes of his mother and sister,” and “重要な政府の問題を自分一人で決定することができないことも知つていた” [Jūyōna seifu no mondai wo jibun hitori de kettei suru koto ga dekinai koto mo shitteita] – “He knew that he could not resolve such important government issues on his own.”

The original text:

<> Bobir suffered, trapped in indecision. He could neither bring himself to refuse his mother's just and heartfelt requests, nor could his heart bear to do so. Yet Qosimbek stirred such turbulent feelings in his heart that he could not escape them. It was now very clear to him that if he gave up Samarkand, the other oppressors would seize the capital and then march on Andijan. <> (92-bet)

The translated text:

<> バーブルは困惑した。母があれほど真剣にしたもっともな願いを否定する言葉も心も彼にはなかった。しかしコシムベクが彼の心に母親とは異なる考えを目覚めさせ、その考えから逃れることも不可能のように思えた。もし彼がサマルカンドを放銃すれば、向こうの方にいる暴力者が首都を占

領し、その後アンディジャンに専攻してくることは不可避であることを今夜ははっきりと感じていた。<>(135,136-bet)

On one hand, Bobir could not refuse his mother's just requests; on the other hand, under the influence of Qosimbek and Khoja Abdullah, the idea of unifying Transoxiana and the clear awareness of the consequences of failing to seize Samarkand stirred overwhelming emotions in him, which perfectly correspond to the concept of being trapped in indecision. In the translation, syntactic units such as “困惑した” [konwaku shita] – “confused” and “母があれほど真剣にしたもっともな願いを否定する言葉も心も彼にはなかった” [haha ga arehodo shinken ni shita mottomona negai wo hitei suru kotoba mo kokoro mo kare ni wa nakatta] – “He had neither the words nor the heart to deny his mother's so earnest and just wishes” reflect his inability to make a decision and the feeling of being trapped in indecision.

The analysis showed full structural and semantic

correspondence between the syntactic units expressing being trapped in indecision in the original and translated texts. After determining the degree of correspondence at the linguosemantic level, a ranking was compiled based on the 279 selected syntactic units, yielding the following statistical data:

1. Syntactic units expressing fear and anxiety: 106 units (40% of the total)
2. Syntactic units expressing grief and distress: 66 units (25% of the total)
3. Syntactic units expressing war and battles: 33 units (12% of the total)
4. Syntactic units expressing intrigue and betrayal: 27 units (10% of the total)
5. Syntactic units expressing the oppressed common people: 23 units (9% of the total)
6. Syntactic units expressing being trapped in indecision: 12 units (4% of the total)

**Table 1. Distribution of Image Repetition by Percentage**

| Image / Motif Category  | Percentage (%) |
|-------------------------|----------------|
| Fear, anxiety, terror   | 40%            |
| Grief and suffering     | 25%            |
| Wars and conflicts      | 12%            |
| Treachery and betrayal  | 10%            |
| Oppressed common people | 9%             |
| Arrest and imprisonment | 4%             |

The obtained statistical data served as a basis for drawing the following conclusions. Based on the title, three concepts were expected to appear in the text: the field of Armageddon, the field of massacre, and being in suspense. However, only two of these namely, the field of massacre and being in suspense were recorded in the selected material. Moreover, their combined share amounted to only 16%, indicating that the structural-semantic integrity of the text is not strongly associated with these concepts. The complete absence of syntactic units expressing the concept of the field of Armageddon further reinforces this idea. These two pieces of evidence

suggest that, even though the first part of the novel is titled “Arosat” (“Purgatory”), its structural-semantic system does not fully correspond to the title.

On the other hand, syntactic units expressing images such as “fear, anxiety, and panic” were not expected to appear in the text. However, the analysis results show that they constitute the main part of the text. This finding supports the hypothesis that the artistic concept in the first part of the novel may be associated precisely with these notions. In other words, the core concepts of the “Yulduzli tunlar” (“Starry Nights”) novel in the Arosat section are fear, anxiety, and panic, while the remaining

concepts can be interpreted as peripheral.

Thus, a general understanding of the core and peripheral concepts in the first part of the novel has been formed, although the correlation between them is not yet clear. To develop an initial hypothesis regarding this correlation, it is important to determine which aspects of the world view might be connected to the high frequency of the core concepts. The predominance of fear, anxiety, and panic in the text indicates that the novel reflects a socio-cultural environment characterized by strong uncertainty and a constant sense of danger. Such an environment directs human thought toward the notion of paranoia.

