



## TARJIMADA DISKURS TAQDIMOTI YORDAMIDA TARJIMON USLUBI KO'RINISHI

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**Kalit so'zlar:** detektiv, tarjimashunoslik, uslub, yozma nutq bayoni, nutq bayoni, fikr bayoni, diskurs taqdimoti, romanshunoslik.

Tarjimonning uslubi bu manba matnidan qat'iy nazar ongsiz ravishda o'z tilining xususiyatlaridan foydalanishi natijasidir. Tarjima jarayonida tarjimonning uslubini o'rganishda manba matnidagi, tilidagi muayyan til ko'rsatmalaridan foydalanishda maqsadli strategiyalardan, ya'ni bu ularning barcha tarjimalarida izchillikni ko'rsatadi. Ushbu maqolada biz J.H.Cheyz asarlarining To'lqin Alimov hamda Fathulla Namozov tomonidan qilin tarjimalarini tadqiq qilamiz. Bunda biz tarjimonning uslubini aniqlashga diskurs taqdimotiga e'tiborimizni qaratamiz.

**Kirish.** Tarjima jarayonini o'rganar ekanmiz, odatda uslub manba matniga yoki manba matnidagi muallifni nazarda tutamiz. Dastavval tarjima jarayonida "Sadoqat" yoki "sodiqlik" tarjimalarni baholashda asosiy

konseptual vositalardan biri sifatida qabul qilinadi.

Uslubshunoslik nuqtayi nazaridan, tarjima jarayonida tarjimonning o'z uslubiga ega bo'lishi mumkin emas. Chunki asar muallifi tarjimon emas. Asliyatdan tarjima asarda ayrim uslubiy ta'sirlarning o'tishi bu tarjima jarayonining samarali yo'llaridan biridir. Keyinchalik esa tilshunoslikda "ekvivalentlik" terminining asosiy mezonlari paydo bo'ldi. Lekin baribir muallif uslubining ham tarjima saqlanishi bu muttarjimning mahoratini belgilaydi. Bu borada esa tarjimonning vazifasi shunchaki muallif uslubiga taqlid qilishlikni taqozo etadi. Yana shuni ta'kidlash joizki, tarjimonning o'ziga xosligi shundaki, u o'zining ijtimoiy hayoti ta'siri ostida bo'lishidir.

### Asosiy qism. Statistika asoslangan uslub Jeyms Hedli Cheyz asarlari va uning tarjimalari: (1-Jadval)

Asar	Tarjima asar	Muttarjim	Nashr davri
Vulture is a patient bird	Quzg'un sabrli qush	To'lqin Alimov	Toshkent- "O'zbekiston". 2012.
Coffin from Hong Kong	Gonkongdan kelgan tobut	To'lqin Alimov	Toshkent- "O'zbekiston". 2012.
Come easy go easy	Seyfdagi pullar	Fathulla Namozov	Toshkent- "Yangi asr avlodi". 2013.
Lady - Here's Your Wreath	Sirli xonim	Fathulla Namozov	Toshkent- "O'zbekiston". 2016.

Tarjimaning diskurs bayonida muttarjimning uslubi aks ettirilgan ekan, bunda biz Cheyz asarlari va uning tarjimalarini tahlil qilamiz. Cheyz asarlarining T.Alimov hamda F.Namozov tomonidan tarjimalarini tahlil qilish davomida tarjimonning uslubini aniqlash mumkin. Diskursiv tarjimada o'zbek romanlari noaniqlik asosan shaxs olmoshlarining tarjimasida uchraydi.: "you-

sen/siz" and "I-men," va ularning boshqa shakllari: "you're," "you'll," "you'd," "you've," "I'm," "I'll," "I've," "I'd," va xokazo. Shunga ko'ra, ular shaxs olmoshlari va xabar maylini o'z ichiga oladi, va qolganlari ikki guruhga klassifikatsiya qilinadi: Yozma va fikr bayoni. (YB/FB) (jadval 2-jadvalga berilgan xabar mayli o'rniga, rivoyatchining yozma bayoni (RYB),



shu bilan birga bosh qahramonning erkin ko'chma fikr (EKFB), bunda, agar xabar gap tushurib qoldirilganda yoki ko'chirilganda 2-jadvalda ko'rsatilgan bosh qahramonning monologi shu bilan birga, uning o'zi uchun belgilangan nutqidir. Ushbu klssifikatsiyaga

ko'ra, noaniq diskurs tarjimasi ikki tarjimonning jumlar darajasiga asosan olinganligi bilan shakllanadi va shaxs, zamon, diskurs taqdimoti shakli sifatida tahlil qilingan.

