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УДК

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TRANSLATION PROBLEMS OF THE NOVEL "THE OLD MAN AND THE SEA" BY ERNEST HEMINGWAY.

DISSERTATION PAPER

DISSERTATION FOR MASTER'S DEGREE

5A –120201TRANSLATION (THE ENGLISH LANGUAGE)

The work has been discussed Scientific advisor:

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INTRODUCTION

Under deep socio-cultural transformations, which have taken place in Independent Uzbekistan during the transition to a market economy, multiple forms of property and different social systems, the problem of bringing up new citizens of the Republic of Uzbekistan, their historical memory and their education have special significance. All people, especially the youth, need a deep appreciation and love of the rich heritage of our great ancestors and the inexhaustible stock of their philosophical and scientific works. Without the historical experience of one's own nation and national and human values it is impossible to build a great future. That is why the problem of the continuity of the knowledge and learning languages of different countries, including the English language, understanding countries' culture, particularly English speaking and getting acquainted with values of being competitive specialists, by all citizens of the Republic, has special significance.

In the years of independence (after 1991) there have been essential transformations in Uzbek schools of translation. We hope this dissertation paper will highlight translation studies in its depth and help to make clear how the translation is being developed, investigated and dealt with the most prominent methodologies and linguists' contribution to it by analysis of many examples causing difficulties in the translation process. Basically we try to define the level of translated work, fiction work written by Ernest Hemingway. We would like to present different methods of translations, techniques and lingua-stylistic peculiarities which were used by translators.

As we know, the shortage of skilled translators from western languages into the Uzbek language brought to some problems of translating. We should mention, all translations from the second half of the XIX century were not directly done from the western languages, the translations of fiction and scientific literature were done through the Russian translations. Practically there were no schools of translation directly from English. And it caused misunderstanding with the connotative meaning of the source text. But we should add that the translations

which were done through Russian, were very influential on the development of the Uzbek culture in general. In this cultural and literary interchange and interpenetration Russian played a role of the bridge, binding Uzbek readers with world culture and literature. The works of more than thirty representatives of English and American literature, writers and poets were translated into Uzbek at the same period. However, the main feature of these translations was the fact that they were not direct translations from English, but the translations mediated through Russian.

One of the branch of translation is the translation of fiction, and indeed this is a branch which has become more outstanding in the translation field. The language in fiction is usually colloquial because it comprises both narratives and dialogues. This colloquial language often causes problems in translation, since it usually contains cultural meanings, secondary meanings or figurative language. As a result, it is difficult to find equivalents in the target language when translating from one language into another, especially, as states, when the cultures of the languages are different.

From the very moment of appearance of different languages and to the present days there are many difficulties connected with the translation, because a translator faces lots of problems besides delivering a common sense of the original text or speech. Of course, lots of things depend on the functional style of the original: if it is a scientific one, the main task would be to translate the content, but while translating a fiction work it is important to preserve the form and semantical meaning as well. In this case stylistic and semantic aspects are of no small importance.

The topicality of the research sets conditions for revealing the degree of translatability of texts which, to the present, don't have any evidences and theories of the unique solution. Especially this fact concerns the literary texts that cannot be developed and studied without tools of translation.

Topicality of the research work also sets conditions for further development of methods of complex stylistic analysis of *original* literary unit. Giving the above, and taking into account that currently, in the era of social development relations, the problem of adequate translation is much more important than ever in such an important field of fiction translation, we may state the topicality of this research is in the importance to increase direct translations of the world literature (the Source Text) to the Uzbek language; and to overview the general problems of translation and specific problems of literary translation.

Field of research: Researches dealing with problems of fiction translation particularly with the figurative language, foreignism and mistranslation in the sphere of translation, as well as their grammar, semantic, pragmatic problems.

The goal of the research is to reveal lexical and grammatical, as well as cognitive and linguacultural features of translation of the texts and translation problems in fiction translation. Trying to identify the frequency of the use of methods of translation texts by comparing English, Uzbek and Russian versions.

The tasks are:

- To get a notion on the special features of terms, determine the place of the terminology in the language system;
- To investigate specifics of translation from English and Russian into Uzbek;
- To research the stylistic peculiarities of literary texts;
- To overview the general problems of translation and specific problems of literary translation;
- To study Hemingway's writing style;
- Distinguishing translation features highlighted in the translation of *The Old Man and the Sea;*

The object of the research – representing fiction translation problems.

The subject of this research is translation problems of the novel *The Old Man and the Sea*.

Material of the research – The novels: *"The Sun Also Rises", "A Farewell to Arms", "For Whom the Bell Tolls", "The Old Man and The Sea"* by Ernest Hemingway and their translations into the Russian and Uzbek languages.

Methodology of research – From the initial aim of our research is the analysis of the translation into the Uzbek language which was done from the Russian language and present translation methods, strategies, techniques which have been used to solve the problems of translation and give own version of translation trying to reproduce the style of Hemingway to get closer to the original.

We analyzed different techniques of translation as Direct Translation Techniques (Borrowing, Calque, Literal Translation) and Oblique Translation Techniques (Transposition, Modulation, Reformulation or Equivalence, Adaptation, Compensation), which were used in translation of alliteration, repetition, metaphor, synonym and rhyming.

Methodological base of the research: our research work is based on the works of native and foreign researchers on fiction translation of the Russian and English languages (Vinogradov V.V., Vinokur G.O., Galperin I.R., Kazakova T.A., Fawcett P., Shapiro N., Newmark P., Roman Jakobson and etc.), theoretical and practical sources on translation (Vinogradov V.V., Arnold I.V., Barkhudarov L.S., Fyodorov A.V., Hatim B., Susov I.P., Solodub Yu.P., and etc.).

The novelty of the research. The study of history of development of Uzbek schools of translation and its own specifics and originality.

The detailed analysis of basic translation methods and techniques of translation of the novel was carried out. The results of the theoretical part of the investigation can be applied to the practical study of various translation problems of fiction translation.

The theoretical value of the research results. The investigation, detailization of the issues studied, theoretical value of the received results lead terms to the conclusion that this research proves that it is very important to develop Uzbek schools of translation directly from English and vise versa. The results of the research can be used in writing articles and master thesis on the related subject.

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The practical value of the research results. The results of the research can be used in educational process while teaching written and oral translation and in teaching English for specific purposes.

The structure of the dissertation paper is traditional. It consists of introduction, three chapters with conclusions, final conclusion, list of used literature.

The introduction outlines the topicality of the research, the main goal and tasks. It presents methods and value of the research.

The first chapter is devoted to the review of theoretical issues of translation, types of translation, the role of translators during the translation process. It also discusses specifics of translation from English into Uzbek, Uzbek translation schools and the history of development of direct translations from English into Uzbek.

Chapter 2 focuses on peculiarities of fiction translations, study of several definitions of the term *"style"*, classification of functional styles and defining some of common problems translators face while translating literary texts.

Chapter 3 is devoted to the analysis of E. Hemingway's unique writing style, his "iceberg" technique. We analysed the translation of his novel *The Old Man and the Sea*. We examined more than 40 examples which we considered interesting to study.

In the conclusion the results of the carried out research are summed up and conclusions are formulated.

List of literature contains 54 items.

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~~**Chapter I. Translation activity and its Problems.**~~

~~**§ 1. Translation and the translator's invisibility.**~~

~~**§ 2. Specifics of translation from English into Uzbek.**~~

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~~**Conclusion.**~~

~~**Chapter II. Peculiarities of fiction translations.**~~

~~**§ 1. Literary translation as one of the four principal categories of translation.**~~

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~~**§ 1. Ernest Hemingway's works and problems of their translation in the novels.**~~

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~~**Conclusion.**~~

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Chapter I. Translation activity and its Problems.

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~~§~~ —1.1. *Translation and the translator's invisibility.*

Translation studies haves developed in many parts of the world and is clearly destined to continue developing well into the twenty—first century. A lot of translators and linguists tried to give definition to the term *translation* in accordance with their investigations, but still they haven't come to a single opinion. Translation has been a part of work in a wide variety of fields, including linguistics, literary study, history, anthropology, psychology, and economics. Translation is, of course, a rewriting of an original text.[1] All rewritings, whatever their intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulative processes of literature as exemplified by translation can help us toward a greater awareness of the world in which we live. From the other side according to English linguist J.C.Catford who wrote in his work "A linguistic theory of translation", that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). This definition is intentionally wide — not vague, though it may appear so at first sight. Two lexical items in it call for comment. These are 'textual material' (where 'text' might have been expected) and 'equivalent'. The use of the term 'textual material' underlines the fact that in normal conditions it is not the entirety of a SL text which is translated, that is, replaced by TL equivalents. At one or more levels of language there may be the simple replacement, by nonequivalent TL material: for example, if we translate the English sentence *What time is it?* into German as *Wie spät ist es?* there is a a

[1] Lawrence Venuti, The Translator's Invisibility, History of Translation, London and New York, 1995.

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replacement of SL (English) grammar and lexis by equivalent TL (German) grammar and lexis. There is also a replacement of SL graphology by TL graphology — but the TL graphological form is by no means a translation equivalent of the SL graphological form. Moreover, at one or more levels there may be no replacement at all, but simple transference of SL material into the TL text..[2], but Professor of Comparative Literary Studies in Translation at the University of Warwick, Susan Bassnett, in her book *"Translation Studies"* gives her definition and writes that translation is the belief that there are general principles of the process of translation that can be determined and categorized, and, ultimately, utilized in the cycle of text- —theory — text regardless of the languages involved.[3] As we can see all investigations of linguists couldn't give the exact formulation and clearity to the term "translation". In sspite of these determinations came closely to solve the matter Geoffrey Samuelsson —Brown, he writes in his book *A Practical Guide for Translators*, that "translation is also a creative and not just an automatic process. It means that you will need to exercise your interpreting and editing skills since, in many cases, the person who has written the source text may not have been entirely clear in what he has written. It is then your job as a translator to endeavour to understand what the writer wishes to say and then express that clearly in the target language."[4]

But we allways forget about the great role of the translator who becomes invisible during the process of translation. The following quotation as given by Norman Shapiro as determination to the experienced translator:

I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections——scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.[5]

[2] J.C.Catford "A linnguistic theory of translation" Oxford University Press,1965, P – 20.
[3] Susan Bassnett, Translation Studies, Third edition
[4] Geoffrey Samuelsson – Brown "A Practical Guide for Translators"
[5] Norman Shapiro (qtd. in Venuti, 1995: 1). Discuss translators' invisibility.

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"Invisibility" is the term we will use to describe the translator's situation and activity in contemporary Anglo — American culture. It refers to two mutually determining phenomena: one is an illusionistic effect of discourse of the translator's own manipulation of English; the other is the practice of reading and evaluating translations that have long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign language.[6] According to his book a translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text — the appearance, in other words, that the translation is not in fact a translation, but the "original." The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. What is so remarkable here is that this illusory effect conceals the numerous conditions under which the translation is made, starting with the translator's crucial intervention in the foreign text. The more fluent the translation, the more invisible the translator, and, presumably, the more visible is the writer or meaning of the foreign text is. The dominance of fluency in the English language translation becomes apparent in a sampling of reviews from newspapers and periodicals. On those rare occasions when reviewers address the translation at all, their brief comments usually focus on its style, neglecting such other possible questions as its accuracy, its intended audience, its economic value in the current book market, its relation to literary trends in English, its place in the translator's career. And over the past fifty years the comments are amazingly consistent in praising fluent discourse while damning deviations from it, even when the most diverse range of foreign texts is considered., For instance, fiction is the most translated genre worldwide. European

[6]Lawrence Venuty, The translator's invisibility,1995. P – 1.

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and Latin American writers are the most translated into English, with different kinds of narratives — novels and short stories, realistic and fantastic, lyrical and philosophical, psychological and political.

Roman Jakobson, in his article *On Linguistic Aspects of Translation*, distinguishes three types of translation:[7]

(1) Intralingual translation, or rewording (an interpretation of verbal signs by means of other signs in the same language). (2) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language). (3) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems).

Having established these three types, of which translation proper(2) describes the process of transfer from SL to TL, Jakobson goes on immediately to point to the central problem in all types: that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence, and Jakobson shows how intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence dictionary, of so — called, synonyms may give perfect as a synonym for ideal or vehicle as a synonym for conveyance but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of non — transferable associations and connotations.

As a complete equivalence (in the sense of synonymy or sameness) cannot take place in any of his categories, Jakobson declares that all poetic art is therefore technically untranslatable:

Only creative transposition is possible: either intralingual transposition — from one poetic shape into another, or intralingual transposition — from one language into another, or finally intersemiotic transposition — from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting.

[7] Roman Jakobson, 'On Linguistic Aspects of Translation', in R.A. Brower (ed.), On Translation (Cambridge, Mass.: Harvard University Press, 1959), pp. 232–9

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What Jakobson is saying here is taken up again by Georges Mounin, the French theorist, who perceives translation as a series of operations of which the starting point and the end product are significations and function within a given culture. So, for example, the English word *pastry*, if translated into German without regard for its signification, will not be able to perform its function of meaning within a sentence, even though there may be a dictionary 'equivalent'; for *pasta* has a completely different associative field. In this case the translator has to resort to a combination of units in order to find an approximate equivalent. Jakobson gives the example of the Russian word *сыр* (a food made of fermented pressed curds) which translates roughly into English as *cottage cheese*. In this case, Jakobson claims, the translation is only an adequate interpretation of an alien code unit and equivalence is impossible.

Anne Cluysenaar, in her book on literary stylistics, makes some important points about translation. The translator, she believes, should not work with general precepts when determining what to preserve or parallel from the SL text, but should work with an eye *on each individual structure, whether it be prose or verse*, since *each structure will lay stress on certain linguistic features or levels and not on others*. She goes on to analyse C.Day Lewis' translation of Valéry's poem, *Les pas (The footsteps)* and comes to the conclusion that the translation does not work because the translator *was working without an adequate theory of literary translation*. What Day Lewis has done, she feels, is to have ignored the relation of parts to each other and to the whole and that his translation is, in short, *a case of perceptual* "bad form". The remedy for such inadequacies is also proposed: what is needed, says Cluysenaar, is a description of the dominant structure of every individual work to be translated. Cluysenaar's assertive statements about literary translation derive plainly from a structuralist approach to literary texts that conceives of a text as a set of related systems, operating within a set of other systems. As Robert Scholes puts it:

Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of a system. In particular, we can look at

individual works, literary genres, and the whole of literature as related systems, and at literature as a system within the larger system of human culture.[8]

The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others. Studying the average reader, Lotman determines four essential positions of the addressee:

a) Where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase. b) Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact. c) Where the reader deliberately extrapolates one level of the work for a specific purpose. d) Where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes.[9]

Clearly, for the purposes of translation, position a) would be completely inadequate (although many translators of novels in particular have focused on content at the expense of the formal structuring of the text), position b) would seem an ideal starting point, whilst positions c) and d) might be tenable in certain circumstances. The translator is, after all, first a reader and then a writer and in the process of reading he or she must take a position.

