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TRANSLATION OF HUMOR IN UZBEK CINEMATIC DISCOURSE: CULTURAL AND LINGUISTIC

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Annotatsiya: Mazkur maqolada o‘zbek kino diskursida hazilni tarjima qilish masalalari tahlil qilinadi. Tadqiqot materialini sifatida “Mahallada duv-duv gap” filmi asosida olingan dialoglar o‘rganildi. Tahlil natijasida hazilning ko‘p hollarda metafora, kinoya va mubolag‘a orqali ifodalanishi hamda ularni tarjima qilishda so‘zma-so‘z yondashuv yetarli emasligi aniqlandi. Shu sababli moslashtirish, parafraz va ekvivalentlik kabi usullar muhim ahamiyat kasb etadi.

Kalit so‘zlar: hazil tarjimasi, kino diskursi, moslashtirish, parafraz, madaniy kontekst, kinoya, mubolag‘a

Аннотация В статье рассматриваются особенности перевода юмора в узбекском кинодискурсе на материале фильма “Mahallada duv-duv gap”. Анализ показал, что юмор часто строится на метафорах, иронии и преувеличении, что затрудняет его прямой перевод. Для сохранения эффекта используются такие стратегии, как адаптация, перефразирование и подбор эквивалентов.

Ключевые слова: перевод юмора, кинодискурс, адаптация, перефразирование, культурный контекст, ирония, гипербола

Abstract This article explores the translation of humor in Uzbek cinematic discourse based on examples from the film “Mahallada duv-duv gap”. The analysis shows that humor is often expressed through metaphor, irony, and exaggeration, which makes literal translation ineffective. As a result, strategies such as adaptation, paraphrase, and equivalence are used to preserve the intended effect.

Keywords: humor translation, cinematic discourse, adaptation, paraphrase, cultural context, irony, exaggeration

Introduction

Humor is one of the most culturally sensitive elements in language. It does not function only through words, but through shared knowledge, tone, and context. Because of this, humor is often one of the first things that loses its effect in translation [2:45]. Even when the literal meaning is transferred correctly, the emotional and pragmatic impact may disappear.

In spoken discourse and especially in film dialogue, humor is closely connected to everyday life. Characters do not speak in formal structures; instead, they use idioms, exaggeration, irony, and culturally specific references. These features make film dialogue a rich but challenging source for translation studies [1:120].

Uzbek cinematic discourse reflects this phenomenon clearly. In classical Uzbek films, humor is not artificial or constructed; it emerges naturally from social interaction, family relationships, and cultural norms. As a result, translating such material into English requires more than linguistic accuracy. It requires interpretation of meaning, intention, and cultural background [5:67].

This study analyzes humorous expressions taken from the film *Mahallada duv-duv gap*. The focus is on how humor is constructed in the original language and how it can be transferred into English without losing its communicative effect.

Methodology

The research is based on qualitative textual analysis. The data consists of nine humorous utterances selected from different scenes of the film. The selection was made according to three criteria: presence of humor, cultural specificity, and difficulty of translation.

Each example is analyzed in four steps:

- original Uzbek expression
- Literal translation
- explanation of meaning in context
- translation strategy

The aim is not only to translate the expressions, but to understand why they are humorous in Uzbek and what happens to that humor in English.

Analysis

Metaphorical and evaluative humor

The phrase “*Ketvorgan qizakanmi*” is used in a positive, humorous tone to describe a very attractive girl. Literally, it does not directly indicate beauty, which shows how meaning is culturally embedded. A natural English equivalent such as “She’s absolutely

gorgeous” replaces the vague structure with a clear evaluative expression. The humor here is subtle and depends on informal speech style rather than literal content.

Another example, “Boshini aylantirib qo‘yganga o‘xshaydi,” literally suggests “making someone’s head spin.” In context, it refers to emotional influence, particularly attraction or admiration. While English also has a similar metaphor, direct translation may sound mechanical. A more natural version like “She’s got him completely hooked” preserves both meaning and emotional tone.

