

**ABDULLA QODIRIYNING “MEHROBDAN CHAYON”
ROMANI TARJIMASIDA MILLIY- MADANIY
XUSUSIYATLARNING SAQLANISHI**

Ulliyeva Intizor G'ayibnazar qizi

*Urganch davlat universiteti Qiyosiy tilshunoslik, lingvistik
tarjimashunoslik (ingliz tili) yo'nalishi, 1- bosqich magistranti*

Annotatsiya: Abdulla Qodiriy (Julqunboy)- yozuvchi, shoir, tarjimon, dramaturg, XX asr o'zbek adabiyotining ulkan namoyondalaridan biri, o'zbek romanchiligi asoschisi. Ijodkor va jonkuyar xalq adibi sifatida bir qator o'lmas asarlar yaratgan, “To'y” “Ahvolimiz”, “Millatimga”, “Fikr aylagil” kabi she'rlari “Baxtsiz kuyov” dramasi, “Juvonboz” hikoyasi uning A. Qodiriyning ilk asarlaridir. Ayniqsa, uning “Mehrobdan chayon” romani alohida e'tiborga molikdir. Roman Turkiston feodallarining keyingi vakili bo'lgan Xudoyorning o'z manfaat va xohishi yo'lida dehqon, hunarmand va kosib sinflarini qurbon qilishi, mamlakat ayol – qizlarini istagancha tasarruf etishi va o'ziga qarshi chiqqanlarni ayovsiz jazolashi romanning asosiy mavzusi deya yozuvchining o'zi fikr bildiradi. Shuningdek asarda ulamolar hamda quyi sinf vakillar bo'lmish – kambag'allarning turmush – tarz, axloqiy xususiyatlari hamda o'y -qarashlari yorqin aksini topgan. Asarni “ Mehrobdan chayon” deb nomlanishining asosiy sababi aynan shu bilan bog'liq, bilamizki, mehrob – masjid ichida, qibla tomonda joylashgan , unga qarab namoz o'qiladigan joydir. Shuningdek, ushbu bu so'z joyning yuqori qismi, to'r qismi ma'nosida ham keladi. Demak, ta'bir joiz bo'lsa aytish kerakki, namoz o'qiladigan joyda ham davralarning to'rida ham millatni sevuvchi, xalq dardini o'z dardidan ustun qo'yadigan din vakillari hamda ulamalar o'rin oladi. Bunday kishilar yurt istiqbolini ma'shala kabi yoritadi. Ammo , Qodiriyning o'zidan eshitganimizdek, tariximizning “ eng kir va qora kunlari” da mehroblardan joy oluvchi “ yurt peshvolari” xalq dardi bilan yashamaydi.

Kalit so'zlar: badiiy tarjima, transliteratsiya, milliy – madaniy xususiyatlar, tajimon maxorati, adaptatsiya, eqivalent tarjima, modulatsiya, qisqartirish, tasvirlash, so'zma-so'z tarjima

Annotation: Abdulla Qodiriy (Julqunboy) - a writer, poet, translator, playwright, one of the great figures of 20th-century Uzbek literature, and the founder of Uzbek novel writing. As a creative and passionate national writer, he created a number of immortal works. His early works include poems such as "To'y" (Wedding), "Ahvolimiz" (Our Situation), "Millatimga" (To My Nation), "Fikr aylagil" (Think About It), the drama "Baxtsiz Kuyov" (The Unhappy Groom), and the story "Juvonboz" (Womanizer). In particular, his novel "Mehrobdan Chayon" (Scorpion from the Pulpit) is especially noteworthy. The writer himself states that the main theme

of the novel is Xudoyor, the last representative of the Turkestan feudal lords, sacrificing the peasant, artisan, and craftsman classes in the name of his own interests and desires, freely disposing of the women and girls of the country, and ruthlessly punishing those who opposed him. The work also vividly reflects the life, moral characteristics, and views of the clergy and lower-class representatives - the poor. The main reason the work is called "Mehrobdan Chayon" is related to this, as we know that the mehrob is a place inside the mosque, located in the direction of the qibla, towards which prayers are offered. Also, this word comes in the sense of the upper part, the top part of the place. Therefore, if it is appropriate to say so, representatives of religion and scholars who love the nation and put the pain of the people above their own pain also take place at the head of gatherings even in places of worship. Such people illuminate the future of the country like a torch. However, as we heard from Qodiriy himself, in the "darkest and most black days" of our history, the "leaders of the country" who take their place in the pulpits do not live with the pain of the people.

Keywords: literary translation, transliteration, national-cultural characteristics, translator's skill, adaptation, equivalent translation, modulation, reduction, description, literal translation.

