

**“KECHA VA KUNDUZ” ROMANIDAGI OBRAZLAR: TARJIMA VA
MADANIY MOSLASHUV**

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***Annonatsiya:** Ushbu tahlilimiz orqali biz asosan “Kecha va kunduz” romanidagi markaziy obrazlarning inglizcha tarjimadagi tasviri, madaniy moslashuvning tarjima jarayonidagi muhim jihatlarni ko‘rsatishga e‘tiborimizni qaratdik. Tadqiqotimizda, tarjima jarayonida obrazlarning ma‘nosi va ularning zamonaviy o‘quvchiga tushunarli bo‘lishi uchun qanday qilib madaniy moslashtirishni amalga oshirilganligi o‘rganildi. Tarjima orqali Cho‘lponning asari xalqaro o‘quvchilar uchun yangi qirralari bilan namoyon bo‘ladi, lekin uning asosiy ijtimoiy va ma‘naviy muammolari saqlanib qoladi.*

***Kalit so‘zlar:** obraz, peyzaj, tarjima, Zebi, Razzoq so‘fi, Akbarali mingboshi, Miryoqub epaqa.*

Yozma adabiyotda tabiat ko‘rinishi, qahramonni o‘rab turgan muhit tasviriga keng o‘rin beriladi. Klassik asarlarda esa peyzajning insonlar hayotiga kirgani – o‘ynagan roli keng planda tasvirlangan. Bu borada asrlar davomida rivojlanib kelayotgan adabiyotimiz o‘z an‘analariga ega. Qish baxtsizlik, g‘amlilik fasl, bahor esa yashash, mehnat qilish, uyg‘onish ramziga aylanib ketgan. Shuningdek, tong doim qandaydir go‘zallik, umid, xursandlik ifodalovchisi bo‘lsa, kech, qorong‘u aksincha g‘ashlik, g‘am ifodachasi bo‘lib qolgan.

“Kecha va kunduz” romanida har bir qahramon, bosh obrazdan to epizodik qahramonlarga qadar yorqin bo‘yoqlarda badiiy-tasviriy vositalardan keng miqyosda foydalanilgan holda tasvirlangan. Ushbu badiiy tasvirlar ba‘zan muallif nutqidan, ba‘zan esa so‘zlovchi tomonidan hikoya qilinadi. Masalan, bahor kirib kelishi bilan roman qahramoni Zebining ko‘ngliga yorug‘lik, xursandchilik kirib keladi. Demak,

shu onga qadar uning atrofi zimistonga to'la bo'lgan, bu holat esa uning uyida g'amgin kayfiyat hukm surganiga ishora bordek. Quyidagi keltirilgan misolda, atrof-muhitning go'zal tabiatini tasvirlash, asnosida, romanning bosh qahramoni Zebining hali endigina o'n besh yoshni qoralagan nozik xilqat egasi ekanligini anglashimiz mumkin:

Zebi obrazi :

Asliyat matni: Qish ichi ham keti uzilmagan sovchilar bir-ikki haftadan beri kelishdan to'xtaganlar, endi tashqari eshikning "g'iyt" etishi - bir-ikki ayolning astagina bosib, paranjisini sudrab, kirib kelishiga dalolat qilmas, hali endigina o'n beshga qadam qo'ygan bu yosh qizning go'dak ko'nglini uncha cho'chitmas edi. (3-4 betlar)

I.M. To'xtasinov, U.R. Yo'ldoshev, A.A. Hamidov tarjimasi:

Getting tired of winter's burden, Zebi's heart wished to leave for nature and enjoy spring's beauty. Now, about a couple of weeks ago woman were asking about her house. And the sound of doors marking the women's visit absolutely could not frighten her. (15-p.)

Ushbu matnni so'zma-so'z tarjima qilsak, quyidagicha ko'rinishda bo'ladi:

Qish yukidan charchagan Zebining yuragi tabiat qo'yniga tushib, bahor go'zalligidan bahramand bo'lishni orzu qilardi. Hozir, taxminan bir necha hafta oldin bir ayol uning uyi qayerda ekanligi haqida so'ragan edi. Ayollarning tashrifini belgilaydigan eshiklarning ushbu ovozi uni mutlaqo qo'rqita olmaydi.

Kristofor Fort tarjimasi matni: The chain of matchmakers that poured into her house uninterruptedly all winter had stopped momentarily for the last one to two weeks, and now the creak of a door, the slow steps of woman, and the rustle of a parangi no longer terrified her young heart. (46-p.)

Kristofor Fort parangi so'zi milliy koloritga oid so'z bo'lganligi bois, uni tarjimasiz o'z holicha qoldiradi. Biroq ingliz o'quvchisi uchun bu so'z tushunarsiz bo'lib tuyulishi turgan gap. Tarjimon asar so'nggida parangi so'ziga izoh beradi. Asardagi tovushga taqlid hisoblangan "g'iyt" so'zini creak of a door, ya'ni eshikning g'ichirlagan tovushi" kabi beradi.