So, for example, Ben Belitt's translation of Neruda's *Fulgor y muerte de Joaquín Murieta* (Splendor and death of Joaquin Murieta.) contains a statement in the Preface about the rights of the reader to expect 'an American sound not present in the inflection of Neruda', and one of the results of the translation is that the political line of the play is completely changed. By stressing the 'action', the 'cowboys and Indians myth' element, the dialectic of the play is destroyed, and hence Belitt's translation could be described as an extreme example of Lotman's third reader position.[10] The fourth position, in which the reader discovers elements

[8] Robert Scholes, Structuralism in Literature (New Haven: Yale University Press, 1974), p. 10.
[9] Jurí Lotman, Struktura Khudozhestvennogo Teksta (Moscow: Iskusstvo, 1970) tr. La struttura del testo poetico (Milan: Musia, 1972).
[10] Robert Scholes, Structuralism in Literature (New Haven: Yale University Press, 1974), p. 10.

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in the text that have evolved since its genesis, is almost unavoidable when the text belongs to a cultural system distanced in time and space. The twentieth — century reader's dislike of the Patient Griselda motif is an example of just such a shift in perception, whilst the disappearance of the epic poem in western European literatures has inevitably led to a change in reading such works. At the semantic level alone, as the meaning of words alters, so the reader/translator will be unable to avoid finding himself in Lotman's fourth position without detailed etymological research. So when Gloucester, in *King Lear*, (Act III sc.vii), bound, tormented and about to have his eyes gouged out, attacks Regan with the phrase 'Naughty lady', it ought to be clear that there has been a considerable shift in the weight of the adjective, now used to admonish children or to describe some slightly comic (often sexual) peccadillo. "Much time and ink has been wasted attempting to differentiate between translations, versions, adaptations and the establishment of a hierarchy of *correctness* between these categories. Yet the differentiation between them derives from a concept of the reader as the passive receiver of the text in which its Truth is enshrined." In other words, if the text is perceived as an object that should only produce a single invariant reading, any *deviation* on the part of the reader/translator will be judged as a transgression. Such a judgement might be made regarding scientific documents, for example, where facts are set out and presented in unqualifiedly objective terms for the reader of SL and TL text alike, but with literary texts the position is different. One of the greatest advances in the twentieth — century literary study has been the reevaluation of the reader. So Barthes sees the place of the literary work as that of making the reader not so much a consumer as a producer of the text,[11] while Julia Kristeva sees the reader as realizing the expansion of the work's process of semiosis. The reader, then, translates or decodes the text according to a different set of systems and the idea of the one *correct* reading is dissolved. At the same time, Kristeva's notion of intertextuality, that sees all texts linked to all other texts because no text can ever be completely free of those texts that precede and surround it, is also profoundly significant for

[11] Roland Barthes, S/Z (London: Cape, 1974).

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the student of translation. As Paz suggests all texts are translations of translations of translations and the lines cannot be drawn to separate Reader from Translator. Quite clearly, the idea of the reader as a translator and the enormous freedom this vision bestows must be handled responsibly. The reader/translator who does not acknowledge the dialectical materialist basis of Brecht's plays or who misses the irony in Shakespeare's sonnets or who ignores the way in which the doctrine of the transubstantiation is used as a masking device for the production of Vittorini's anti-Fascist statement in Conversazioni in Sicilia is upsetting the balance of power by treating the original as his own property. And all these elements can be missed if the reading does not take into full account the overall structuring of the work and its relation to the time and place of its production. Maria Corti sums up the role of the reader in terms that could equally be seen as an advice to the translator:

Every era produces its own type of signedness, which is made to manifest in social and literary models. As soon as these models are consumed and reality seems to vanish, new signs become needed to recapture reality, and this allows us to assign an information-value to the dynamic structures of literature. So seen, literature is both the condition and the place of artistic communication between senders and addressees, or public. The messages travel along its paths, in time, slowly or rapidly; some of the messages venture into encounters that undo an entire line of communication; but after great effort a new line will be born. This last fact is the most significant; it requires apprenticeship and dedication on the part of those who would understand it, because the hypersign function of great literary works transforms the grammar of our view of the world.[12]

The translator, then, first reads/translates in the SL and then, through a further process of decoding, translates the text into the TL language. In this he is not doing less than the reader of the SL text alone, he is actually doing more, for the SL text is being approached through more than one set of systems. It is therefore quite

[12] Maria Corti, An Introduction to Literary Semiotics (Bloomington and London: Indiana University Press, 1978), p. 145.

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foolish to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises. The interlingual translation is bound to reflect the translator's own creative interpretation of the SL text. Moreover, the degree to which the translator reproduces the form, metre, rhythm, tone, register, etc. of the SL text, will be as much determined by the TL system as by the SL system and will also depend on the function of the translation. If, as in the case of the Loeb Classics Library, the translation is intended as a line by line crib on the facing page to the SL text, then this factor will be a major criterion. If, on the other hand, the SL text is being reproduced for readers with no knowledge either of the language or the socioliterary conventions of the SL system, then the translation will be constructed in terms other than those employed in the bilingual version and criteria governing modes of translation have varied considerably throughout the ages and there is certainly no single proscriptive model for translators to follow.

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§ 1.2. ~~2~~ Specifics of translation from English into Uzbek.

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History of development of Uzbek schools of translation has its own specifics and originality. This originality is characterized by broad development in the Middle Ages of translations from oriental languages, generally from Arabic, thanks to existence of bilingual dictionaries.

From the second half of the XIX century translations were not directly done from the western languages, but, the translations of fiction and scientific literature from Russian, including the translations from other languages of the world literature, through the Russian language began to develop.

The role of these translations of the Russian literature, or through Russian, the world literature was very influential on the development of the Uzbek culture in general. In this cultural and literary interchange and interpenetration Russian played a role of the bridge, binding Uzbek reader with world culture and literature.

Uzbek schools of translation of the XX century actually in their main structure and practice were based on the translations from Russian. Therefore, English — language literature was also translated through Russian. Practically

there were no schools of translation directly from English. The above – stated specifics of Uzbek schools of translation are based on the following factors: 1) Uzbek schools of translations were created in the Middle Ages and they gave opportunities for broad development of Islamic religion and culture. In a consequence many representatives of the Central Asian school of science and literature made a huge contribution to formation and development of an Islamic civilization in many sciences. Creativity of great Encyclopaedists of that time is a bright evidence of it. Presence of translators and bilinguals, as well as defining dictionaries were one of the characteristic features of that time. 2) Development of Uzbek translation school was always connected with growth of national consciousness and manifestation of ideas of revival of national greatness, with growth of educational movement. The Uzbek educators strived to acquaint the reader with the greatest and immortal works which have entered into gold fund of the world literature. Therefore, during enlightenment there were first attempts of translations from Russian and other languages including from English. 3) The most developed period of Uzbek schools of translation was in the second half of the XX century. During this period as scientific discipline the main principles, methodology, the main directions of the Uzbek translation school and Uzbek transleologiya were created. A number of transleologs and translators entered literary scene. Poets and writers were engaged in translation activity. During this period the research works devoted to pecularities of a literary translation, such by have been carried out transleologes as G. Salamov, S. Mamadzhanov, G. Hodzhayev, N. Vladimirova, K. Dzhurayev, N. Kamilov, S. Meliyev, S. Azimov, Sh. Atabayev, S. Achilov, B. Ermatov, H. Ismailov, M. Bakayeva, N. Atadzhanov, K. Musayev. During this period hundreds of translations of the works of the world literature were done by dozens of translators, writers and poets as Usman Nasyr, Sandzhar Syddyk, Dzhumaniyaz Sharipov, Ninel Vladimirova, Mirzakalon Ismailiy (more than 200 works of classics of the Russian and Western literature), Gulnara Gafurova, Askad Mukhtar, Gafur Gulyam (Shakespeare, *"Othello"*), M. Sheykhzade (Shakespeare, *"Hamlet", "Romeo and Juliette", "King Lear"*), Uygun

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(Shakespeare, *"Julius Caesar"*), Kamil Yashen (Shakespeare, *"Anthony and Cleopatra"*), Jahmal Kamal (Shakespeare, *"Richard III"*), Mahomed Ali (*Ramayana*), Kadyr Mirmukhamedov (J. Boccaccio, "*Decameron*"), Erkin Vakhidov (Goethe, *"Faust"*), Abdulla Aripov (Dante, *"The divine comedy"*), Sh. Shamukhamedov have been published (Firdousi, *"Shakhnam"* and classics of the Persian literature). During the same period the works of English poets such as Robert Burns and Byron, sonnets of Shakespeare, works of Charles Dickens, Johnathan Swift, Theodore Dreiser, John Steinbeck, Ernest Hemingway and other authors were translated into Uzbek. In 1980—-–1990 Christopher Marlowe's tragedy *"Tamburlaine the Great"* was translated into Uzbek.

The works of more than thirty representatives of English and American literature, writers and poets were translated into Uzbek at the same period. However, the main feature of these translations was the fact that they were not the direct translations from English, and were the translations mediated through Russian.

In the years of independence (after 1991) there were essential transformations in Uzbek schools of translation. Practice of direct translations of the world literature increased. Russian began to lose the role of intermediate language. Fourthly, new features of Uzbek schools of translation appeared today, this is the direct translations into Uzbek from all world languages, including from English. Translations are made from English into Uzbek, but from Uzbek into English there is no active movement yet. Another of feature of today's practice is the development, of translations significant and recognized by readers the works on sociopolitical, historical, philosophical, scientific-–technical and natural disciplines, including direct translations of film materials.

Today there are all opportunities for broad development of schools of translation into Uzbek and from Uzbek, and given that, there is no problem of getting originals of works of art. At the same time fast paces activities for the edition of language dictionaries develop in Uzbekistan that is a convenient opportunity for a transleologiya.

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The tradition of the direct translations from English into Uzbek began from 30s of the XX century. Then, 80s of the XX century, the tradition of the direct translations into Uzbek from English has been renewed. Thus, the study of the history of translation from English into Uzbek has revealed peculiar sides of Uzbek national tradition of the language translations. Today a new perspective period with full opportunities has begun in Uzbek transleologiya. The main features of this period are defined by such factors as expansion of literary, cultural, scientific communication with foreign states, wide opportunities for learning of foreign languages, an opportunity for many people to make trips to foreign countries to increase language qualification, especially English, abundance of necessary educational matereals and dictionaries, a possibility to use the Internet and telecommunications, the organization at many universities of real – lively communication with native speakers and many others. However, these ample opportunities are not enough. Still the work carried out in the system of education,on training specialists aimed at literary and scientific translation is not effective. Therefore, among the actual problems of the present period connected with the sphere of a transleologiya, it is possible to specify such problems as target education of highly qualified personnel, providing them with translation activity, involvement of modern poets and writers in translation activity, the organization of special courses of translation skills, material maintenance of creative business trips of young specialists to foreign states within their specialization, continuous increase of their qualification, providing legal guarantees of work of translators and material security at an appropriate level of their intellectual and creative activity.

History of development of the direct translations from English into Uzbek can be divided into the following stages conditionally: 1) Stage of the first translations in the period of national enlightenment (end of the 19th century and beginning of the 20th century). The translations from English during this period were based on aspiration to acquaint with progressive and educational ideas, desire to propagandize the best – known works of the world literature. 2) The mediated

and direct transfer from English made during the former Soviet period. (1924—1991). The best—known works of English — language literature were translated in this period. It was done to to familiarize the reader with the progressive literature. Behind it misinterpretation of the original the aspiration in the activity, first of all, acquaintance of readers with progressive literature. It was supported and encouraged financially. But this movement developed not naturally, and was carried out on the basis of certain intentions of national policy of the Soviet period of development of the country. It was the difficult period in development of translation school. In most cases first the Russian — language variant was prepared, then it was translated into Uzbek. As a result of it the number of direct translations from English made minority, and eventually, the school of translators capable to do direct translations wasn't created. 3) The translation of works of English — language literature during years of independence (1991—2011). Feature of this period is the increased social need for the direct translations of works from foreign languages. But in these translations, changes were made in questions of objective preservation of essence of the original work. Step by step the national schools of translation began to be restored. However, the transleologiya directly began to prove itself not through the translation of works of art, but through dubbing of movies. One more features of this period is that in the first years of independence, because of economic political crisis, the transleologiya as the independent direction of cultural life of society stops in the development, but then gradually begins to be restored. Above we purposefully used such term as English — language literature. Because English — language literature covers literary works of England, USA, Australia and other countries including India. Thus, on the basis of scientific analysis of the main features of the works translated from English into Uzbek it is possible to come to the following conclusions: a) creation of Uzbek schools of translation of national character has become possible only in the period of independence. Therefore, during this period, instead of translations through Russian, but nevertheless the tradition of direct translations from foreign languages has been adjusted; b) in the period of independence through activity of national

schools of translation an opportunity to exempt the translations from ideological requirements and censorship was created; c~~3~~) exactly these years a creative environment and opportunities for reorganization on a national basis of the Uzbek transleologiya and formation on the basis of modern requirements of criteria of a transleologiya have been created.

Conclusion to the first chapter.~~:~~

In the first chapter, we studied the term *translation* in accordance with a number of its investigations, and we showed several definitions and chose one which is, in our opinion, more closely defined the term *translation*.

Translation is a very complicated process which is performed by the translator while rendering the source text into another language. There are several definitions to the term "translation", given by the scholars in the field of translation theory and practice.

It is known, that a target text is not fully identical to a source text, even if it has been translated by the translation wizard. The reason is that, both languages are completely different in their structure and lexis, multiword units like idioms and collocations. Moreover, we must make a point of ambiguity, and culture. These reasons are not solely problems of translation.

But within our life time we surely read enduring foreign languages masterpieces, created with the help of translators and appreciate them highly.

It should be pointed out that the translation from the English language is considered to be quite a difficult process that requires from a specialist high creativity and professionalism. We should admit that a translator must know the terminology, the stylistics, the culture, the SL and the TL that is quite important to create a good translation. Besides the translator must be aware of a sentence structure and must have some special experience of choosing more adequate definitions of words in order to preserve the sense of the source material.

The more concentration was paid to the translation activities after inderpendence of Uzbekistan, before all translations had been done through the

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Russian language. The most developed period of Uzbek schools of translation was in the second half of the XX century. During this period a scientific discipline, the main principles, methodology, the main directions of the Uzbek translation school and Uzbek transleologiya were created. A number of transleologs and translators entered a literary scene. Poets and writers were engaged in translation activity. During this period the research works devoted to pecularities of a literary translation, have been carried out by transleologes as G. Salamov, S. Mamadzhanov, G. Hodzhayev, N. Vladimirova, K. Dzhurayev, N. Kamilov, S. Meliyev, S. Azimov, Sh. Atabayev, S. Achilov, B. Ermatov, H. Ismailov, M. Bakayeva, N. Atadzhanov, K. Musayev.

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Chapter II. Peculiarities of fiction translations.