In psychological literature, particularly in the Diagnostic and Statistical Manual of Mental Disorders of the American Psychiatric Association and in definitions from the World English Dictionary, paranoia is explained as an instinctive mode of thinking that arises under the influence of fear, suspicion, and anxiety. From this perspective, the high frequency of these concepts in the text may metaphorically signal the formation of a "paranoid society" image. This interpretation indirectly aligns with Pirimqul Qodirov's characterization of the novel as "complex and tragic" in relation to the period it depicts.

If this hypothesis is considered valid, it can be concluded that the constant feelings of fear, danger, and anxiety, along with internal distrust and political panic, in the depiction of the late 15th – early 16th century Timurid Empire are illuminated through the prism of a paranoid society.

Based on the above analysis and data, the following conclusions can be drawn:

There is a high degree of correspondence between the source text and its translation at the linguistic-semantic and metasemiotic levels.

The core and peripheral concepts in both the source and translated texts serve as central tools for explaining the structural-semantic organization of the text and understanding its pragmatic features. The predominance of core concepts indicates how reality is perceived in the text and highlights the main semantic direction defining the author's worldview.

Although the first part of the novel is titled "Arosat" ("Purgatory"), the most frequently recurring syntactic units in the text are associated with the concepts of "fear," "panic," and "anxiety." This indicates that the title

does not fully reflect the content of the text.

The high frequency of emotional concepts such as "fear," "anxiety," and "panic" signals the continuous presence of psychological tension in the narrative.

The prominence of these concepts functions as the main semantic mechanism that generates a paranoid atmosphere within the text. Without them, the model of the world depicted in the novel would remain incomplete.

According to sources such as DSM-5-TR and the World English Dictionary, paranoia is interpreted as an instinctive mode of thinking arising under the influence of strong fear, suspicion, or anxiety. Based on this, the psychological-emotional background in the novel can be considered not clinical but rather artistically-psychological with a paranoid character.

The "tragic" nature of the period describing the decline of the Timurid Empire is likely illuminated through the lens of a "paranoid society." This approach allows the author's depiction of fear, panic, and anxiety within society and individual consciousness to be interpreted as central semantic components of the literary world created in the novel. Consequently, these concepts form the core semantic nucleus of the "paranoid society" literary concept.

Although the correlation between core and peripheral concepts is not yet fully clear, the preliminary analysis indicates that they interact dynamically. To reliably establish that the synergy of this dynamic relationship corresponds to the "paranoid society" literary concept, a dedicated conceptual analysis method is required.

## References

1. Karimova, S. S. The representation of the concept of "happiness" in literary texts and translation issues (based on the translation of Uzbek poetry into English). – Bukhara: SDChTI, 2023.
2. Tilloeva, S. M., Tyorkina, E. N. Features of conveying components in literary translation. – Yekaterinburg, 2016. – P. 372–379.
3. Stepanov, Yu. S. The concept of "cause" and two approaches to conceptual analysis of language: logical and sublogical // Logical analysis of language. Cultural concepts. – Moscow, 1991. – P. 5–14.
4. Miller, L. V. The artistic concept as a semantic and aesthetic category // Society and Language. – No.

4. – Saint Petersburg: Mir russkogo slova, 2000. – P. 39–45.
5. Mileiko, E. V., Rus-Bryushinina, I. V. The artistic concept as an object of linguistic research // Philological Sciences. Issues of Theory and Practice. – Tambov: Gramota, 2016. – P. 128–130.
6. Lotman, Yu. M. The structure of the artistic text. – Saint Petersburg: Iskusstvo–SPB, 1998. – 285 p.
7. Zenkin, S. N. Theory of literature: Problems and results. – Moscow: NLO, 2017. – 501 p.
8. Qodirov, P. Starry nights. – Tashkent: G‘ofur G‘ulom Literature and Art Publishing House, 1979. – 495 p.
9. Diagnostic and Statistical Manual of Mental Disorders (DSM-5-TR). – USA: American Psychiatric Association, 2022.
10. Paranoia: Definition and meaning // Dictionary.com.
11. Hayashi, S., Nomoto, K., Minami, F. New Japanese language dictionary. 5th edition. – Tokyo: Sanseido, 2000.
12. Madvaliyev, A. Explanatory dictionary of the Uzbek language. – Tashkent: Uzbekistan Publishing House, 2020.