**Noaniq diskurs taqdimotining ikki turi Cheyzning Seyfdagi pullar asarida.  
2-jadval Two (my own translations in English)**

Diskurs taqdimotining noaniq shakli	Misollar	Kategoriylari	Subkategoriylar	Xarakteristika
Yozma va fikr bayoni (YB/FB)	1) night demands more care and skill than daytime. Naturally one can earn more money.	Yozma bayoni (YB)	Rivoyatchining bayoni (RB)	Xabar mayli bilan
	2) If the rickshaw is somehow damaged, of course it has to be paid. That bothers him more, just like adding fuel to the flames.)	Fikr bayoni (FB)	Erkin ko'chma fikr bayoni(EKFB) Erkin o'zlashtirma fikr bayoni (EO'FB)	
	3) (But, he realized soon that pulling a rickshaw is an easier way to earn money; the income by doing other hard work is limited; pulling a rickshaw offers one more changes and opportunities. One doesn't know when and where he will get more pay than he has desired .)	Yozma bayoni	Rivoyatchining bayoni (RB)	Xabar mayli siz, birdan sodir bo'ladigan
	4) (He began to	Fikr bayoni	Erkin	



	chew over the words: for such a compliment, he should have helped out the shaved-head young man; besides, two dollars is quite a sum and not something you can pick up every day .)		o'zlashtirma fikr bayoni (EO'FB)	
Yozma va fikr bayoni (YB/FB)	5) (Besides, he had his own ideas: more care and less rush should lead to no trouble .)	Yozma bayoni (YB)	Erkin ko'chma fikr bayoni (EKFB)	Birdan xabar mayli bilan
			Erkin o'zlashtirma fikr bayoni (EO'FB)	
	6) (Suddenly, [he] thought, if he could earn ten cents a day, he could have one hundred dollars in a thousand days. A thousand days !)	Fikr bayoni (FB)	Erkin ko'chma fikr bayoni (EKFB)	
			Erkin o'zlashtirma fikr bayoni (EO'FB)	
	7) (...As long as he worked hard, there would be endless money for him to earn and endless food and clothes for him to enjoy.)	Yozma bayoni	Erkin ko'chma fikr bayoni (EKFB)	Xabar maylisiz, lekin o'zlik olmoshlari bilan
			Erkin o'zlashtirma fikr bayoni (EO'FB)	



	8) (It seems that a man is nothing at all. He is just like a bird. Once you try to feed yourself, you're bound to end up in a trap .)	Fikr bayoni	Erkin ko'chma fikr bayoni (EKFB)	
			Erkin o'zlashtirma fikr bayoni (EO'FB)	

Tarjimon uslubining diskurs taqdimoti tarjimasida namoyon bo'lishining turli xil modellari mavjuddir. Fe'ning zamon shakllari, shaxs olmoshlari, so'z turkumlari, yozma va fikr bayonlari o'zbek tilidagi romanlar ingliz tilidagi bilan yoki aksinchasi bilan mos kelmaydi. Ingliz romanlarining o'zbek tilidagi tarjimalari orasidagi farqlar mutarjimlarga hamon qiyinchilik tug'dirmoqda.

Uslublarni tahlil qilar ekanmiz, bu borada Xitoy olimi Liech va Shortning diskurs taqdimoti analizlaridan foydalanamiz, ular ushbu tahlilni fikr va nutq bayoni shkalasiga bo'lib o'rganadilar. Biz esa ushbu jadvallardan Cheyz asarlarini tahlil qilishda

foydalandik. (3-4-jadvallarda berilgan) Liech va Short aytadilarki: "Nutq va fikr taqdimoti rejimlari rasman juda o'xshashdir, lekin shuni yodda tutish joizki, xarakter fikrining bayoni hattoki juda tez o'zlashtirma shaklda ham to'liq sun'iydir." (1981: 337). Boshqa so'z bilan aytganda, ikki kategoriya o'xshash shakllarni namoyish etsalarda, fikr bayoni bu qahramonning ongida sodir bo'ladigan so'zdir va u hech qachon fizik holat bo'lolmaydi, faqatgina rivoyatchining birir narsaga ishontirishidir. Bu borada qo'shtirnoq ichidagi misollar \* 4-jadvaldagi fikr bayonini variantlar misolida ko'rish uchun.

**(3-jadval fikr va nutq kategoriyalari Liech va Short jadvali)**

<i>Nutq bayoni (NB)</i>	<i>Rivoyatchining nutqiy harakati bayoni(RNHB)</i>	<i>O'zlashtirma nutq (O'N)</i>	<i>Erkin o'zlashtirma nutq (EN)</i>	<i>Ko'chma nutq (KN)</i>	<i>Erkin ko'chma nutq (EKN)</i>
<i>Fikr bayoni (FB)</i>	<i>Rivoyatchining fikriy bayoni (RFB)</i>	<i>O'zlashtirma fikr (O'F)</i>	<i>Erkin o'zlashtirma fikr(EF)</i>	<i>Ko'chma fikr (KF)</i>	<i>Erkin ko'chma fikr(EKF)</i>

**Fikr va nutq bayoni kategoriyalariga misollar – 4-jadval (Liech va Short jadvali)**

Turlar	Nutq bayoni	Fikr bayoni
KN/KF	He said, "I'll come back here to see you again tomorrow" He wondered, "Does she still love me?"	He said, "I'll come back here to see you again tomorrow" He wondered, "Does she still love me?"
O'N/O'F	He said, he would return there to see her again the following day	He said, he would return there to see her again the following day