~~§~~ 2.1~~1~~. *Literary translation as one of the four principal categories of translation.*

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A translator has to deal with diverse texts, belonging to various styles and registers. The term style has acquired several definitions. First, the way something is said, done, expressed (elevated, or bookish, neutral, and low, or colloquial styles). Second, the combination of distinctive features of a literary expression, execution, or performance characterizing a particular school, person, etc. (Byron's style, baroque style). Third, the term style is often a reduction for functional style, i.e., a language variety specific of a certain social sphere and characterized by a definite predominant function.

The concept of functional style has been developed in Russian (V. Vinogradov, M. Kozhina, D. Shmelyov et al.) linguistics. American and British linguists use the term register, which is close in meaning to functional style. Register is defined as the style of language, grammar and words used for particular situations.

There has been a number of classifications of functional styles. Most linguists single out *colloquial style, publicist style, scientific–technical style, official, and belle-letter style.* All of them, except for the everyday colloquial style, are represented by informative texts, carrying an informative function. The

status of the literary style, or the style of imaginative literature, is controversial. Also disputable is the style of advertising, as well as colloquial style.

All styles are subdivided into substyles and genres. They can be of written and oral forms.

A translator has to know not only special features of each style, but also the different peculiarities of a style in the source and target languages.

Before analyzing a belle--letter style, we will pay attention to the special features of other styles.

One of the informal styles is *a colloquial style* which comes from the Latin colloquium, which means a "conference" or "conversation." As a literary device, colloquialism refers to the usage of informal or everyday language in literature. Colloquialisms are generally geographic in nature, in that a colloquial expression often belongs to a regional or local dialect. They can be words, phrases, or aphorisms. Native speakers of a language understand and use colloquialisms without realizing it, while non-native speakers may find colloquial expressions hard to translate. This is because many colloquialisms are not literal usages of words, but instead idiomatic or metaphorical sayings. Colloquialism is similar to slang, but the definition of colloquialism has some key differences as described below. Colloquial, conversational, informal refer to types of speech or to usages not on a formal level. Colloquial is often mistakenly used with a connotation of disapproval, as if it meant "vulgar" or "bad" or "incorrect" usage, whereas it is merely a familiar style used in speaking and writing. Conversational refers to a style used in the oral exchange of ideas, opinions, etc.: an easy conversational style. Informal means without formality, without strict attention to set forms, unceremonious: an informal manner of speaking; it describes the ordinary, everyday language of cultivated speakers.

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The term *publicist style* is a coinage of Russian linguists.[13] Foreign researchers speak of different variations, like *journalistic language, news media language, newspaper language, broadcasting language*, etc.[14]

The publicist style carries out simultaneously two functions — informative and expressive — and is used in public and political spheres of activity. It is subdivided into newspaper, journalistic, oratorical, and propagandist substyles which have particular genres. For example: *The newspaper substyle* includes editorials, news stories, chronicles, reports, summaries (e.g., weather broadcasts, sports results, etc.).

As Russian linguist Kostomarov holds the view that the main distinctive features of the publicistic style are standardization and expressiveness.[15] These features fulfill the two basic functions: to inform the readership as quickly as possible, which demands from a journalist the use of ready-made phrases, or clichés, sometimes called journalese. Expressiveness results from the necessity to influence public opinion.

Expressiveness can be detected in lexical characteristics of newspapers, magazines and broadcasting, and also in headlines.

English mass media are abundant in connotative colloquial words and phrases, even slang, new words, abbreviation. Metaphorical and metonymical associations are not infrequent, especially those connected with sports: *An industrial port ...[...] received a serious blow...[...]*.

Epithets sometimes accompany nouns (strenuous political activity, aggressive grain exporters, the crystal-clear waters).

A formulaic character of newspaper language is also seen in the vocabulary, syntactic structures, and headlines.

One more linguistic style is *scientific-technical style*. The main function of the scientific-technical style is informative. To convey logical information, prove its novelty and significance is the main goal of a scholarly, scientific or

[13] Galperin I. R., Stylistics. – Moscow: Higher School, 1977. – P.287.
[14] Galperin I. R., Stylistics. – Moscow: Higher School, 1977. – P.287.
[15] Костомаров В. Г. Русский язык на газетной полосе. – М.: Просвещение, 1971.

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technical author. This style is used in professional spheres of science, humanities, technology.

The scientific-technical style involves the following substyles: scientific, technical, instructional (educational), popular science substyle. The substyles are classified into the following genres: monograph, manual, textbook, article, report, technical description, discussion, etc.

The distinctive features of scientific-technical style are preciseness, clear logic, compressive character, impersonality, formality.

Preciseness is a basic property of a scientific-technical text, and it should be strictly maintained in translation. A translator must be fully aware of what he/she is translating to render precisely the content of the text. Special attention must be paid to terms. To translate precisely, it is not enough to know an equivalent of the term. It is crucial to know the exact place of the concept, denoted by the term, in relation to other concepts. Therefore, translators in science-technologies have to specialize in a foreign language and a particular subject field. In fact, there are two types of translators: linguist translators and engineering translators. The former usually require penetration into the subject matter, the latter need good language skills.

Official style regulates interrelations between the State and its citizens, among citizens, the community and its members, between governments, parties, enterprises, etc. This style serves in two spheres of activity – 1) administrative and legislative spheres; 2) business, public life, and community service. Respectively, there are two substyles: officialese and commercialese, or business language. The substyles are presented by the following genres: law, treaty, agreement, contract, act, bylaw, decree, constitution, charter, edict, interim, instruction, memorandum, certificate, letter, fax, telex, business plan, etc. These genres have a mostly written form.

The distinctive features of texts of this style are accuracy, standardization, directive character, impersonality, clear structure.

To ensure valuable translation, it is necessary to an interpreter to present the following objectives:

1. The substantial acquaintance to a subject, which is treated in the original text.

2. Good enough knowledge of language of an artwork and its lexical and grammatical features in comparison to the native language.

3. Knowledge of the bases' theory of translation, and also receptions of technical translation and skill to use them.

4. Legible introducing about the character of scientific-technical functional style both in language of the original, and in the native language.

5. Acquaintance to accepted conventional signs, abbreviations (cuttings), systems of measures and weights, both in language of the original and in the native language.

The world of fiction is the world where reality represents in some respect an author's thought and thus in literary style of speech the main role is played by the subjective moment. The whole reality around is presented through the author's imagination and view. In a literary text we can see not only the world of the writer but also his feelings, emotions and thoughts.

Thus, such feeling and emotions are expressed by stylistics and style. So the problem of the significance of stylistics and style in the literary translation is a problem of today.

We assume that this research proves to be significant because some problems of literary translation connected with style are analyzed in it. Taking into consideration all mentioned definitions and unrevealed functions of the style, it will not be a mistake to say that style is one of the main things to pay attention to when we translate texts. It becomes an important issue to define the style of the text, the author's style, stylistic devices before translating it.

Translating the text, a person should know the specific features of the author, peculiarities of his language, stylistic devices he uses, especially in poetic work, vocabulary of his texts. It is obvious that a literary translation cannot be

word-for – word translation because that kind of translation is very poor and will not give the readers the main idea of the author's text and it is difficult to read and to understand a translation if it is done word – for – word.

Speaking about translation it is important to say a word about such scientists as Baker M. Routledge, I. R. Galperin, V.A. Kukharenko, A.N. Morokhovsky, V.V. Vinogradov. They presented very important information concerning the translation. Their books are considered to be the most significant for the translation theory. The problem of translation was also studied by such linguists as: V.V. Fisenko, I.M. Chepurna, O.O. Mushnina, N.M. Rudnitska, O.O. Mikhaylenko. However, it should be pointed out that nobody has studied a comparison of the original text, its word-for-word translation and literary one.

As it was already mentioned, literary translation applies the delicate emotional connections between cultures and languages and further understanding of human beings across national borders. During the act of literary translation, the spirit of another culture becomes transparent, and the translator accepts and recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language. In fact, literary translation is such a work of literary translators, where an original subjective activity is at the center of a complex network of social and cultural practices. So, the imaginative, intellectual, intuitive writing of the author must be preserved in translation.

Thus, it is important for the translator to understand and feel special style of the author he translates. Using a different language from the author's the translator must reflect the author's emotions and feelings, his style and his features.

According to I.R. Galperin, stylistic problems of translation may be approached from several angles: language styles, their peculiarities, their goals and interrelation; stylistic meaning of words; stylistic devices, their nature and structure, their expressive function; foregrounding of linguistic means for stylistic purposes and its attention-attracting function.

Professors and linguists of Lancaster University Geoffrey Leech & Mick Short in their book “Style in Fiction: Linguistic Introduction to English Fictional Prose” while addressing literary text distinguish between authorial choices and stylistic choices. Authorial choices come under the larger concept of the authorial technique used in showing the fictional world accepted by the reader.

According to Leech and Short such authorial choices comprise:

1)The degree of specification, also described by Leech and Short as descriptive focus, referring to the amount and choice of information provided by a work of fiction and corresponding to the ideational function of stylistic choice;

2)The fictional point of view, referring to the way in which the fictional world is apprehended, corresponding to the interpersonal function of stylistic choice;

3)Fictional sequencing, referring to the order of cumulative progression of fictional information and corresponding to the textual function of stylistic choice.[16]

In her work on Narratology Introduction to Theory of Narrative (2009) cultural theorist and critic Mieke Bal, points out: It is by the way of text that the reader has access to the story, and text is what is seen first. The textual level is also the one at which the translator produces the translation, and this means that concepts of narratology are linked to the study of translation primarily at the level of linguistic choices.[17]

It should be mentioned that a translator dealing with a source text no longer needs to make such major authorial decisions as the narrator's/localizer’s person or persons, since these have already been decided by the author.

Generally, the translation of texts relating to different functional styles of a language presents a comprehensive problem. The language style depends on the communication sphere and the aim of communication which defines the special choice of language means. These means are interrelated and form a system that is considered to be characteristic of each style. In fact, texts belonging to different

[16] Geoffrey Leech & Mick, “Style in Fiction: Linguistic Introduction to English Fictional Prose”, second edition published in Great Britain in 2007, P – 159 – 169.

[17] Mieke Bal, “Narratology Introduction to Theory of Narrative”, 2009.

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styles of language assume distinctive stylistic features and thus they are easily recognizable although they may to some extent vary from language to language.

It is also very important to consider some ideas of translating literature (belles—-lettres style), problems connected with translating of emotive prose and poetry and some examples of translating.

They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward.[18]

Это были удивительные плечи — могучие, несмотря на старость, да и шея была сильная, и теперь, когда старик спал, уронив голову на грудь, морщины были не так заметны.

Bu yelkalar cholning keksayib qolganiga qaramasdan zabardast, bo‘yni ham, undan qolishmaydigan darajada baquvvat va hozir, chol boshini ko‘kragiga solintirib uxlagan tobda, ajinlari ham u qadar ko‘zga tashlanmas edi.

The translator managed to present the author’s character, features, emotions and feelings of his character. Authors always use different stylistic devices and figures to emphasize something important to their mind, to show their characters as they wish them to be.

If in previous example the author used different expressions with metaphor, epithet and simile, the next example will show the emphatic effect of repetition, made up by the use of a synonymous pair and by the addition of an intensifier.

—-A policy of see no stagnation, hear no stagnation, speak no stagnation has had too long a run for our money.

— Juda uzoq vaqtdan beri siyosatga etiborsiz bo’lganimiz uchun va iqtisodiyotdagi stagnatsiya xolatini berkitganimiz uchun tavon to’lab kelmoqdamiz.

— Слишком долго мы расплачиваемся за политику полного игнорирования и замалчивания застоя в нашей экономике.

Another example: Stop! Stop! Stop! Stop! Stop!

[18] Ernest Hemingway “The Old Man and the Sea”, 1952.

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— To’htang! Hoziroq to’htang! To’htasangizchi!

— Перестаньте! Сию минуту перестаньте! Да перестаньте же!

The five — fold repetition of the word stop, in Thomas Hardy’s story Absentmindedness in a Parish Choir is compensated by addition of conditional words possessing the same degree of expressiveness.

In this example, we can say that the repetition shows strong emotions and willingness of a character, his dissatisfaction, irritation or even anger.

It should be noted that many stylistic devices are multifunctional: one and the same device may fulfill a variety of functions and produce diverse effects. These functions are sometimes not the same and may not correspond in English and in Russian. The same stylistic devices in two languages may reveal complete, partial and no concurrence at all.

In his article Style as a Specific Problem of a Literary Translation, Levchenko L. E. brought to our attention some examples of alliteration and other stylistic devices. In fact, alliteration appears to be one of the fundamental features of poetry. But alliteration in prose is more frequently used in English than in Russian and in Uzbek and cannot always be preserved. For example, it is not preserved in the translation of the concluding paragraph of Galsworthy’s Indian Summer of a Forsyte by M.Lorie.

— Summer — summer — summer! The soundless footsteps on the grass.

— Жарко — жарко — знойно! Бесшумные шаги по траве.

It is one of the main tasks of a translator to be fully aware of the degree of expressiveness of stylistic devices used in the text. Such kind of distinction must be shown between what is stylistically trite and what is stylistically original. It especially refers to lexical stylistic devices: deliberate mixing of words belonging to different layers of the vocabulary, metaphors, metonymies, epithets, similes, etc. stylistic equivalence is a fundamental requirement.[19]

According to Levchenko L. E., to translate poetry translator must have a sense of rhythm, rhyme or even must be a poet too. It is important to carry down to

[19] L.E.Levchenko, Article, style as a Specific Problem of a Literary Translation, Ukraine, 2012.

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a reader the author's main ideas and feelings. And one more necessary thing is to select appropriate words, phraseological units, and stylistic devices in order to save the main idea of the poem and to save definite author's style. He notices that due to stylistics', a translator must know all the stylistic devices and have sufficient vocabulary and must be aware of the usage of these stylistic devices.

Thus, we can assume that word—for—word translation cannot be literary one, because it is even hard to read it and to understand never mind to memorize. That is why the translator should approach to translation of poems from the artistic point of view. It is important to find appropriate stylistic devices to make the image integrated and correct and to achieve proper acoustic effect with the help of phonetic expressive means and devices.

According to I.R Galperin phonetic expressive means and stylistic devices are used to provide musical effect to the poem, to emphasize the author's feelings, emotions, to make a poem sound pleasant and easy to memorize.[20]

The translators of Shakespeare can face a range of technical problems, because they have to deal with many textual cruxes. They are the obscure cultural allusions, Shakespeare's archaisms and daring neologisms, his contrastive use of words of Anglo-Saxon and Romance origin, his use of homely images, of mixed metaphors and of multiple imagery, the repetitions of thematic key words, the personifications, puns, ambiguities and malapropisms. He used to play with y– - and th –- forms of address, his elliptical grammar and general compactness of expression, his flexible iambic patterns, the musicality of his verse, the presence of performance oriented theatrical signs inscribed in the text, and many other features.