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“Mehrobdan chayon” asarining ingliz tilidagi tarjimasida *linguo – kulturologik* xususiyatlar ya’ni milliy – madaniy xususiyatlarni saqlab qolishga alohida e’tibor qaratilgan. Xususan, asardagi shariat, Mufti, bek, bekozoda, banoras, adras, so’fi, Quron, Haftiyak, mudarris, qozixona mahsi, supa, mahalla, manti, fotixa, bo’qoq kabi tarixiy – madaniy birliklar tarjimada transliteratsiya (**Transliteratsiya**, lotincha: *trans* — „qarshi“, „orqali“ va *littera* — „harf“) deb bir yozuv tizimidagi matnni boshqa yozuv tizimidagi belgilar bilan berishga aytiladi) usuli orqali, Shariah, mufti, bek, a son of bek, banoras, adras, sufi, Koran, Haftiyak, mudarris, kazikhana, fatiha, bukuk tarzida berilgan, ayrim hollarda ularning ma’nosini aniqroq ifodalash maqsadida matnning quyi qismida izohlar (footnote) lardan foydalanilgan. Masalan, mahalla so’zi tarjima matnida makhalla tarzda transliteratsiya qilinib, **makhalla** – a self governing institution of people, mudarris (**mudarris**) so’zi, teacher at madrassah, mahsi (**mahsi**), a shoe without hard back and heel and with soft sole, qozixona (**kazikhana**), Muslim courts deya izoh kiritib ketilgan.

O‘zbek milliy madaniyatiga xos bo‘lgan xususiyatlarni aks ettiruvchi so‘zlarning ingliz tilidagi muqobil variantini topish bir muncha murakkab bo‘lganligi sababli tarjimon adaptatsiyadan ham keng foydalangan. Ya’ni, **adaptatsiya** – bu tarjima jarayonida manba matnini target auditoriyaning madaniy, ijtimoiy va lingvistik ehtiyojlariga moslashtirishdir. Bunda tarjimon manba matnining ma'nosini saqlab

qolgan holda, uni target auditoriyaga tushunarli va qulay bo'lishi uchun o'zgartiradi. Adaptatsiya ko'pincha madaniy elementlarni (masalan, idiomalar, hazillar, tarixiy ma'lumotlar) target madaniyatga moslashtirishni o'z ichiga oladi.

Jumladan, kaniz – housemaid, muallim – teacher, sunnat – in certain order, kinnachilik – to do enmity against the evil eye, qush tilini qush bilar – the poor understands the poor kabi madaniy elementlar tarjima jarayonida o'z kitobxonlariga yanada tushunarli va aniq bo'lishi maqsadida madaniy kontekstiga moslashtirilgan. **Ekvivalentlik**– bu tarjimada manba matnining ma'nosini tarjima matnda imkon qadar aniq va tabiiy ravishda ifodalashdir. Ekvivalentlik turli darajalarda bo'lishi mumkin: so'z darajasida, ibora darajasida, grammatik darajada va madaniy darajada. “Og’zi oshga yetmoq” iborasini inglizcha tarjimda, **people were happy of the fact that they were serving the palace**, had urmoq

(huquqsizlantirmoq) iborasi esa – **fi red**, isi o'zidan chetga chiqmaydigan iborasi **never showed them to anybody**, Qalam uchi so'ramoq birikmasi **ask money for the services** bo'lib tarjima qilingan va faqat o'zbek millatiga tegishli bo'lgan bu iboralar ingliz kitobxonlariga bilvosita yeib borishi uchun xizmat qilgan. Aslini olganda, tarjimaning bu turi o'sha tarixiy davr koloritini aniq ifodalashga kamlik qilib, iboralarning asl matndagi orginal ma'nosini saqlab qola olmaydi. Lekin, tarjimonlar asarning umumiy mazmunni buzmaslik maqsadida bunday so'zlarni tushirib qoldirmay, ularning **Ekvivalentlik** dan foydalanishadi.

Panjshanbalik, tus, chiviq, andisha kabi so'zlar to'g'ridan to'g'ri tarjima qilinib, **Thursday, color, stick, wisdom** tarzida berilgani esa ingliz kitobxonlarida mujmalikka sababchi bo'lishi mumkin. Shu sababdan, ularni transliteratsiya hamda ekvivalentlik usullaridan foydalanib, **panjshanbalik, tus (the archaic form of color in Turkish nation), punishment, modesty** tarzida berilgani ma'qulroq sanalardi. Shuningdek, asarning ayrim joylarida faqirxona (**shabby house**), uzog'lamaoq (**when her father went out**), asr namozi, shom namozi, xufton namozi (**evenings prayer**) kabi tarjimalar uchraydi. Tarjimaning bu turi **modulatsiya** deb ataladi (**Modulatsiya** – bu tarjima jarayonida manba matnidagi ifodaning fikrlash usulini, nuqtai nazarini yoki kategoriyasini o'zgartirishdir. Bunda tarjimon asl ma'noni saqlab qolgan holda, matnni target auditoriyaga tabiiyroq va tushunarliroq bo'lishi uchun yangicha nuqtai nazardan ifodalaydi).

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