

МЕДИЦИНА, ПЕДАГОГИКА И ТЕХНОЛОГИЯ: ТЕОРИЯ И ПРАКТИКА

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“SHUM BOLA” ASARINING TARJIMASIDA MILLIY YUMORISTIK XUSUSIYATLAR

Berdiyeva Sitora Utkerovna

Osiyo xalqaro universiteti Tarix va filologiya kafedrası ingliz tili o‘qituvchisi

berdiyeva.sitora@gmail.com

Annotatsiya. Asliyat yaratilgan davr tarjima amalga oshirilgan paytdan, odatda, ma‘lum darajada farq qiladi. Shuning uchun asliyat ruhini to‘la-to‘kis qayta yaratish mas‘uliyati tarjimondan zarur til vositalarini to‘g‘ri tanlash yo‘li bilan asliyat vujudga kelgan davr xususiyatini qayta yaratishni talab etadi. Shu bilan birga, tarjima amalga oshirilgan davr tili bir qadar kitobxonga tushunarli bo‘lishi lozim. Chunki tarjimon asarni o‘z davri kitobxoni mutolaasi uchun o‘giradi. Bir so‘z bilan aytganda, tarjimada shunday lisoniy vositalardan foydalanish kerakki, hosil bo‘lgan matn kitobxonga yaxshi tushunarli bo‘lsin va shu bilan birga, asarda tasvirlangan davr uning ko‘z oldida jonlanib tursin. Ushbu maqolada G‘afur G‘ulomning “Shum bola” asarining ingliz tilidagi tarjimasidagi milliy yumoristik xususiyatlarning berilishi tahlil ostiga olingan.

Kalit so‘zlar: tarjima, mutarjim, milliy yumor, transliteratsiya, so‘zma-so‘z tarjima, tarjima muammolari, ibora, o‘xshatishlar, lakunalar, realiyalar.

НАЦИОНАЛЬНЫЕ ЮМОРИСТИЧЕСКИЕ ХАРАКТЕРИСТИКИ В ПЕРЕВОДЕ ПРОИЗВЕДЕНИЯ «ШУМ БОЛА».

Абстрактный. Период создания оригинала обычно несколько отличается от времени выполнения перевода. Поэтому ответственность за полное воссоздание духа оригинала требует от переводчика воссоздания особенностей периода создания оригинала путем правильного подбора необходимых языковых средств. При этом язык того периода, когда был выполнен перевод, должен быть понятен читателю. Потому что переводчик переводит произведение для прочтения читателем своего времени. Словом, при переводе необходимо использовать такие языковые средства, чтобы полученный текст был хорошо понят читателем, и в то же время описываемый в произведении период оживал перед его глазами. В данной статье

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анализируется презентация национальных юмористических черт в английском переводе произведения Гафура Гулама «Шум бола».

Ключевые слова: перевод, переводчик, национальный юмор, транслитерация, дословный перевод, проблемы перевода, фраза, аналогии, лакуны, реалии.

NATIONAL HUMORISTIC CHARACTERISTICS IN THE TRANSLATION OF THE WORK "SHUM BOLA".

Abstract. The period when the original was created is usually somewhat different from the time when the translation was made. Therefore, the responsibility of completely recreating the spirit of the original requires the translator to recreate the characteristics of the period in which the original was created by the correct selection of the necessary language tools. At the same time, the language of the period when the translation was made should be understandable to the reader. Because the translator translates the work for reading by the reader of his time. In a word, it is necessary to use such language tools in the translation, so that the resulting text is well understood by the reader, and at the same time, the period described in the work comes alive before his eyes. In this article, the presentation of national humorous features in the English translation of Gafur Ghulam's work "Shum bola" is analyzed.

Key words: translation, translator, national humor, transliteration, literal translation, translation problems, phrase, analogies, lacunae, realities.

Har bir asar o‘z zamon va o‘z makoniga ega. Tarjimada ana shu zamon va makonning asliyatda qoldirgan izini o‘zga kitobxonga yetkazish, tarjimonga katta mas’uliyat yuklaydi.