Further we present the example of literary translation of Shakespeare's sonnet № 66 by Xurshid Davron:

№66

Tir'd with all these, for restful death I cry,	Men o'lim tilarman, rohatbaxsh o'lim, Ne qilay, ko'nmasam ortiq xo'rlikka.

[20] G a l p e r i n I. R. , Stylistics. – Moscow: Higher School, 1977. – P.287.

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As, to behold desert a beggar born,	Siz tomon cho'zilmas tilanib qo'lim,
And needy nothing trimm'd in jollity,	Boshimni egmasman endi ko'rlikka.
And purest faith unhappily forsworn,	
And guided honour shamefully misplaced,	Ne qilay, pastkashlik yuksalsa yana, Bokira or — nomus etilsa badnom.
And maiden virtue rudely strumpeted,	Kuch iymon ustidan qilsa tantana,
And right perfection wrongfully disgraced,	Zaiflik Qudrat deb olsa agar nom.
And strength by limping sway disabled,	To'g'rilik ustidan zo'r kelsa yolg'on,
And art made tongue — — tried by authority,	Donolar nodonga egilsa, netay? Mudom haqiqatning bag'ri bo'lsa qon,
And folly (~~doctor~~doctor — — like) controlling skill,	Shafqat yovuzlikka qul bo'lsa, netay?
And simple truth miscall'd simplicity,	
And captive good attending captain ill:	Netay, barchasidan dil bo'lsa bezor — -
Tired with all these, from these would I be gone,	Faqat sening ishqing qo'ybermagay,
Save that, to die, I leave my love alone.	yor.

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It is obvious that the reader will notice easily that this translation sounds perfect and easy to memorize and the author's main idea is saved in this translation. The translator used a cross rhyme. So this translation is a literary one.

There is one more important thing we should pay attention to, this is the consideration of denotative phone which is necessary in case of polysemy of translation units for choosing the correct meaning. For example, the translation of the following sentence will be different depending on the situation:

— Several new schools appeared in the area.

If it is about appearance of new schools, then the translation can be:

Rus: В районе появилось несколько новых школ.

Uz: Bir necha yangi maktablar tumanimizda bunyod qilindi.

If this sentence is used in meaning of fishing, then the correct translation of the word schools will be косяки рыб, and in Uzbek baliq to'dasi.

– Bu erda bir qancha baliq to'dalari paydo bo'ldi.

A translator's true decision will be created after considering the denotative background while understanding transformations. Denotative or contextual verification is important in translation of proverbs that besides being quite acknowledged, always need corrections in translation to a modern language.

We try to analyze the English proverb:

– *To kill two birds with one stone.*

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If we do a word for word translation into Uzbek it will sound as: *Ikkta qushni bir tosh bilan o'ldir*, which is not correct.

Thus, that this translation will not reflect the gist of the proverb to the Uzbek reader, who will understand it like killing a bird by revealing the useless cruelty. So, in this case, the proverb means that there are lots of ways of achieving one's goals. A peculiarity of the original meaning has its own historical roots and the correct translating came from through Russian which sounds as:

– *Убить двух зайцев одним ударом.*

Отформатировано: Шрифт: курсив

– *Bir o'q bilan ikki quyonni o'ldirish.*

and to many people it can be irrelevant. It is better to translate the proverb by using synonymously, for example: Ikkovga bir ishton, qaytib chiqamiz qishdan.

As we analyzed some examples of prose and poetry, it must be accepted that, stylistic devices in almost all languages are similar still though their functions in speech vary. We have already mentioned above that identical stylistic devices are used differently in languages, usually they perform different functions and have different value in stylistic system of their language which is explained by their necessity when transformations in translation procedures cause to happen.

It should be noted that like grammatical and lexical changes the stylistic ones are necessary as well. In the process of grammatical or lexical transformation

the translator is guided by the rendering grammatical or lexical meaning. In translation while rendering stylistic meaning of the source text a translator should be guided by the principle of creating the same impression that might be left by the original text.

Usually stylistic devices are based on the comparison of primary (dictionary) meaning and that created by the contextual environment; on the contradiction between the meaning of the word given and the environment; on the association between words in the minds of the language speakers and on the purposeful deviation from existing grammatical and phonetic rules. For example,

Eggy trotted off like a lamb in a his not to reason manner, and we were alone together. (Wodehouse P.G., P. 32)

– *Эгги удалился как ягненок, как бы говоря: ««Мне нет до этого дела», и мы остались одни.(Translated by A.Y.Sergeyeva)*

Eggi huddi qozichoqday o'zini orqaga otdi, ikklalamiz bu erda uni hech qanday daxli bizga yoqday.

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In this example a complex English epithet is translated very well, keeping the norms of the Russian and Uzbek language.

Alliteration in Uzbek, Russian and English used in prose and poetry can be taken as another example as well. Alliteration performs euphonic and logical functions, underlining the link among words, especially among epithets and qualifying words, for example:

The ant has made himself illustrious through certain industry industrious. (O.Nash)

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In this example an attribute illustrious and tautological combination of industry industrious, related to the subject the ant, strengthening the connection with the latter and shows the author's ironic relation.

The usage of alliteration in prose is mostly common to the English language than to Uzbek. That is why it is not necessary to save alliteration in English literary prose like in the following example:

Mary sat musing on the lamp — flame at the table. It was taken from "The Death of the Hired Man" by Robert Frost.[21]

Мэри сидела у ярко светяший свычи.

Meri sham — chiroq tagida xayol surib o'tirar edi.

One of the main distinctive features of English prose is a wide use of different stylistic devices and tropes, and the most distributed one is a metaphor.

Preserving metaphor in translation is the main indispensable condition of adequacy. A translator in any case uses substitution or compensation of an original metaphor.

It can be supposed that a trite metaphor is overused in speech, because trite metaphors are usually fixed in dictionaries and have lost their freshness and often turn into idiomatic phrases, like seeds of evil; a rooted prejudice, a flight of imagination, in the heat of argument; to burn with desire, to fish for compliments.

The translation of metaphors has been treated as part of the more general problem of untranslatability. This trend builds on the fact that metaphors in general are associated with indirectness, which in turn contributes to the difficulty of translation.

For example: ~~...~~*[...] he was extravagantly ambitious.*

— Он был необыкновенно амбициозный.

— ~~...~~[...] u g'ayriodatiy tarzda izzattalab edi. In this case the translator compensates the metaphoric ~~epithet extravagantly~~epithet extravagantly by the expression g'ayriodatiy tarzda, carrying the figurativeness.

The analysis of this type shows that in many cases language units of metaphoric word combinations of the original language are transformed on the basis of equivalence and according to their nominative functions they are the same, for example:

— My own house was an eyesore.

— Мой дом был тут как бельмо на глазу;

— Mening uyim ko'zga tushgan dog' day edi.

[21] http://www.poetryfoundation.org/poem/173525

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Along with the metaphor in English literature device of a metonymy is being widely used. Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent. Thus, the word crown may stand for "king or queen".[22] So, the translating of the sentences with the usage of metonymy is very difficult.

Sometimes a translator unreasonably makes some essential changes in a context, increasing or lowering emotional content of the original to achieve his own goals, which doesn't coincide with the professional ethics of the translator.

So, stylistic transformations while translating from English into Uzbek should consider a contextual background of the original work, individuality of an author's style, the peculiarity of a translating language, in terms of its stylistic norms and syntactic structure of a text.

§ 2.2. Specific problems of ~~the literature (~~fiction~~)~~ translation.

Translators at~~by~~ working process should have an important skill for written communication that is the grammatical knowledge. There are different grammar rules and sentence formations in all languages (for example: using articles: i~~I~~n the Uzbek and Russian languages do they no~~'~~t exit, but in German they are used to show a case and gender, in English they are used to ~~defin~~define~~ite~~ the nouns). At~~By~~ translating activity there should not be any grammatical error, as translators are always required to be perfect with grammar of the target language.

Relying on practical work and experience famous linguists like V.V. Vinogradov, I.V.Arnold, L.S.Barkhudarov, A.V.Fyodorov, Y.I.Retsker, L.L.Nelyubin, N.K.Garbovsky, L.I.Borisova, still it is~~the~~ worth to define some of common problems ~~of~~ translator faces~~~~ while~~by~~ translating literary texts (a short story, a novel, and etc.):

[22] I.R.Galperin. "Stylistic"

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- Major problem is the problem of untranslatability. This problem is still ion its process of investigation, because the language is a developing concept and many words like neologisms cannot be translated adequately as there may be no any equivalent unit in the target language. So, in such cases athe translator tries to explain them using descriptive translation.
- Sometimes cultural issues complicate the translation process. Every culture has its own traditions, habits, national realias and other cultural markers. For example, some names which they give to their native things may not be understood by people of differents regions or countries.
- Translators often face the problems related to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases.
- Usually translators should have skills to translate all types of texts or speeches, because they should know a lot and they should have at least the general information of any field of social life or science to avoid difficulties while translating. Sometimes translators can face problems related to the source text. It might not be properly written or it might be incomplete, which requires from translators' broad imagination and deeper knowledge.
- Sometimes, the source text may contain some abbreviations and acronyms which are unexplained, so this nuance can also cause some problems as it takes time to do research on them again.

These enumerated and quoted problems mostly precede each translator, so that is why he/she should be aware of them and always try to find a better solution for any kind of difficulty occurring while translating.

Besides the above mentioned circumstances athe translator usually focuses on factors of professional methodology involved in the translation process, such as use of dictionaries, vocabularies and translation memories and programs.

According to the defined features of translations' deal with at least two different cultures involving a wide variety of extra textual factors ranging from social background and contemporary cultural climate to individual characteristics

of the authors and translators concerned and their environments, translation study offers a fruitful platform for inter —– and multidisciplinary approaches based on stylistics of the source and target languages. As the matter of fact, the translation studies usually focused specifically on analyzing translations of literary texts and, still more specifically, on their formal textual characteristics, they incorporate elements from stylistics, literary research and linguistics.

Among the other types of translations literary translation is considered to be the most debated one, because the development and globalization provides the creation of different types of fictions that sometimes cause more difficulties to translate the author's message keeping the sense of the original.

According to the definition of V.N.Komissarov's a definition V.N., literary translation is the translation of fiction.

Fictions are opposed to any other literary works due to their communicative function that is artistically —- aesthetic or poetic. The main aim of any fiction is to achieve an appropriate aesthetic influence on, creation of the artistic figure or image. It should be said that an aesthetic orientation differentiates the artistic speech from other acts of verbal vehicle, where the informative content is considered to be in on the first place and independent.

Speaking about fiction, arguments of those who insist on untranslatability assume ever greater importance where on the translation of fiction great deals of conflicting objectives are laid. These objectives were summarized by an AmericanAmerican philologist T. Savory in his book "The Art of Translation":

A. The translation must render the words of the original.

B.The translation must render the message of the original.

A. The translation must be read as the translation.

B. The translation must be read as the original (i.e. a reader should not have the feeling that he/she reads the translation).

A. The translation must reflect the style of the original.

B. The translation must reflect the style of a translator.

A. The translation must be read as the text, up —– dated to the original.

B. The translation must be read as the text up ~~—~~ dated to a translator.

A. A translator has no right to add or omit something in the original.

B. A translator has the right to add or omit something in the original.

A. Poems should be translated in prose.

B. Poems should be translated in verse~~poems~~.

Some consider that it is important to correspond to the spirit of the native language and habits of the native reader; others insist that it is more important to accept another mentality, another culture and for this sake even sacrifice the native language. Compliance of the first requirement ~~(see~~ (thesis **B**) means free translation, compliance of the second requirement ~~(see~~ (thesis **A**) ~~—~~ means word-for-word, literal translation.

Massoud sets criteria for a good translation as follows:

1. A good translation is easily understood.
2. A good translation is fluent and smooth.
3. A good translation is idiomatic.
4. A good translation conveys, to some extent, the literary subtleties of the original.
5. A good translation distinguishes between the metaphorical and the literal.
6. A good translation reconstructs the cultural/historical context of the original.
7. A good translation makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and nursery rhymes.
8. A good translation will convey, as much as possible, the meaning of the original text . [23]

El Shafey suggests other criteria for a good translation; these include three main principles:

1. The knowledge of the grammar of the source language plus the knowledge of vocabulary, as well as good understanding of the text to be translated.

[23] Massoud, M.,F., Translate to Communicate, A Guide for Translators. New York: Library of Congress Cataloging-in-Publication Data, 1988.

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2. The ability of the translator to reconstitute the given text (source –– language text) into the target language.

3. The translation should capture the style or atmosphere of the original text; it should have all the ease of an original composition. [24]

From a different perspective, Israeli theorist El Touny focused on differentiating between different types of translation. He indicated that there are eight types of translation: word––for––word translation, literal translation, faithful translation, semantic translation, adaptive translation, free translation, idiomatic translation, and communicative translation. He advocated the last type as the one which transmits the meaning from the context, respecting the form and structure of the original and which is easily comprehensible by the readers of the target language.

El Zeini didn't seem to be satisfied with such criteria for assessing the quality of translation. Hence she suggested a pragmatic and stylistic model for evaluating quality in translation. She explains that the model "places equal emphasis on the pragmatic component as well on the stylistic component in translation. This model covers a set of criteria, which are divided into two main categories: content –– related criteria and form –– related criteria" and expected that by following these criteria, "translators will be able to minimize the chance of producing errors or losses, as well as eliminate problems of unacceptability".

Translation problems can be divided into:

1) linguistic problems

2) cultural problems:

The linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity; the cultural problems refer to different situational features. This classification coincides with that of El Zeini when she identified six main problems in translating from Arabic to English and vice versa; these are 1) lexicon,

[24] El Shafey, F.,A.,M., "Compounding in English and Arabic, Implications for Translation Methodology" M.A Thesis, Faculty of Arts, Cairo University,1985

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2) morphology, 3) syntax, 4) textual differences, 5) rhetorical differences, and 6) pragmatic factors.[25]

These problems, and others, direct our attention to the work and the character of translators, how they attack a text so as to translate, and the processes they follow to arrive at the final product of a well — translated text in the target language.

For further illustration of the situation, we should go back to the translation of the Bible. It is obvious that free translation of the sacred writing is intolerable though if we study the translation of the Bible done by Cyril and Methodius we will reveal that they were priests and tried to use word for word translation for the Bible. Translators of the Bible in Rome did vice versa. They strengthened impressions aimed to perform Bible stories with the help of different examples. The same situation can be observed with many translations of Shakespeare. Some translators tried to make the translation corresponding to the real view of tragedies. Many of them even changed the metres and "cut" some cues and scenes.[26]

Generally, a poetic text sets much more difficult problems.

In famous Russian translator M. Lozinskiy's opinion while translating foreign poems into a native language a translator should take into account all complicated elements to find the same elements with all complications and vividness in his native language so that it could reflect the original, possessing the same emotional effect. Thus, the translator for some time should become the author, accepting his manner and language, intonations and rhythm, keeping his faith toward his native language and toward his own poetic individuality. One should always keep in mind that the translation of any famous literary work must prove its value.