	He wondered if she still loved him	He wondered if she still loved him
EKN/EKF	He said I'll come back here to see you again tomorrow *(He wondered, does she still love me?) "I'll come back here to see you again tomorrow" *("Does she still love me?") I'll come back here to see you again tomorrow Does she still love me?	He said I'll come back here to see you again tomorrow *(He wondered, does she still love me?) "I'll come back here to see you again tomorrow" *("Does she still love me?") I'll come back here to see you again tomorrow Does she still love me?
EN/EF	He promised to return He wondered about her love He promised to visit her again for him	He promised to return He wondered about her love He promised to visit her again for him
RNHB/RFB	He would return there to see her again the following day Did she still love him? He would return there to see her again tomorrow *(Did she still love him? He wondered) He would come back there to see her again tomorrow	He would return there to see her again the following day Did she still love him? He would return there to see her again tomorrow *(Did she still love him? He wondered) He would come back there to see her again tomorrow

4-jadvalda keltirilgan misollarga ko'ra nutq va fikr bayoni orasidagi asosiy farqlar ingliz tilida xabar maylidagi fe'llarning ishlatilishidan iboratdir. Oldingisi aytdi-turidagi xabar yo'llovchi hamda uni qabul qiluvchining bog'liqligidagi fe'llar bilan xarakterlanadi, keyingisi esa fikr-o'y sifatida ishlatiladigan fe'llar, bular asosan qahramonning monologi yoki o'zi bilan o'zi gapirish nutqidir. Bularning barchasini mukammallashtiruvchi narsa bu xabar mayli yoki zaruriy kontekst tushirilib qoldirilganda yoki ma'no ko'chirilganda birini ikkinchisidan farqlash qiyin bo'ladi. Shunga o'xshash rasmiy jihatlarining tanqisligi tufayli tarjima romanidagi gaplarning qiymatini baholash qiyin. Holbuki, ba'zi hollarda asarlardagi xarakterlar monologi fikr monologi nutq bayoni sifatida ham qabul qilinishi mumkin.

Bu ikki kategoriyalar kitobxonga turlicha ta'sir o'tkazishi mumkin.: EN qahramon va kitobxon orasidagi masofani saqlashida, EF qarama-qarshi ta'sirga ega, u kitobxonni qahramonning ongigacha olib boradi. Qo'shimcha qilib, 4-jadvalda shuni

ko'rish mumkinki, xabar maylidan fikrlarni aylantirganimizda, ya'ni EKN va EN qisman EKF va EF ga shaklan juda o'xshashdir. Shunday qilib, ingliz va o'zbek tilidagi asarlar diskurs taqdimoti kategoriyasida noaniqliklar shulardan iboratdir.

Tarjima jarayonidagi romanlarni tadqiq qilar ekanmiz, Leich va Shortning diskurs taqdimotidagi modeliga Semino va Short yana qo'shimcha kategoriyalarni qo'shadilar: yozma nutq bayoni singari va uning yangi shkalasini yaratadilar. Yangi model kategoriyalari yozma bayoni parallel ravishda nutq va fikr bayoni bilan boradi. Bu borada, Semino va Short diskurs taqdimotining barcha kategoriyalariga quyidagicha xulosaga keldilar:

1. NB juda tez uchraydi, FB esa YBdan ko'ra ko'proq;

2. barcha subkategoriyalarda NB, EKN va O'N birgalikda tez-tez uchraydi, EN esa ikkinchi darajada;

3. YN va RYNBning barcha subkategoriyalari tez-tez uchraydi;

4. FBning barcha subkategoriyalari IB, EFdan keyin KF va EKF juda kam



uchraydigan. *Bular shuni* ko'rsatadiki ingliz bayondan ko'ra ko'proq uchraydi. tilidagi asarlarda nutq va fikr bayoni yozma

**Quyida ularning 5-jadvalini ko'rishingiz mumkin.**

Kategoriya	O'ziga xos qisqartma shakllari					
Nutq bayoni(NB)	RO	RNBH	O'N	EN	KN	EKN
Fikr bayoni (FB)	IB	RFBH	O'F	EF	KF	EKF
Yozma nutq bayoni (YNB)	RY	RYBH	O'Y	EY	KY	EKY

RO-Rivoyat qiluvchining ovozli bayoni, RNBH- rivoyatchining nutqni bayon qilish harakati, IB- ichki fikr bayoni, RFBH- rivoyatchining fikrni bayon qilish harakati, RY- rivoyatchining yozma nutq bayoni, RYBH-rivoyatchining yozma nutq bayoni harakati.

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*Xolikova N. Appearance of translators' style with the help of discourse presentation in translation. This article analyzes the author's style and the translator's style by presenting the English detective novelist James Hedley Chase's "Safe Money" (Discount) in translation. The models and scales of Chinese linguists and translators Leich, Semino and Short were effectively used in their analysis.*

*Холикова Н. Представление стиля переводчика при помощи презентации дискурса. В этой статье анализируется стиль автора и стиль переводчика, представляя в переводе «Safe Money» Джеймса Хедли Чейза. Модели и шкалы китайских лингвистов и переводчиков Leich, Semino и Short были эффективно использованы в их анализе.*