Qissaning birinchi bo‘limida shum bola uyidan qochib, ammasining uyiga mehmonga borib, u yerda pochchasining zotdor qushlariga qarayman deb, ularga qatiq ichirishi tasvirlangan:

Uchinchi kunga borganda erta bilan qushxonaga kirib qarasam, hamma qushlar qo‘ndoqdan pastda – hammasi hurpaygan, boshini ichiga olgan, ayniqsa miqqiy qo‘ndoq tagida bir qanotini ostiga solib, oyog‘ini baralla uzatib, yonboshlab yotgan edi.¹

¹ G‘ulom G‘. Shum Bola. - Toshkent: Yoshlar nashriyot uyi. – 2018. –B.14.

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– Ha, mana, bu kiroyi ish bo‘pti, – deb o‘yladim. – Yarim qorong‘i uyda hadeb qo‘nib o‘tira berish ham kishini zeriktiradi. Shunaqa o‘tirish-turishni ham qilib turgan yaxshi, yonbosh qil, yot, kerish.

Xuddi shu parchani ingliz tilidagi tarjimasini ko‘rib chiqamiz:

When I entered here on the third day, all birds were lying without movement.

- Yes, it is a good job, - I thought. – One gets bored of sitting in such a dark room. It is better for them to lie at such a late time. In the morning, the birds had sour-milk again. In the evening, I was going to change their food. When I entered there, all the birds had already died.²

Shu yo‘sinda qushlarni ikki, uch kun qatiq bilan “siylagandan” so‘ng, qushlar birin-ketin nobud bo‘ladi va shum bola bu yerdan ham qochish rejasini tuzadi:

... Asta borib, qafasni ilgagidan chiqardim. Boshimga qo‘yib, katta safar uchun yo‘lga tushdim, ammam mushuklarga shovla pishirish bilan ovora bo‘lgani uchun mening chiqib ketganimni payqamay qoldi. Belimda pul, boshimda savag‘ichdan to‘qilgan katta qafasda kukulab turgan bir juft qumri. Etakni turmaklab, sag‘rimga bir mushtlab, “hayyo, hu” deb, shahardan tashqariga qarab yo‘lga ravona bo‘ldim.

Tarjima:

I had the money which my brother-in-law had given to me and I had a cage with the birds inside. So I went to the city.

Yuqoridagi misollarda shum bolaning qushlarga qarayman deb, ularga qatiq ichirib, bilmasdan nobud qilib qo‘yishi yengil hajviy ruhda tasvirlangan. Tarjimada esa, ushbu parchaning ayrim qismlari, iboralari tushirib qoldirilgan bo‘lsa ham, undagi hajv hissi yo‘qolmagan va ma‘no o‘zgarmasdan saqlangan.

Asarda tasvirlangan davrdagi milliy o‘ziga xoslikni aks ettirishda u yoki bu xalq vakiliga xos psixologik xarakterlar, odat, qiyofa, muomala normalari, xulq-atvor va marosimlarini bera bilish ham katta ahamiyatga ega. Chunki har bir millat kishisining bunday xususiyatlarini tasvirlash badiiy asarga milliy tus beradi. Barchamizga ma‘lumki, o‘zbek xalqi va ingliz xalqi tillari tuzilish jihatidan bir-biridan farq qiladi. Biroq, xalqlar bir-birlarini yaxshi bilishlari, bir-birlarini tushunishlari kerak. Bir millatning yaratgan boyligidan boshqa millatning bahramand bo‘lishi xalqlarning tinchliksevarlik maqsadlariga juda mos tushadi.

² Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. - Tashkent: Yangi asr avlodi. - 2017. –B.13.

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Tarjima ham xussi ana shu maqsadga xizmat qilishi kerak. Tarjima til to‘siqlarini bartaraf etadi, uzoqni yaqinlashtiradi, xalqlarni bir-biriga oshno, birodar qiladi. O‘zbek va xorij xalqlari adabiy aloqalarining kengayishi bundan keyin bu ikki adabiyot bisotidan mukammal badiiy tarjimalar yaratilishini taqozo etadi.