Literary translation of the text requires researching, invention, resourcefulness, empathy, disclosure of creative individuality from the translator.

[25] El Zeini, N.,T. "Criteria for the Evaluation of Translation : A Pragma–stylistic approach". PhD. Thesis. Faculty of Arts. Cairo University.1994.

[26] Вайсблат, И. Искусство перевода и его проблемы// Изба – читальня [Электронный ресурс]. – Режим доступа: http://rh.1963.ru/art.htm

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It is no coincidence when the best translators are usually good poets or writers even if they don't have perfect knowledge of the original language.

Thus, a good translator in some respect is a creator. There is an opinion that the translator's creativity is compareds to the actor's creative performance. It is known that the highest achievement of the actor's creativity is not a declination of playwright's thought but its embodiment. However, every great actor or actress solves this problem on his/her own way that could be said about a good translator whose creativity is in distinctive interpretation of the original. Assumption of the interpretation possibility implies a variety of solving translation problems. In accordance with some authors' opinions such variety is considered to be in the original itself. In this case the translation is identified with a proper interpretation of the original, and according to the opinion of I. Leviy, athe famous Czech literary theoretician, literary historian and translation theoretician theorist of translation, the translation as the type of art considers a category in between the personal creativity and performance of the art.

It should be noticed that some ironic facts can prevail in translation. Sometimes even contradictory translations may not contradict to the original. A good translator usually is never afraid to deviate from the original, as according to words of V. Levik, one of the famous Russian translators: *all these deviations will supplement and develop the author's thoughts in quite new and unusual way.*[27]

As Goethe once said about the translation of "Faust" by young translator Gerar de Nervile, that the translator showed him this work in better way than the author himself expected. All these confirm the existence of creative features in translation process, not only literary but also in many cases of the scientific texts' translation, especially when one deals with the translation of theoretical propositions. In special literature related to translation we can reveal that even word--for--word translation of a scientific material can change the whole nature of its content.

[27] В. В. Левик, О точности и верности. — В кн.: "Перевод — средство взаимного сближения народов", М., 1987

Russian linguist O.E. Simyon — Severskaya in her research used as a material of her work on two comparisons of Shakespeare's "Romeo and Juliette" translated into Russian by B.Pasternak and Shcepkina — Kupernik with the numbers of aims, they were as follows: to reveal the inner meanings of style which is important in translation, to analyze translation choices made by the translators, to reveal which of those two translations was more appropriate and adequate to the original, and the matter of translator's influence was one of the main issues in ~~t~~her~~is~~ work as well. Basing on this research work we can say that the translator plays a dominant role in qualitative translation. Having chosen and analyzed the brightest examples of translation choices, transformations used by translators of the Shakespearean play, she has concluded that the translation by B.Pasternak could be considered more adequate, because it closely corresponds to the very strategy, which satisfies ~~to~~ the translator's main task, that is the creation of the translation which is equivalent to the original one performing the same nature or function of the original text.

There can be no argument that the translator of literary works should achieve a close relationship between the theory and practice of translation. For one thing, the choice of the principles of translation may be purely initiative because the translator necessarily takes into account such matters as the aim of the translation, the temporal and geographic gap between the creation of the source text and possible readers of the target text, the cultural gap between the original author and the reader of the translation, the kind of a reader the target text is intended for, etc. each aspect provides a problem of consideration and solution in the course of translation.

The term "literary translation" is somewhat vague. In Russian it is often opposed to the term *информативный* or *документальный перевод* the same in Uzbek *ахборотберувчи* and *хужжатли таржима* describes translation as aiming predominantly at the target language rules rather than the source language ones. The Russian term *литературный перевод* and in Uzbek *бадий таржима* would be fitting to define the method in general. This method is definitely a

necessary and important instrument for different cultural traditions to communicate and should apply to translating social and political writing or fiction. Literary language is highly connotative and subjective because each literary author through his power of imagination uses certain literary techniques such as figures of speech, proverbs and
homonyms through which he weaves literary forms.

Many linguists tried to perform the in – depth study in this sphere. Chernyahovskaya stated that the translation process must be transferred from the unconscious one. But it did not happen in literary translation because of some objective and subjective reasons.

First of all, we can see a very weak connection ~~between~~ between a translation theory and a translation activity. Anton Popovich –, a famous Slovak linguist, notes the absence of the terminological accuracy in theoretical articles written by translation experts because they operate some common terms only.

A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. A t~~T~~ranslator should know the ~~his~~ native language so that it won't become some kind of a hybrid expression but vice versa, to make an expression adequate, equal to the original meaning and to please the target language (TL) as well. In this term, we propose to approach the question of the translation of literary works through close analysis of examples, not so much to evaluate the products but rather to show how specific problems of translation can emerge from the individual translators' selection of criteria.

Some examples show that only the one who by his unfortunate fate works with literature for the first time can translate the following sentence:

"I didn't know sharks had such handsome, beautifully formed tails."[28] *using word – for – word translation*

[28] Ernest Hemingway,The Old Man and The Sea. N.Y., Charles Scribner'S Sons, 1952

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— *Я не знала, что у акул бывают такие симпатичные, красиво сформированные хвосты!*

— *Мен билмаган эдим, акулада шундай хушбичим, чиройли шакилланган думини борлигини.*

A gGood translator of literary work and a master of his native language would translate it simply — *Вот не знала, что у акул бывают такие красивые, изящно выгнутые хвосты!*

Translators should always aim at the conceptual equivalent of a word or phrase, not a word – for – word translation that is not a literary translation. The definition of the original word and attempt to translate in the most relevant way Another example in English taken from everyday Russian:

— *You'd take to it like a duck takes to water.*

Here is a word—for—word translation into the Russian language:

— *Вы будете себя там чувствовать, как утка в воде*.

It is quite obvious that the translator doesn't know his language well and doesn't aware of basic rules of his profession.

The most correct version of translation would be: *как рыба в воде* but in Uzbek it will have semantically different construction: *Узингни у ерда кушдай енгил хис киласан*.

To convey the sense of the text, it is really important to translate the content from a reader's point of view., uUntil and unless the reader understands what is being actually tried to convey. More than just translation, it is more important to convey the sense of the text and it should always be kept in mind that the original text should never be played with. And even if it is done, the meaning and the flow of the sentences should be framed in such a way that the flow of the sentence should always be maintained in an artistic way. For example:

– "*Keep warm old man,* – " *the boy said.*

– *Смотри не простудись, старик,* – *сказал мальчик.*

– "*Shamollab qolma qariya,*" – *dedi bola*

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If we only tried to translate these sentences by a word – for – word translation would have it looked like: *Isiq tut qariya, – dedi bola.*

Держись в тепле, старик. – сказал мальчик.

Tthough the words are combined but the sentence in TL would not make a reader to feel the image of that description.

Another problem more than often met in translation process is the translation of set expressions, idioms, proverbs which deal with the interaction between cultures.

Russian scientists N.N. Amosova, A.V. Koonin and others have done great contributions to the field of phraseology of the English language. Professor A.I. Smirnitsky was the first scholar who paid attention to sentences that can be treated as complete formulas, such as:

– *Don't mention it!*

– *He cmoum.*

– *Arzimaydi*

– *I beg your pardon!*

– *Прошу прощенья!*

– *Uzr so'rayman!* aand so on. The formulas discussed by N.N. Amosova are on the contrary semantically specific, e.g.

– *save your breath* which means *shut up* or *tell it to the marines*.

Very often such formulas, formally identical to sentences, are in reality used only as insertions into other sentences: *the cap fits*, means *the statement is true* as in- the example:

– *He called me a liar.*

– - *Well, you should know if the cap fits.*

– *U meni yolg'onchi dedi.*

– *Xa, rostan xam shunday.*

Therefore, we can see that a master of literary translation should have a rich vocabulary of both languages.

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Every performing art — acting, singing, dancing, playing an instrument— places the performer on a stage in front of an audience. Every one, that is, except literary translation, the performing of a literary work in a different language. Every performing art has hundreds of books about the people who do it, about its history, its pains and its joys. Every one, that is, except literary translation.

The act of translating a text as one of the most complex types of speech communication is a multidimensional and multi—aspectual process dependent on a variety of linguistic and extra – linguistic factors. It should not only be perceived as an ordinary speech act but as one of the forms of interaction between cultures.

Translation is a truly multicultural event without all the balloons and noisemakers. It enriches not only our personal knowledge and taste, but also our culture's literature, language, and thought. The goal of performing a literary translation is to give the readers access to the art that gives us access to world literature. This very art exists in stylistics of all languages of the world. It assumes cultural background, cultural mentality and cultural thoughts and traditions ~~of all~~of all nations, that is basically reflected by usage of different stylistic devices in written and oral communicating process.

Practically, stylistic devices in almost all languages are similar still though their functions in speech vary. Identical stylistic devices are used differently in languages; they perform different functions and have different value in stylistic system of their language what actually explains their necessity when transformations in translation occur.

The stylistic changes are as necessary as grammatical or lexical ones. While applying some grammatical or lexical transformations in translation the translator is guided by the principle of rendering grammatical or lexical meanings. When rendering stylistic meaning of the source text a translator should be guided by the same principle — to recreate in translation the same impression that might be left by the original text, which we will try to prove in Chapter 3, while analyzing the translation of E.Hemingway's "*The Old Man and the Sea*."

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Many scholars point out that because of its nature as a medium used across a wide variety of different communication situations in ever – changing environments, language with its numerous geographical, cultural and stylistic varieties is in a constant state of flux. This makes language in itself a multifaceted object of study, and yet another variety of dimensions opens up when translation into another language enters the picture, where the use of style is very much important. Further we will try to define the main function and the concept *style* itself.

Conclusion to the second chapter.

A translator has to deal with diverse texts, belonging to various styles and registers. Looking through the specifics of translation of stylistic devices, syntactic features of literary texts, analyzing some separate language means, units we can assume that all of them in most cases depend on culture of the language. Given the observation presented in the chapter, we can say that the translation from English into Russian or Uzbek quite differs due to specific peculiarities of these languages.

In the first chapter we have analyzed the notion of fiction translation, its peculiarities, problems that translating of the text causes, the importance of stylistics in translating the text, especially in understanding and translating of stylistic and phonetic devices. We analyzed peculiarities of translation of alliteration, repetition, metaphor, synonym and the problem of rhyming. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. And we presented the original text of W. Shakespeare's sonnet, its word-for-word translation and translations of this sonnet written by different authors. It was decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

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We have also analyzed some examples of prose and poetry, and we found out that stylistic devices in almost all languages are similar, still their functions in speech can be different. We revealed that identical stylistic devices are used differently in languages; usually they perform different functions and have different values in the stylistic system of their language which is explained by their necessity when transformations in translation procedures cause to happen and sometimes even translators make some changes while translating stylistic devices only to avoid word-for-word and inadequate translation.

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Chapter III Iceberg principle and Hemingway's unique writing style.

§3.–1. Ernest Hemingway's worksworks and problems of their translation into Russian from Uzbek the novels.

As we mentioned above, the author's style is one of the important problems which the translator should pay special attention to, because it helps to depict the content, and it makes easy to translate the text.

We have gotYou acquainted with English and American and English literature and weyou know that each writer has his\her own manner and style of writing which reflects his thoughts.

Ernest Hemingway is among many great American writers, as an American novelist, screenwriter, and short story writer Bret Easton Ellis, an American novelist and freelance journalist Chuck Palahniuk, an American novelist and short writer Elmore Leonard and an American journalist and author, and the founder of the gonzo journalism movement Hunter S. Thompson, , and Hunter S. Thompson, who is also famous for his objective and terse prose style. As all the novels, *The Old Man and the Sea* typically reflects his unique writing style. The language is simple and natural on the surface, but actually deliberate and artificial. Hemingway's style on other writers is related to his experience as a journalist. The influence of his style is great all over the world. *The Old Man and the Sea* is full of facts, most of which comes from Hemingway's own experience. In the forepart of the novel, Hemingway isthey are used to show the quality of Santiago's life, and isare narrated simply and naturally. While in the latter part of the novel, he isthey are used from inside Santiago's own consciousness and form a part of thea whole scheme of the novel. Ernest Hemingway's writing is among the most recognizable and influential prose works of the twentieth century. Many critics believe his style

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was influenced by his days as a cub reporter for the Kansas City Star, where he had to rely on short sentences and energetic English.

Hemingway's technique is uncomplicated, with plain grammar and easily accessible language. His hallmark is a clean style that eschews adjectives and uses short, rhythmic sentences that concentrate on action rather than reflection. Though his writing is often thought of as "simple," this generalization could not be further from the truth.

He was an obsessive reviser. His work is the result of a careful process of selecting only those elements essential to the story and pruning everything else away. He kept his prose direct and unadorned, employing a technique he termed the "iceberg principle".

Hemingway is also considered a master of a dialogue. The conversations between his characters demonstrate not only communication but also its limits. The way Hemingway's characters speak is sometimes more important than what they say,

because what they choose to say (or leave unsaid) illuminates sources of inner conflict. Sometimes characters say only what, they think, another character will want to hear. In short, Hemingway captures the complexity of human interaction through subtlety and implication as well as direct discourse.

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The writers of Hemingway's generation are often termed "Modernists." Disillusioned by the large number of casualties in World War I, they turned away from the nineteenth – century, Victorian notions of morality and propriety and toward a more existential worldview. Many of the era's most talented writers congregated in Paris. Ezra Pound, considered one of the most significant poets of the Modernist movement, promoted Hemingway's early work, as did F. Scott Fitzgerald, who wrote to his editor, Maxwell Perkins, on Hemingway's behalf.

The powerful impact of Hemingway's writing on other authors continues to this day. Direct, personal writing full of rich imagery was Hemingway's goal. More than~~Nearly~~ fifty years after his death, his distinctive prose is still recognizable by its economical~~y~~ and controlled understatement.

Among all Hemingway's works, *The Old Man and the Sea* is the most typical one to his unique language style. Its language is simple and natural, and has the effect of directness, clarity and freshness. This is because Hemingway always manages to choose words concrete, specific, more commonly found, more Anglo – - Saxon, casual and conversational. He seldom uses adjectives and abstract nouns, and avoids complicated syntax. Hemingway's strength lies in his short sentences and very specific details. His short sentences are powerfully loaded with the tension, which he sees in life. Where he does not use a simple and short sentence, he connects the various parts of the sentence in a straightforward and sequential way, often linked by "and". In his task of creating real people, Hemingway uses dialogue as an effective device. Here is an example chosen from *The Old Man and the Sea*:

"What do you have to eat?" the boy asked.

"No, I will eat at home; do you want me to make the fire?"

"No, I will make it later on, or I may eat the rice cold."

Here we can see that such interpolations as "he said" have frequently been omitted and the words are very colloquial. Thus the speech comes to the reader as if he were listening. Hemingway has captured the immediacy of a dialogue skillfully and has made the economical speech connotative.