Metaphor based on cultural imagery

One of the most culturally grounded expressions is “Uydagi bulbul kamlik qilgan edi, endi bu kishim boshimga kelibti.” The word “bulbul” (nightingale) is used metaphorically for a talkative person. The humor comes from frustration expressed in a poetic way. A literal translation would not convey this effect. Instead, “One chatterbox at home wasn’t enough, now I’ve got you too” adapts the meaning into a natural English complaint.

Similarly, “Shunaqa kelin bo‘lsa-mi, boshinda yong‘oq chaqib maymundek o‘ynatadi” uses exaggerated imagery to describe control in a relationship. The literal picture is culturally specific and visually strong, but not natural in English. The adapted expression “She’ll have you wrapped around her finger” replaces the image with a familiar equivalent that carries the same meaning [3:78].

Idiomatic and untranslatable humor

The expression “Imorat qachon bitadi? Tuyaning dumi yerga tekkanida” is a classic example of idiomatic humor. The literal image of a camel’s tail touching the ground is not meant to be understood literally. It expresses impossibility. The English equivalent “When pigs fly” serves the same function. This shows how cultural idioms require substitution rather than translation [4:112].

Another example is “Yeti uxlab tushimga kiribti-mi?” which expresses disbelief through exaggeration. The literal structure is not natural in English, but the meaning can be preserved through “I wouldn’t have believed it even in my wildest dreams.” This demonstrates how idiomatic expressions often require emotional rather than structural translation.

Sarcasm and situational humor

Sarcasm in Uzbek often depends heavily on context. The phrase “Sayyora erga tegmaydi — Erga bermasdan boshizga yostiq qilarmidiz?” is not meant literally. It is a sarcastic remark questioning whether someone intends to keep a girl unmarried. A natural translation such as “So what, you’re planning to keep her at home forever?” captures the tone without preserving confusing imagery.

Another example, “Ana syurpizu mana syurpriz, ana kir yuvadigan mashina-yu mana televizor,” expresses irony. The speaker is mocking someone who proudly shows household appliances. The humor lies in tone rather than content. The English version “Wow, what a ‘surprise’ — a washing machine and a TV, big deal” preserves the sarcastic attitude [6:90].

Hyperbole and expressive exaggeration

Exaggeration is frequently used in Uzbek humor for emotional emphasis. The phrase “Sizni tokka tutib ham titratib bo‘lmaydi, tepsa tebranmas shu degani bo‘lsa kerakda” describes a person as completely unaffected by anything. Literal translation sounds unnatural in English, so it is reduced to “Nothing can shake you, can it?” This keeps the meaning but removes excessive imagery.

The same technique applies to “Yeti uxlab tushimga kiribti-mi?” which strengthens disbelief through exaggeration. The meaning is preserved without literal structure.

Irony and emotional expression

The phrase “Ana syurpizu mana syurpriz...” also demonstrates irony combined with emotional reaction. Its humor depends on contrast between expectation and reality. Without understanding the situation, the phrase loses meaning, which shows the importance of context in translation.

Discussion

The analysis demonstrates that humor in Uzbek cinematic discourse is highly dependent on cultural knowledge and contextual understanding. Most expressions cannot be translated literally without losing their function.

Different types of humor require different strategies. Metaphorical expressions often require adaptation. Idioms require equivalence. Sarcasm depends on contextual paraphrasing. Exaggeration requires reduction to natural expression in the target language.

The main challenge is not linguistic difficulty, but cultural distance. The translator must decide whether to preserve form or meaning. In most cases, meaning and effect are prioritized over literal structure.

Conclusion

The study shows that humor translation is a process of reconstruction rather than direct transfer. The examples from Mahallada duv-duv gap demonstrate that Uzbek humor relies heavily on metaphor, idioms, sarcasm, and exaggeration, all of which require adaptation in English translation.

Successful translation of humor depends on the ability to understand both linguistic structure and cultural background. Without this understanding, humor either disappears or becomes unnatural.

Therefore, translation of humor should be seen as a creative and interpretive act, where the goal is not to preserve words, but to preserve effect.

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