Badiiy tasvir davomida stilistik vositalardan unumli foydalanilgan.

Asliyat matni: Uning ikkala yuzi, ayniqsa, ko'raning katta-katta qavig'iga tikilgan andishalik ko'zlari hovur bosgan oynakning betiga o'xshardi. (5-b.)

I.M. To'xtasinov, U.R. Yo'ldoshev, A.A. Hamidov tarjimasi:

Zebi's face was covered with tiredness of the winter. Her eyes looked tired as well. (16-p.)

So'zma-so'z tarjimasi: Zebining yuzini qish charchoqlari qoplagan edi. Uning ko'zlari ham toliqqan ko'rinardi.

Kristofor Fort tarjimasi matni: Her tired eyes, which stared so intently at the stitches in the blankets underneath her, were cloudy like glass under warm breath. (47-p.)

Tarjimon ushbu parchadagi andishalik ko'zlari, toliqqan ko'zlari hamda hovur bosgan oynakning beti birikmalarini iliq nafas ostidagi ko'zgu deya tarjima qiladi.

Akbarali mingboshi obrazi. Akbarali mingboshining belida kumush kamari, yonida kumush sopli qilichi, ustida zarbof choponi bo'lmasa, hech kim uni amaldor demaydi. Oddiy kiyimda ko'rganlar yo oddiy bir qishloq boyi, yo Yettisuv bilan aloqasi bor qo'ychi, yo bo'lmasa, yaylov tomon bilan ish ko'radigan tuyachi, deb o'ylaydilar. Chakka suyaklari turtib chiqqan, peshona- bo'yiga tor, eniga keng va ham uzun-uzun uch chuqur ajinga ega... Burun o'rtacha, lekin qanshari past...

(62-63 betlar)

I.M. To'xtasinov, U.R. Yo'ldoshev, A.A. Hamidov tarjimasi:

Nobody would ever call him the official man, if Akbarali did not wear his silver belt, his silver handled sword, and his glittering robe. If someone met him dressed in simple clothes, he would think about him as a simple rich man from a village or a sheep dealer who had connections with Yettisuv, or at least, a camel dealer. He had a wide forehead and long wrinkles. He had a medium nose but the bridge of his nose was low... his eyes were a little narrow and always reddish...his chin was wide; his jaw was meaty. His sparse beard was gathered in the middle of his chin and looked like the goat's beard. If a tanner woman came across him and attacked, nothing would be left then. And his mustache was also sparse like his beard. (53-p.)

Kristofor Fort tarjimasi matni:

If it weren't for the silver belt on Akbarali mingboshi's waist, the silver-hilted sword on that belt, and the gold-brocade robe on his shoulders, no one would have taken him for an official. Those who saw him in ordinary clothes would have said that he was a village merchant or a cattle-driver with connections to Semirech'e; or if not that, then a camel herder constantly in search of grazing pastures. His cheekbones were sharp, his forehead low and covered in wrinkles. His nose was of average size, but it was crooked at the end. (87-p.)

Mazkur keltirilgan parchadan Akbarali mingboshining nafaqat botinan, balki zohiran ham badbashara ekanligi, uning amaldorligi esa bu "maxluqotlik" xususiyatini biroz bo'lsa-da yopib turishini bildirgan. Yozuvchi mahoratini ta'kidlamasdan iloj yo'q. Chunki Cho'lpon asar yaratar ekan, nafaqat o'zbek adabiyotining bilimdoni sifatida, balki jahon durdona namunalaridan ham xabardorligini birgina ushbu yuqorida keltirilgan "kokil" misolida keltirib o'tgan. Va Rus adabiyotining durdona asari sanalgan Leonid Andreyevning "Yetti osilganlar" qissasiga murojaat qiladi.

Bundan tashqari, Akbarali mingboshi asarda xotinboz kishi sifatida gavdalanadi. Bir ro'znomada unga berilgan ta'rifga ko'ra:

Asliyat matni: "...bo'lusining hokimi mutloqi o'lan Akbarali mingboshi butun bo'lusning yagona usuli jadida maktabini bog'latib, muallimini haq bermasdan haydattirdi... Uch oygina davom eta olmish bu maktab millat bolalarina oz-da bo'lsa oq-qorani tanittirmoqqa muvaffaq bo'lmish edi. Mingboshining o'zi esa har sana bir evlanmoqdan, xotin yangilamoqdan bo'shalmaydur...uch xotini ustiga yana to'rtinchisini, hatto, besh-olti-yettinchisini... ham oluvga qarshi emas," (96-b.)