Nowadays, most of his works have been translated into foreign languages and most of them from the original language, but for some reasons or other translation of *The Old Man and the Sea* and *A Farewell to Arms* into Uzbek had been done from the Russian language by Ibrahim Gafurov in 1986, which caused contextual problems in translation. We should mention that they were the first novels of Ernest Hemingway which could read the Uzbek readers.

There can be no doubt that *The Old Man and the Sea~~I~~* was the last major work of fiction by Hemingway that was published during his lifetime. One of his most famous works, it tells the story of Santiago, an aging Cuban fisherman who struggles with a giant marlin far out in the Gulf Stream off the coast of Florida.

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In 1953, *The Old Man and the Sea* was awarded the Pulitzer Prize for Fiction, and it was cited by the Nobel Committee as contributing to their awarding of the Nobel Prize in Literature to Hemingway in 1954.[29]

And now we would like that to~~you focus~~ on Ernest Hemingway's "Iceberg Principle" or theory of omission. It's the simple idea that the reader is to be trusted. All the reader needs are the surface information (the part of the iceberg we can see) to understand the situations being discussed (or the water below the visible iceberg).

In 1932, Hemingway explained iceberg theory in *"Death in the Afternoon"*.

If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice--berg is due to only one--eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing.[30]

An American writer W.Balassi says Hemingway applied the iceberg theory better in *The Sun Also Rises* than in any of his other works, by editing extraneous material or purposely leaving gaps in the story. He made editorial remarks in the manuscript that show he wanted to break from the stru~~i~~cture of Gertrude Stein's advice to use "clear restrained writing." In the earliest draft, the novel begins in Pamplona, but Hemingway moved the opening setting to Paris because he thought the Montparnasse life was necessary as a counterpoint to the later action in Spain. He wrote of Paris extensively, intending *"not to be limited by the literary theories of others, [but] to write in his own way, and possibly, to fail."*[31] He added metaphors for each character: Mike's money problems, Brett's association with the Circe myth, Robert's association with the segregated steer. It wasn't until the revision process that he pared down the story, taking out unnecessary explanations,

[29] "The Nobel Prize in Literature 1954". The Nobel Foundation. Retrieved January 31, 2005.

[30] Oliver, Charles. Ernest Hemingway A to Z: The Essential Reference to the Life and Work. New York: Checkmark Publishing. 1999.

[31] Balassi, William, "Hemingway's Greatest Iceberg: The Composition of The Sun Also Rises". in Barbour, James and Quirk, Tom (eds). Writing the American Classics. Chapel Hill: North Carolina, 1990. P –136.

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minimizing descriptive passages, and stripping the dialogue, all of which created a *"complex but tightly compressed story."* [32]

The simplicity of his style is deceptive. An American literary critic H. Bloom writes that it is the effective use of parataxis that elevates Hemingway's prose. Drawing on the Bible, Walt Whitman and *Adventures of Huckleberry Finn*, Hemingway wrote in deliberate understatement and he heavily incorporated parataxis, which in some cases almost becomes cinematic.[33] His skeletal sentences were crafted in response to Henry James's observation that the World War I had "used up words," explains Hemingway scholar Zoe Trodd is Professor of American Literature , who writes that his style is similar to a "multi-focal" photographic reality. The syntax, which lacks subordinating conjunctions, creates static sentences. The photographic "snapshot" style creates a collage of images. Hemingway omits internal punctuation (colons, semicolons, dashes, parentheses) in favor of short declarative sentences, which are meant to build, as events build, to create a sense of the whole. He also uses techniques analogous to cinema, such as cutting quickly from one scene to the next, or splicing one scene into another. Intentional omissions allow the reader to fill the gap as though responding to instructions from the author and create thre-e-dimensional prose.[34] Biographer James Mellow writes that the bullfighting scenes are presented with a crispness and clarity that evoke the sense of a newsreel.[35]

Hemingway also uses color and visual art techniques to convey emotional range in his descriptions of the Irati River. In *Translating Modernism: Fitzgerald and Hemingway*, Professor Emeritus of English Literature Ronald Berman compares Hemingway's treatment of landscape with that of the post-Impressionist painter Paul Cézanne. During a 1949 interview, Hemingway told Lillian Ross that he learned from Cézanne how to "make a landscape." In comparing writing to

[32] Balassi, William, "Hemingway's Greatest Iceberg: The Composition of The Sun Also Rises". in Barbour, James and Quirk, Tom (eds). Writing the American Classics. Chapel Hill: North Carolina, 1990. P –125,136,150.
[33] Bloom, Harold "Introduction". in Bloom, Harold (ed). Modern Critical Interpretations: Ernest Hemingway's "The Sun Also Rises". New York: Chelsea House. 1997. P7-8.
[34] Trodd, Zoe . "Hemingway's Camera Eye: The Problems of Language and an Interwar Politics of Form". The Hemingway Review. 2007. P. 7–21.
[35] Mellow, James. Hemingway: A Life Without Consequences. Boston: Houghton Mifflin. 1992.P – 311.

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painting he told her:, "This is what we try to do in writing, this and this, and woods, and the rocks we have to climb over."[36] The landscape is seen subjectively — the viewpoint of the observer is paramount. To Jake, landscape "meant a search for a solid form ...[...]. not existentially present in [his] life in Paris."[37]

Whether it's a world at war or the battles raging within human minds, the situations in *A Farewell to Arms* are chaotic. By presenting a very ordered surface for the reader, the reader is able to examine the chaos and complexity with a fairly clear head. Here's an example: *Well, we were in it. Every oneEveryone was caught in it and the small rain would not quiet it. "Good–night, Catherine," I said out loud. "I hope you sleep well. If it's too uncomfortable, darling, lie on the other side," I said. "I'll get you some cold water. In a little while it will be morning and then it won't be so bad. I'm sorry he makes you so uncomfortable. Try and go to sleep, sweet."*

I was asleep all the time, she said. You've been talking in your sleep.[38]

A Farewell to Arms is about a love affair between the expatriate American Henry and Catherine Barkley against the backdrop of the First World War, cynical soldiers, fighting and the displacement of populations. The publication of *A Farewell to Arms* cemented Hemingway's stature as a modern American writer, became his first best–seller, and is described by biographer Michael Reynolds as "the premier American war novel from that debacle World War I."

Passing from one subject to another we should add that Ernest Hemingway wasn't only a writer, he was also a poet. He has eighty–eight poems which were dedicated to the memory of the War. He was 18 when he went over to the Great War, and went through that awfully period which devoted himself to poetry. Hemingway'sHis poems like *"All armies are the same . . .", "Arsiero, Asiago...[...] ", Advice tTo aA Son, Along With Youth, Captives, Champs D'Honneur, Chapter Heading D'Annunzio, I Like Americans, Montparnasse, Poem, To Good Guys*

[36] Berman, Ronald . Translating Modernism: Fitzgerald and Hemingway. Tuscaloosa: Alabama 2011, P – 55.
[37] Berman, Ronald . Translating Modernism: Fitzgerald and Hemingway. Tuscaloosa: Alabama. 2011. P–55.
[38] Ernest Hemingway, A Farewell to Arms, Scribner, 1967. P–28

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Dead, Ultimately Valentine are well known all over the world and were translated into Uzbek by Karim Bahriyev.

The translator could skillfully reproduce ~~the style of~~ Ernest Hemingway's style and he has done adequate translation which is broader in meaning.

Advice to a Son	**Ўғлимга насиҳат**
Never trust a white man,	Ҳеч қачон ишонма оқлар иркига,
Never kill a Jew,	Жуҳудни, ҳеч кимни ўлдирма,
Never sign a contract,	болам,
Never rent a pew.	Имзо чекма ҳеч бир шартномаларга,
	Черковда мук тушиб ётма ҳеч қачон.
	Яратганга ишон.

Советы сыну

Не доверять белым людям,
Наставляю, как отец,
Честен никогда не будет
Ни газетчик, ни делец.
(by E. Belekova)

~~**Advice To A Son**~~	~~ЎҒЛИМГА НАСИҲАТ~~
~~Never trust a white man,~~	~~Ҳеч қачон ишонма оқлар иркига,~~
~~Never kill a Jew,~~	~~Жуҳудни, ҳеч кимни ўлдирма,~~
~~Never sign a contract,~~	~~болам,~~
~~Never rent a pew.~~	~~Имзо чекма ҳеч бир шартномаларга,~~
	~~Черковда мук тушиб ётма ҳеч қачон.~~
	~~Яратганга ишон.~~

Отформатированная таблица
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E.Belekova tries to translate the poem and used free translation or we also can say literal translation.

~~At present~~ T~~t~~he novel *"For Whom the Bell Talls"* has been translated from Russian by Uchqun Nazarov in 2016.

The novel graphically describes the brutality of the C~~c~~ivil W~~w~~ar in Spain during 1934~~this time~~. It is told primarily through the thoughts and experiences of the protagonist, Robert Jordan. The character was inspired by Hemingway's own experiences in the Spanish Civil War as a reporter for the North American Newspaper Alliance.

The book is written in the third person limited omniscient narrative mode. The action and dialogue are punctuated by extensive thought sequences told from the viewpoint of Robert Jordan. The novel also contains thought sequences of other characters, including Pilar and Anselmo. The thought sequences are more extensive than in Hemingway's earlier fiction, notably *A Farewell to Arms*, and are an important narrative device to explore the principal themes of the novel.

Translating from Russian version Uzbek translators did some stylistic errors. No matter, how well the translation was, it couldn't substitute ST for TT and, of course we admit that Russian translation schools have very high level and they translated Hemingway's novels skillfully. If we look though the translation in Uzbek, we will notice that the translators have done huge work. While translating, they faced some problems of untranslatability and they took Russian equivalents, which is notable. For example:

– *Нонушта пайти, улар палатканинг қўшқабат, яшил соябони остида хотиржам овқатланиб ўтиришар эди.* [39]

– He used to come to the Terrace sometimes too in the older days.

[39] Ernest Hemingway, For Whom the Bell, 2016.

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– Он тоже в прежние времена захаживал к нам на Террасу.

– Унинг Террасга келгани эсингдами?[40]

We should point out that in Uzbek we have equivalence to the following words *палатка – чодир;~~р,~~ терраса – айвон, пешайвон*, and using words brings into Uzbek translation a Russian colorite.~~.~~ ~~Using such words bring into translation Russian colorit.~~

As we said before,~~ said~~ the major problem hences of untranslatability. This problem is still i~~o~~n its process of investigation, because the language is a developing concept and many words like neologisms cannot be translated adequately as there may be no any equivalent unit in the target language. So, in such cases the translator tries to explain them using a descriptive translation.

For example:

Тунецлар (балиқчилар бу туркумга кирувчи ҳамма балиқларни тунец деб аташар ва уларнинг асл номларини бозорга сотиш учун олиб борган ёки хўрак ўрнида пуллаган пайтларидагина фарқ қила бошлардилар), яна денгиз тубига тушиб кетишди.

As is known Hemingway preffered to use other languages to describe nationalty of his characters. One of a bright examples is from For Whom the Bell Tolls. ~~The~~ Hemingway's novel has been the source of controversy and some negative critical reaction ~~author~~

~~Since its publication, the prose style and dialogue in Hemingway's novel have been the source of controversy and some negative critical reaction~~. For example, an American writer Edmund Wilson, in a tepid review, noted the encumbrance of "a strange atmosphere of literary medievalism" in the relationship between Robert Jordan and Maria.[41] ~~[21]~~ This stems in part from a distinctive feature of the novel, namely Hemingway's extensive use of archaisms, implied literal translations and

[40] Ernest Hemingway, The Old Man and the Sea, 1986.

[41] Wagner–Martin, Linda "Introduction". in Wagner–Martin, Linda (ed). New Essays on Sun Also Rises. New York: Cambridge UP. 1990.P–7.

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false friends to convey the foreign (Spanish) tongue spoken by his characters. Thus, Hemingway uses the archaic "thou" (particularly in its oblique and possessive form) to highlight the differences in Spanish between the more formal and archaic, but popular "vos"((singular) and "vosotros" (plural) forms from the pronominal "tú" (familiar) and "Usted" (formal). Additionally, much of the dialogue in the novel is an implied direct translation from Spanish, producing an often strained English equivalent. For example, Hemingway uses the construction "what passes that",~~[22]~~ which is an implied translation of the Spanish construction *lo que pasa*. This translation extends to the use of linguistic "false friends", such as "rare" (from raro) instead of "strange" and "syndicate" (from sindicato) instead of trade union.~~[23]~~ In another odd stylistic variance, Hemingway referenced foul language (used with some frequency by different characters in the novel) with "unprintable" and "obscenity" and substitutes "muck" for F--~~fuc~~k in the dialogue and thoughts of the characters, although foul language is used freely in Spanish even when its equivalent is censored in English (e.g. joder, me cago). The Spanish expression of exasperation *me cago en la lecherepeatedly* recurs throughout the novel, translated by Hemingway as "I obscenity in the milk."

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Отформатировано: Шрифт: курсив

- Sometimes following problems relate to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases. On the other hand cultural issues complicate the translation process. Every culture has its own traditions, habits, national realias and other cultural markers. For example, some names which they give to their native things may not be understood by people of different regions or countries.
- ~~Translators often face the problems related to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases.~~
- Usually translators should have skills to translate all types of texts or speeches, because they should know a lot and they should have at least the general information of any field of social life or science to avoid difficulties while

translating. Sometimes translators can face problems related to the source text. It might not be properly written or it might be incomplete, which requires from translators a broad imagination and deeper knowledge.

Sometimes, the source text may contain some abbreviations and acronyms which are unexplained, so this nuance can also cause some problems as it takes time to do research on them again.

But what throw the Uzbek translators into confusion at translating Hamingways works?

While analyzing Hamingway's novels we found out, that his novels contain a lot of common and often simple words (and constructions) which is noted by many early critics such as an American intellectual, author, editor, radio and television personality – Clifton Fadiman, and an American writer and critic Edmund Wilson has noted that by 'eliminating excessive detail' intensity can be gained [42]. Such a high percentage of monosyllabic words seems to suggest that Hemingway has consciously chosen such words. Maintaining this aspect in Uzbek translation will be quite difficult because some words will obviously have more syllables in the target language.

Something quite noticeable in the novels *The Old Man and the Sea and A Farewell to Arms* are their sentences. As an American Professor of English at the University of Massachusetts Amherst Walker Gibson notes, most of the sentences in *A Farewell to Arms* are made up of coordinate clauses connected by 'and' and there are rarely ever subordinate clauses: in the first chapter there are only two subordinate clauses. An American writer R.K.Peterson says that using the word 'and' to separate these coordinate clauses does not specify the relation between the two and Gibson says that this technique implies that there can be several possible connections but none is stated explicitly so that a reader will not be supplied with and obvious meaning . A clause in the sentence "There was fighting in the mountains and at night we could see the flashes from the artillery", for example, could be turned into a subordinate clause by showing a logical

[42] Edmunfd Wilson, The New York Times review of The Sun Also Rises, 31 October 1926.