Asar qahramonining pochchasini uyidan qochganidan so‘ng, turli bozorlardagi sarguzashtlari tasvirida sotuvchilarning ta’rifi hajviy yo‘sinda ifodalangan:

*Bu mollarni yoyib o‘tirgan chayqovchilarning aft-basharasini aytmayisizmi. Betlariga bu hafta ichi suv tegmagan, soqollari ustaradan ozod, basharalaridan “nur” yog‘ilib turadi. Biror molni so‘rab qolsangiz, eng avval xuddi ammasining o‘g‘li tirilib kelgandek, albatta, qo‘l olib so‘rashadi, keyin narx aytadi. “Amirkon-amirkon” degan joy bor, deb eshitib yurar edik, amirkoni shudir-da!*³

Yuqorida keltirilgan misoldagi bozorchilarning tasviri ingliz tilida quyidagicha tarjima qilingan:

*And if you ask me about sellers’ faces: they were dirty and unwashed faces. If you ask any goods’ price, they would greet a client first and then say the goods’ prices. We heard about the place named “America”, maybe America is this place!*⁴

Bu parchadagi “basharalaridan “nur” yog‘ilib turadi” kinoyali iborasi va “xuddi ammasining o‘g‘li tirilib kelgandek” o‘xshatishlari tarjimada berilmagan, ammo yumoristik holat tasviri buzilmagan, chunki mutarjim har bir iborani so‘zma-so‘z tarjima qilsa, ingliz kitobxonini uchun ancha tushunarsiz bo‘lib qolishi mumkin. O‘zbek tilidagi ayrim kinoya bilan aytilgan ibora va o‘xshatishlar faqat milliy xususiyatga ega bo‘lganligi tufayli, ularni tarjimada to‘liq ifodalash mushkuldir.

Shum bolaning bolalikdan birga ulg‘aygan do‘sti Omon bilan birga kechirgan sarguzashtlari asardagi eng qiziqarli voqealarni o‘z ichiga oladi. Xususan, shum bola va Omonning bozorda ovqatlanayotgan paytlarida ovqat ichidagi pashshani oshpaz kuygan piyozga o‘xshatib yeb qo‘yishi tasvirlangan:

Bir tovoq uvra oshdan bir nima chiqdi shekilli, xo‘randa:

– *Buning nimasi? Pashshami? – deb so‘rab qolgan edi, oshpaz:*

– *Oshda pashsha nima qiladi! Piyozning kuygani, – deb kosaga qo‘l tiqib “kuygan piyoz”ni olib og‘ziga solib yubordi.*⁵

Xuddi shu parchaning ingliz tilidagi o‘girmasini tahlil qilamiz:

³ G‘ulom G‘. Shum Bola. - Toshkent: Yoshlar nashriyot uyi. – 2018. –B.18.

⁴ Gulom G. Naughty Boy. Translators: Tukhtasinov I, Yuldashev U. - Tashkent: Yangi asr avlodi. - 2017. –B.15.

⁵ G‘ulom G‘. Shum Bola. - Toshkent: Yoshlar nashriyot uyi. – 2018. –B.22.

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A customer found something in the meal and said:

- *What is a fly doing in my meal?*

- *No, it isn't. It is an overdone onion, -The cook said and took it and put it into his mouth.*⁶

Ko'rinib turibdiki, tarjimada ham, xuddi asliyat kabi voqealar ketma-ketligi bir xil tasvirlangan va parchada oshpazning kuygan piyoz deb pashshani yeb qo'yishi orqali o'zini oqlashi va bu harakati bilan asarda hajviy kayfiyat hosil qilishi tarjimon tomonidan juda mahorat bilan ifodalangan.

Xulosa. "Shum bola" asaridagi shunday alohida e'tirofga sazovor jihati milliy yumor ifodasidir. Bu asosan bosh qahramon nutqida o'z aksini topgan. Uning hozirjavoblighi, zukkolighi ortida o'zbek xalqiga xos latifago'ylik, afandisifat mulohazalar hamda aksiyachilik belgilari sezilib turadi. Yumor janriga doir asarlarni tarjima qilishda lingvo-kulturologik muammolarga duch kelinadi. Shunday ekan, yumoristik asarlarni tarjima qilishda, mutarjim har ikkala tilning madaniyati, mentalitetini hisobga olgan holda asarni tarjima qilishi kerak. "Shum bola" qissasida yumoristik holatlarning aksariyati tushurib qoldirilgan. Bundan maqsad, ingliz kitobxonida tarjimasini mavjud bo'lmagan so'zlarni anglashida tushunmovchiliklar yuzaga kelishini oldini olishdir.

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