Miryoqub epaqa obrazi: Do'konidan har narsa topiladigan bir baqqolga "farang baqqol" deb nom qo'ygan keksalar har ishda qo'li bo'lgan bu odamga "Miryoqub epaqa" laqabini berib, xato qilmaganlar. O'zlari ham bu laqabning to'g'riligini osongina isbot qiladilar: - u aralashmagan ish epaqaga kelmaydi. (66-b.)

I.M. To'xtasinov, U.R. Yo'ldoshev, A.A. Hamidov tarjimasi:

The old men who gave the name to one shopkeeper as a "French shopkeeper", were absolutely right in giving a nickname to Miryokub saying him as "Miryokub adroit",

besides they proved this nickname easily. The work without his appearance could not be solved. (55-p.)

So‘zma-so‘z tarjimasi: Bir do‘kondorga “fransuz do‘kondori” deb ism qo‘ygan qariyalar Miryoqubga “Miryoqub adroit” deb laqab qo‘yishda mutlaqo to‘g‘ri bo‘lgan, qolaversa, bu taxallusni osonlik bilan isbotlaganlar. Tashqi ko‘rinishsiz ishni hal qilib bo‘lmaydi.

Kristofor Fort tarjimasi matni: Unlike the previous efforts at nicknaming – they called a local grocer “European grocer” – the village elders weren’t mistaken in awarding Miryoqub the moniker “Miryoqub the sly”. They justified their choice with ease: “nothing comes out right if his hand hasn’t touched it” (89-p.)

Razzoq so‘fi obrazi. Bu odam jadidnamo bir hamshahrining deganidek, “ko‘rgazmaga qo‘yilaturgan antiqa maxluqlardan edi”. (9-b.)

Kristofor Fort tarjimasi matni:

This man, as a jaded denizen of the city said of him, was one of those ancient monsters put out for display. (50-p.)

Asliyat matni: Kulmasdan chidab bo‘lmaydigan maqomlarda u ham kuladi, lekin u kulish – kasal odamning kulishiday og‘ir, bir xil sovuq hazillarday malol keltiruvchi, yolg‘on xushomadlarday ko‘ngilga uruvchi bo‘lardi.

Demak, yuqoridagi tasvirdan bilishimiz mumkinki, Razzoq so‘fi doimo tund yuruvchi qahramon.

Yana bir o‘rinda:

Asliyat matni: Razzoq so‘fi shu qadar kamgap, indamas, damini ichiga solgan, ziqna odam edi.(10-b.) .

Kristofor Fort tarjimasi matni:

Razzoq sufi was to the same extent a reticent, tight-lipped, boring man who kept to himself (50-p.).

Razzoq so‘fi romanda faqat Eshonning gapiga kiradigan nodon shaxs sifatida ta‘riflangan. U o‘zining Eshoniga shu qadar muhabbatliki, uning chizgan chizig‘idan chiqmaydi. Hatto Eshonning gapiga kirib, qizi Zebini qari cholga uzatadi va uning baxtsiz bo‘lishiga sababchi bo‘ladi. Razzoq so‘fi roman davomida nafaqat kazzob

inson, balki ahl ayoliga hurmat ko'rsata olmaydigan yaramas kishi bo'lib gavdalanadi. Razzoq so'fining bunday bo'lishiga sabab, avvalo, jaholat, ya'ni ilmsizlik katta ta'sir ko'rsatgan. Balki nochorlik bo'lmaganida edi, uning qizi Zebi jaholat qurboniga aylanmagan, hamma baxtli, murg'ak qalblar egalari kabi o'ynab-kulib yurgan bo'larmidi?! Razzoq so'fi xatosini anglab yetganida kech bo'lgan edi.

Xulosa sifatida shuni aytish mumkinki, peyzaj tasvirining asardagi roli nihoyatda katta. Uni qo'llashdan kuzatilgan maqsadlar ham turlichadir. U yozuvchining o'ziga xos uslubi, demak, peyzaj tasviriga yuklangan vazifalari bilan bog'lanadi. Uning asarda bajaradigan vazifalari ham xilma-xildir, lekin ularning hammasi asar g'oyasi bilan yozuvchi aytmoqchi bo'lgan fikrlar bilan, estetik maqsadlar bilan uzviy bog'langandir. Peyzaj qahramonlar harakatlariga sharoit yaratish, paytni belgilash muayyan sharoitdagi holatni, kayfiyatni ta'kidlash, voqealar rivojiga ta'sir etish kabi xususiyatlari bilan asarning g'oyaviy yo'nalishida juda muhim o'rin tutadi. Cho'lponning "Kecha va kunduz" romanida peyzaj nafaqat tashqi muhitni, balki qahramonlarning ichki holatlari, hissiyotlari va kurashlarini tasvirlashda ham muhim rol o'ynaydi. Tabiat va insonning ruhiy holati o'rtasidagi bog'liqlik romanning mazmuni bilan chuqur aloqada bo'lib, asar ichidagi ziddiyatlarni va qahramonlarning ma'naviy holatini aks ettiradi.

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