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relation between the two: “We knew there was fighting in the mountains, for at night we could see the flashes from the artillery”, but this would damage the original text where a fact is merely stated. A translator could turn some coordinate clauses into subordinate ones to avoid the repetition of ‘and’ which often occurs many times in one sentence, but this would change the target text from a factual to a more explanatory text.

Another aspect that stands out in his novels is the use of modifiers. These are often quite common, and adjectives such as *nice*, *good*, *clean*, *fresh* and *fine* are used a lot. For example, the word fresh was used 13 times in his novel *The Old Man and the Sea*. An English journalist A.Gibson also mentions this fact and adds that they are often used simply to state facts and not to embellish the text. The translation of these adjectives can cause problems because they can be translated in different ways and it is not always clear which definition is appropriat.

As we said before, most of his novels contains foreignisms, according to an American writer R.K.Peterson *to write in a way that Hemingway finds to high-sounding* in English. Not only does he use foreign words in an English text such as Qu e Va (which is Spanish) as opposed to *don’t mention it*, he also uses strange a English idiom because it sounds foreign. This use of foreignisms results in a sort of exoticism that Peterson mentions and which is the result of some of the foreign settings of the novel.

Foreign words in imaginative prose are used to create the effect of authenticity of the described locality, ethnic group, professional/social status of characters, i.e. foreign words fulfill the functions of characterization and emphasis.

The action of Hemingway’s story *The Old Man and the Sea* takes place in Cuba. All the characters in the book are Spanish-speaking, and Hemingway wants very much to convey the authenticity of Spanish speech in the monologues and dialogues of his characters. To achieve the effect, he uses Spanish words.

They are mainly used by the main hero Santiago, in his speech at sea when referring to the fish, the sharks, the dolphins, the weather, and to his state. He also uses them on land when speaking with Manolin about baseball. So there are

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actually two topics which interest him, and, correspondingly, all Spanish words can be divided into two semantic groups: sea-oriented and sports-oriented. The first are mostly Spanish names for fishes, fishing equipment, and weather conditions like: *Galanos, Bonito, Aqua mala, Brisa, Dorado, Salao, Tiburon, Calambre, Cordel.*

Espuela de hueso The second group contains Spanish names of baseball teams, games, and baseballers, they are: *Bodega, Campeyn, Gran Ligas, Juego, Tigres.*

The meaning of Spanish words is made clear to English readers by the context.

In the next poragraph we will be analyzing translation problems in the Hamingway's novel the *Old Man and the Sea*.

§3.2. Distinguishing translation features highlighted in the translation of *the Old Man and the Sea.*

The Old Man and the Sea is the story of an epic battle between an old, experienced fisherman and a large marlin.

The Old Man and the Sea was created by Hemingway in 1952, as we have mentioned the following fact before. In this novel the writer tried to convey all his experience in life and literature. Hemingway was creating the story for a long time, writing painstakingly every part, every thought and watch of his, in many respects, lyrical hero. Then he shared his ideas with his wife Mary, and when she felt tingles down her spine he realized how good his work was. As the writer recognized, the novel *The Old Man and the Sea* could be a big novel, with a variety of characters (mostly fishermen) and plotlines. However, all this has already been in the literature. But Hemingway wanted to create something different: a novel-parable, a novel-symbol, a novel-life.

Everybody knows the plot summary of the novel, but have you ever thought about implicit meaning which is hidden from the readers? One of the versions is

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an artistic idea *The Old Man and the Sea* is closely connected with the 103 Psalm of David, praising God as the Creator of heaven and earth and all the creatures that live on our planet. Biblical reminiscences are shown in the novel and characters of the main heroes (the boy is named Manolin - tender abridgement of Emmanuel, one of the names of Jesus Christ; the name of the old man is Santiago - just as St. Jacob, and Jacob of the Old Testament, who threw down the challenge to God), and in the thoughts of the old man about life, about human, sins, and in the reading of basic Christian prayers - "Our Father" and "Mother of God".

Problems of the novel show the inwardness of human and his ability not only to realize the beauty and grandeur of the world, but also his place in it. Huge ocean, in which goes the old man, is a symbol of our tangible world and the spiritual life of human. Huge fish, which a fisherman is fighting, has a dual symbolic character: on the one hand - this is a collective character of all fish, caught by Santiago, the image of business, destined by God for him, on the other - is the character of the Creator, who lives in each of his creation, who died for the people, risen and living in the hearts of believers.

The old man thinks that he is far from religion, but at a difficult time of fishing he r prays and promises to preys more, if the Blessed Virgin makes the fish die. Santiago's thoughts about the life are simple and unsophisticated. He really looks like old exhausted satisfied with little - simple food, poor hut, a bed, covered by newspapers.

Day after day, exhausting big fish in the ocean, the old man does not think how he feels pain or difficulty from twines, cutting his arms and back. No. He tries to save his strength for the decisive battle. He fishes tuna and flying fish in the sea and eats them raw, even in the absence of hunger. He forces himself to sleep to muster the strength. He uses everything available to fight with the sharks, attempting to the fish. And he speaks, evaluates, and remembers. All the time. Including with fish - alive and dead.

When from the sea beauty stays only mutilated carcass, the old man becomes ill at ease. He does not know how to behave with the fish. Killed one of the most

Отформатировано: Шрифт: курсив

beautiful creatures of this world, Santiago justifies his action so that the fish will satisfy him and other people. Prey, tattered by sharks, lost this simple, everyday sense. The old man apologizes to the fish, because everything turns out so bad.

In contrast to many classic literary works *Old Man and the Sea* does not have criticism whatsoever. Hemingway does not feel right to judge others. The main purpose of the writer - to show how the world works, in which the fisherman is born as fisherman and fish - as fish. They are not enemies for each other - they are friends, but the purport of life of the fisherman is the killing of fish, and on the other hand, alas, it does not work.

Every time, when the old man bumps into marine life, he shows himself as a loving man, who feels pity and respects every creature of God. He worries about the birds, for which it is hard to get food, enjoys loving games of guinea pigs, feels pity for Marlene, who lost his girlfriend through his fault. The old man treats a large fish with a deep sense of respect. He recognizes the worthy opponent in it, which can win the decisive battle.

The old man meets his failures with truly Christian humility. He does not complain, does not grumble, he quietly does his work and when he is attacked by a small talkativeness, just ordered himself to come back to reality and do his work. Lost his fish in an unequal battle with the sharks, the old man feels beaten, but this feeling fills his soul with incredible easiness.

- Who has beaten you, old man? - he asks himself and then gives the answer. - None. I have just gone too far in the sea. In these simple thoughts there is unbending wish and a real living wisdom of a man, who has known all the immensity of the world and his place in it, though the small place but honourable.

But each of us opens a new connotative meaning while reading his works, the perception of his works by the readers are individual, but not of the interpreter, he should become himself the writer to reproduce the original in the TT. How can the translator achieve the goal? To reach success in the work, he should follow lexical, grammatical and semantical techniques which were used by the writer. In our

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research work we are analyzing a great work of Hemingway which has been translated by our skillful translator Ibrahim Gafurov. The translation of the novel has been done successfully and it was a gift for the Uzbek readers.

So, we will analyze some aspects of literary translation of *The Old Man and the Sea* by Ibrahim Gafurov. As we mentioned earlier Hemingway's novel has been translated from the Russian language and unwittingly were made some mistakes at translation into Uzbek, sometimes it happens, if the TT wasn't done from SL.

We should say that Hemingway's style is very difficult to translate, because he used in this novel a vast of figurative words, practical fishing terms, detailed descriptions, reliance on plain, ordinary words which are direct and exact.

As we have said before, he has a lot of special techniques which are not so hard to notice and one of his technique is repetition which is used to convey action clearly to the reader and to create the impression that it is happening in the present. A Russian translator has successfully rendered this stylistic device, but Ibrahim Gafurov hasn't followed Hemingway's repetition techniques as we can see in the following examples:

(1) P. 35 "It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils. "

Он почувствовал вес огромной рыбы и, выпустив бечеву, дал ей скользить вниз, вниз, вниз, разматывая за собой один из запасных мотков.

Чилвир бармоқлардан осонгина сирғалиб чиқиб пастга кетиб борар, уни ушлар–ушламас тутиб турганига қарамасдан, чол ўрамни ямлаб кетаётган ғоят зўр оғирликни ҳис қилиб турарди.

To render his repetition technique, it would be better to translate the following sentence this way:

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Отформатировано: Шрифт: 14 пт, курсив, русский
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Балиқнинг оғирлиги унинг қолидаги чилвирни пастга тушиб, тушиб, тушиб кетишига сабаб бўлди, чол эҳтиёт қилиб олиб қўйган ғалтаклардан бири хам унинг орқасидан тортилиб кетаётган эди.

As we will see, repetition serves as an important device here. Frequently, this repetition highlights various facets of Hemingway's ironic vision. While irony, like repetition, is mentioned frequently in Hemingway criticism, it is a difficult term to define, both in terms of general linguistic/literary theory and Hemingway criticism.

And one of the duty of the translator to transfer his irony. Unfortunately the translator failed to convey the concept of irony.

2) *[…]and maybe he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise.*

[...]может быть, она еще выплывет за это время. Если нет, то она, может быть, выплывет при свете луны. А то, может быть, на рассвете.

[...] у шу пайт ичида сузиб чиқса, ажаб эмас. Агар чиқмаса, ойдинда юқорига кўтарилар. Бу хам бўлмаса, балким, тонг билан чиқар.

Translator managed to convey the idea of irony but did not use the stylistic devise of Hemingway.

3) *"He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it would not open. Maybe it will open with the sun, he thought. Maybe it will open when the strong raw tuna is digested. If I have to have it, I will open it, cost whatever it costs. But I do not want to open it now by force. Let it open by itself and come back of its own accord. "*

Он потер сведенную судорогой руку о штаны и попытался разжать пальцы. Но рука не разгибалась. "Может быть, она разожмется от солнца, – подумал он. – Может быть, она разожмется, когда желудок переварит

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сырого тунца. Если она мне уж очень понадобится, я ее разожму, чего бы мне это ни стоило. Но сейчас я не хочу применять силу.

У томир тортишишдан чангак бўлиб қолган қўлини иштонига суртиб, бармоқларини ёзишга уринди. Аммо қўл очилмас эди. «Эҳтимол, у офтобдан ёзилиб кетар,- деб ўйлади чол.- Эҳтимол, хом тунец ҳазм бўлгандан кейин ёзилиб кетар. Агар у менга керак бўлиб қолса, қандай бўлмасин уни ишга соламан, вассалом. Бироқ, ҳозир мен бунга куч сарф қилиб ўтиришни истамайман. Майли, у ўзи очилсин, ўз ихтиёри билан жонланиб кетсин. Нима бўлганда ҳам, кечаси жамийки калаваларни кесиб, бир–бирига улаш керак бўлганда, у шўрли мендан кўп азият чекди».

Here Hemingway used repetition technique to show that the old man didn't lose faith in himself and he could anyway achieve his goal. The translator could understand the essence of the values of his technique and could repeat his technique in translation.

If we look through, we will be able to find more examples of repetition because it is one of Hemingway's bright technique.

Another technique is expert knowledge and skills in deep-sea fishing. This knowledge is transformed into words referring to skills. Gurko has stated that "one reason that Hemingway's stories are so crammed with technical details about fishing, hunting, bull-fighting, boxing, and war is his belief that professional technique is the quickest and surest way of understanding the physical process of nature, of getting into the thing itself.[43] " an English writer J.Beaver in his article "Technique" in Hemingway" discuses some aspects of Hemingway's obsession with perfection in performing certain jobs:

All of Hemingway's work is concerned with the 'technique' of performing some job properly, correctly. The common denominator to his best work has been, I think, his delineation of technique in this sense. Back of the correct technique lie the practice and experience in performing the particular job, combined sometimes

[43] L. Gurko, No. "The Old Man and the Sea", College English Vol. 13, Oct 1955, XVII.P–13.

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with inherent artistic talent, which distinguish Hemingway's heroes at their best (and in this sense they are heroes, as characters in novels by most other contemporary writers are not). [44]

An American writer L. W. Wagner also wrote about Hemingway's obsession with technique in *The Old Man and the Sea*, saying, for example about Santiago, "He knows he will have to use tricks on the fish because his strength is not what it was when he was young or that he uses his skills to compensate for his lack of physical strength." Indeed, there are many examples in the novel that illustrate this point.

4) *"On the other, he had a big blue runner and a yellow jack that had been used before."*

[...]. а к двум остальным прицепил большую голубую макрель и желтую умбрицу.

[...] . қолган икки чилвирга эса, каттакон зангори макрель билан сариқ умбрицани илди.

Both translators could understand that *blue runner* and *yellow jack* are specific fishing terms denoting artificial replicas used by fishermen. The Uzbek translator used method of calque because there is no equivalents to some fishing terms, the reason is location of the country and the fact that species of these fishes aren't found in our waters.

That's why some fishing terms do not sound Uzbek like: сардин, фрегат, тунец, физалия, макрель . . .

Next technique is the use of details, J. Kaushal writes about Hemingway "took his vocation with the same meticulous care, with the same degree of high seriousness and precision as Santiago took his. This choice of precision, exactitude, minuteness were strictly Hemingway's choices in his profession as a

[44] J.Beaver, "'Technique' in Hemingway". College English, Vol. 14, No 6, Mar. 1953, P–325.

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writer. "[45] Below are some examples of these choices and the translators' attempts to render them.

6) "The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords."

[...] а щеки были покрыты коричневыми пятнами неопасного кожного рака, который вызывают солнечные лучи, отраженные гладью тропического моря. Пятна спускались по щекам до самой шеи, на руках виднелись глубокие шрамы, прорезанные бечевой, когда он вытаскивал крупную рыбу.

[...] , бетлари эса қуёш нурининг тропик денгиз юзидан акс этиб чиқишидан пайдо бўладиган беозор тери ракининг жигар ранг доғлари билан қопланган эди.

Доғлар чўзилиб гарданигача тушган, йирик балиқ–ларни тортиб олаётганда, чизимчалар ўйиб юборган қўлларида чуқур чандиқ излари кўринарди.

Both translators have successfully rendered this text. They caught the idea of the writer, and did oblique translation some words, for example: *run down* phrasal verb has its equivalent in the Russian language as *бежать вниз, сбежать вниз, побежать вниз*, but the translator didn't use them, and thus made the right decision, if he had taken direct words translation, he would have done a lexical mistake. Because it did not correspond to this Hemingway's idea.

The Uzbek translator decided to use the phrasal verb *чўзилиб тушмоқ* (stretched out) insted run down, that helped to convey the correct meaning.

Hemingway uses also figurative language when the simple direct statement will not achieve the effect that he wants.

[45] J. Kaushal, "Ernest Hemingway: A Critical Study", m Bloom's Notes, Ernest Hemingway's The Old Man and the Sea, Bloom, H., ed. Chelsea House Publishers. Broomall. PA, 1974. P–115–116.

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7) –The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

– Парус был весь в заплатах из мешковины и, свернутый, напоминал знамя наголову разбитого полка.

– Дағал матодан тўқилган елкан ямалавериб, ола–қуроқ бўлиб кетган, ўроғлиқ ҳолда яксони чиққан полкнинг яловига ўхшарди.

8) – But none of these scars were fresh. They were as old as erosions in a fishless desert.

– Они были стары, как трещины в давно уже безводной пустыне.

– Аммо бу излар ичида янгиси йўқ, ҳаммаси ҳам узоқ сувсизликдан қақраб ётган биёбон дарзлари сингари кўҳна эди.

Both translators fail to convey the connotation of this simile. Their literal renditions do not reveal the meaning. In fact, this description "intensifies the idea of Santiago's failure as a fisherman. The old man's physical features have been worn away like the land, and this emphasizes the idea of Santiago's age and of his character. Like the land, he is old but he survives, despite the erosion"[46]. It seems difficult to find a similar simile conveying the same connotation as that intended by Hemingway, but the problem can be solved, either by providing the reader with such information in footnotes in order to create the context of the situation and make the translation more communicative and natural, or by making the intended meaning plain, without using a simile.

9)– The old man had gaffed her and clubbed her, holding the rapier bill with its sandpaper edge[...]

– Когда старик зацепил самку багром и стукнул ее дубинкой, придерживая острую, как рапира, пасть с шершавыми краями [...]

– Чол мода балиқни чангак билан санчиб олиб, худди қилич сингари кескир, ғадир–будур оғзидан ушлаб туриб [...]

[46]Cliffs Notes, Hemingway's The Old Man and the Sea. Cliffs Notes Inc. Lincoln, Nebraska. 1990. P–14.

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10)– He looked to the sky and saw the white cumulus built like friendly piles of ice cream[...]

– Он поглядел на небо и увидел белые кучевые облака, похожие на его любимое мороженое[...]

– Осмонга қараб, у оппоқ тубсиз сентябрь кўкида ўзи суйиб ейдиган мороженоега ўхшаш укпар булутларнинг ҳарир пардаларини кўрди.

Both translators fail to convey the meaning of 'friendly'. This word conotes the old man's optimistic frame of mind and the fact that the clouds are not hostile.[47]

11) – His sword was as long as a baseball bat and tapered like a rapier.

– Вместо носа у нее был меч, длинный, как бейсбольная клюшка, и острый на конце, как рапира.

– Унинг тумшуғи ўрнида худди бейсбол чавғонидай узун ва учи рапира сингари ўткир тиғ турар эди.

12) – his left hand was still as tight as the gripped claws of an eagle.

– его левая рука по–прежнему была сведена судорогой, как сжатые когти орла.

– чап қўли эса бояги бояги, акашак. Гўё бургутнинг юмуқ панжаларига ўхшайди.

Hemingway's style is concerned with reality. It is designed to show rather than tell. He prefers to use concrete language so that the reader can respond to it using with his own judgement. This device is not matched by the translators' choice of lexical items. This can be illustrated in the following examples:

13) – without taking a fish.

– не поймал ни одной рыбы.

– аммо ҳали биронта балиқ тутганича йўқ.

[47] F. Bonynge, Brodies Notes. Pan Books, 1977, P – 36.

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14) *In the first forty days a boy had been with him. But after forty days without a fish.*

– Вот уже восемьдесят четыре дня он ходил в море и не поймал ни одной рыбы. Первые сорок дней с ним был мальчик.

– Денгизга чиқаётганига мана саксон тўрт кун ҳам тўлди, аммо ҳали биронта балиқ тутганича йўқ. У билан қирқ кун бола бирга бўлди.

15) *– in another boat which caught three good fish.*

– которая действительно привезла три хорошие рыбы в первую же неделю.

– Ҳақиқатдан ҳам биринчи ҳафтанинг ўзидаёқ бу қайиқда балиқ деса арзигудай учта балиқ тутиб келишди.

16) *– The breeze was steady.*

– Ветер не ослабевал.

– Шамол тўхтовсиз зўрайиб борар.

Judging from these examples, it is fair to conclude that both translators have provided concrete language as in the original. However, there are some instances where a specific word is replaced by a more general one.

The translators' should render cultural concepts, but, unfortunately, we can't say that the Uzbek translator, I.Gafurov was able to transmit through translation the culture of the country where the action took place. Reading the book, the reader should feel the world which was specially created for him by the writer and the translator in the translation should convey the same atmosphere and render cultural concepts. We think, the choice of the Russian words by I.Gafurov brought to chaos. For example: 1) *"Keep the blanket around you," the boy said.*

- Не снимай одеяла, - сказал мальчик.

- Одеялни йиғиштирма, - деди бола. (Р–10)

Our version: Чойшапингизни қўйинг, – деди бола.

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2) The boy had brought them in a two-decker metal container from the Terrace.

Мальчик принес еду в металлических судках из ресторанчика на Террасе.

– Бола овқатни Террас ресторанидан металл идишда олиб келган эди. (Р – 11)

Our version: *Бола овқатни иккта темир идишда ресторанниг ташқари айвонидан олиб келди.*

While we are reading *The Old Man and the Sea* in Uzbek, factors like that prevent us to feel Spanish atmosphere because of the presence of lexical errors which came through the Russian version. And we should say that the cultural value of the work *The Old Man and the Sea* had changed and become multi–cultural.

Language and culture are two inseparable elements in the definition of translation. An American linguist who developed the dynamic–equivalence Bible–translation theory and one of the founders of the modern discipline of Translation Studies, Nida, states that "the person who is engaged in translating from one language into another ought to be aware of the contrast in the two languages. "[48]

Translation from Russian into Uzbek rose more problems than from English into the Uzbek language. The Russian language to some extent shares common linguistic and cultural origins. But at the process of translation it is better to translate from SL than from TT. As we said before each translator tries to create his masterpiece and sometimes uses free translation, or some methods of translation like addition, omission, substitution and etc., which leads to misunderstanding the context text. Deficient familiarity with the cultural background of the ST causes many of the mistranslations that are encountered in the translations of *The Old Man and the Sea*. In fact, the translator must bear in mind *that all meaning is culturally conditioned. He must endeavor to enable the receptor language readers to interpret the message in terms of their own culture. He, too, should be aware of the fact that they cannot draw on the experiences of*

[48] Eugene A, Nida, Toward a Science of Translating, EJ Brill, 1964.

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the source text writer, but only on their own. To recapitulate, the translator must make it possible for the reader to understand the message in light of the source text background. To do this he must supply, at some point, the information needed. Some can be woven into the translation, when appropriate, but much of this background will need to be given in introductions, notes, or glossaries.[49]

The specific cultural problems we intend to highlight include those which relate to adequate rendering of the following: food items, weights and measures, baseball terms, and the significance of biblical names.

The Russian translator and Ibrahim Gafurov render terms for weights and measures as they are mentioned in the novel. There is no attempt to come up with their Uzbek equivalents, making it difficult for Uzbek readers to comprehend the meaning whenever they stumble upon these terms. What follows are but some examples of these difficulties.

1)[...] and at the end of this circle he came to the surface only thirty yards away. [...]

[...], и к концу третьего круга она всплыла на поверхность всего в тридцати ярдах от лодки,[...]

[...] у қайиқдан ўттиз ярдча нарида юзага сузиб чиқди.

2) "He was eighteen feet from nose to tail," the fisherman who was measuring him called.

- От носа до хвоста в ней было восемнадцать футов! – крикнул ему рыбак, который мерил рыбу.

- Бунинг тумшуғидан , думигача ўн саккиз фут чиқар экан!- қичқирди ўлчаётган баликчи.

Both translators provide explanations in footnotes, which helps the reader to understand measure and weight's terms.

In their article about Baseball in *The Old Man and the Sea*, Barbour and Sattelmeyer have noted that Hemingway *presents us with the curious problem of a*

[49] M. L. Larson, Meaning–Based Translation: a Guide to uross– 1. Langgage Equivalence. University Press of America, Inc, 1984

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modern novelist who increasingly requires historical annotation. This is especially true of his references to the world of sport, where the names of yesterday's heroes may evoke only bewilderment. For foreign readers and for Americans whose minds are uncluttered with old earned–run and batting averages, Hemingway's many baseball references, in particular, warrant explanation. [50]

The following are examples of how the translators tackle references to baseball terms.

– *When I come back you can tell me about the baseball. (P. 12)*

– *Когда я вернусь, ты расскажешь мне про бейсбол.*

– *Қайтиб келганимда, бейсбол ҳақида гапириб берасан.*

Ibragim Gafurov's translation and the ST, both of them fall short of conveying the denotational associations of this game to the Uzbek readers. It is deeply rooted in American culture, but is relatively unknown in the Uzbek culture. Because there is no conception of this game in the target language, both translators have resorted to transliteration, which baffles the receptors. It would be helpful if both translators had mentioned the denotation and connotations of this game in a footnote or, more practically, in the introductions to their translations, in order to provide the necessary background and prevent obscurity in the text in the TL.

– *The Yankees cannot lose. P. 12*

– *"Янки" не могут проиграть.*

– *«Янки»нинг ютқазиши мумкин эмас.*

Both translators find the proper name 'the Yankees' a rather hard nut to crack. This is because, while this team name is generally well known in the world of American sport, it is not well known to the Uzbek because they do not play the game. Thus, his note should be expanded to explain that *the Yankees* refers to a baseball team in New York City whose full name is *the New York Yankees*.

– *But I fear the Indians of Cleveland. (P. 12)*

[50] James Barber and Robert Sattelmeyer, "Baseball And Baseball Talk In" The Old Man and the Sea, Fitzgerald–Hemingway Annual, 1972, P–281.

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– *Как бы их не побили кливлендские "Индейцы"!*

– *Кливленд «Ҳиндилари» уларни боплаб қўймаса деб қўрқаман.*

In an attempt to make their translation communicative to the receptors of the TL, the Russian translator renders the word *Indians* by *Индейцы* and the Uzbek by *Ҳиндилари*, the Uzbek translator made a mistake in translation, because the word *Индейцы* should have been translated as *Ҳиндулари* (a word that refers here to the Red Indians), while they transliterate the place name *Cleveland*. It seems that both translators fail to recognize the deliberately humorous Spanish word order. For American readers, the humor lies in the fact that the team is properly called *the Cleveland Indians* and *not the Indians of Cleveland*, similar to the nomenclature of other baseball teams such as *the New York Yankees, the Cincinnati Reds, the Chicago White Sox, and the Detroit Tigers.* For the English reader, parallel humorous renderings might, for example, be *the Arsenal of Woolwich* or *The Villa of Aston*. It is worth mentioning that the battles in the game in the baseball Leagues are parallel to the old man's in the battle for his life sea. To sum up, it is evident that neither of the translators has been able to convey either the denotation or the connotation of the main intention of the writer in referring to this team in this particular manner.

– *I fear both the Tigers of Detroit and the Indians of Cleveland P. 12 7*

– *Я боюсь не только "Индейцев", но и "Тигров" из Детройта.*

– *Мен фақат «Ҳиндилар»дангина эмас, Детройт «Йўлбарслари»дан ҳам қўрқаман.*

As already indicated immediately above, both translators are unable to render the names of the baseball teams. Commonly the members of baseball teams are males, and his rendering is also incompatible with the ST's 'the Tigers'. Further, it is important to note that the teams' names are capitalized, an orthographic device which Arabic lacks, because they are names of teams. This indicates that the best course would have been to transliterate, a fact neglected by both translators.

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One more issue is that we should be attentive to the religious references in the story, presupposed to be known to the participants, so that no tedious explanations are given. It is, of course, true that the more the reader is familiar with the cultural background of the characters, the more he sees interesting implications in it.

Although most Muslim Uzbek readers are familiar with some Christian names, especially Jesus Christ, because it is mentioned in the Qur'an, they are not familiar with Christian traditions nor with the redemptive values of suffering as it is presented in Christianity. Therefore, it is not easy for them to immediately comprehend the sufferings of Santiago. Hence the topic of the story.

The initial aim of our research is the analysis of the translation into the Uzbek language which was done from the Russian language and present translation methods, strategies, techniques which have been used to solve the problems of translation and give own version of translation trying to reproduce the style of Hemingway to get closer to the original.

Translation methods, strategies and techniques are essentially different categories. But some translators can't differentiate them. Anna Gil-Bardají, a Spain writer, in her article *Procedures, Techniques and Strategies: Translation Process Operators* (2009) classified them.[51] A Spanish professor, translator and researcher Hurtado Albir (1999) studied and offered definitions for the terms 'method', 'techniques' and 'translation strategies':

The translation method means developing a given translation process governed by a method of a supra-individual and conscious nature (although there are times when it can be unconscious) and responds to a global option that runs through the entire text.

Translation technique is the specific application which can be observed in the product and affects the minor zones of the text. For example, in the translation of a cartoon, a translator may, on occasions, resort to the technique of adapting a

[51] Bardaji, Anna Gil(2009) 'Procedures, techniques, strategies: translation process operators', Perspectives, 17: 3, 161 — 173

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cultural referent, but this will not be the reason why the translation will be marked as free, adapted etc.

Translation strategy is of an individual and procedural nature and consists of mechanisms used by the translator to solve problems he/she encounters during the translation process, depending on specific needs.[52]

In 1958 Vinay and Darbelnet's,[53] French linguists, in their pioneer work *Stylistique comparee du francais et de l'anglais* (SCFA) gave the first classification of translation techniques that had a clear methodological purpose. Vinay and Darbelnet's translation procedures operate exclusively at three linguistic levels: lexical (lexique), morph syntactic (agencement) and semantic (message). The procedures were classified as direct (or literal) (Borrowing, Calque, Literal translation) or oblique, to coincide with their distinction between direct (or literal) and oblique translation (Transposition, Crossed transposition, Modulation, Adaptation, Compensation, Equivalence, Dissolution, Concentration, Amplification, Economy, Reinforcement, Condensation, Explicitation, Implicitation, Generalization, Particularization, Juxtaposition, Grammaticalization, Lexicalization, Inversion).

Peter Fawcett[54], a British academic in his book *Translation and Language* (1997) classified translation procedure also as Direct Translation Techniques (Borrowing, Calque, Literal Translation) and Oblique Translation Techniques (Transposition, Modulation, Reformulation or Equivalence, Adaptation, Compensation). He affirms that Direct Translation Techniques are used when structural and conceptual elements of the source language can be transposed into the target language, and Oblique Translation Techniques are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistic elements of the target language. Professor at Moscow State University Zoya

[52] Hurtado Albir, A. (1996). Modalidades y tipos de traduccio..VasosComunicantes, 4, 19–27.
[53] Vinay, J.P., &Darbelnet, J. (1995). Comparative stylistics of French and English. A methodology for translation (J. C. Sager & M. J. Hamel, Trans.). Amsterdam: John Benjamins.
[54] Peter Fawcett, Translation and Language, St. Jerome, Manchester, 1997

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Proshina(2008)[55] types translation procedures to *transliteration*, *transcription*, *calque* and divides *translation transformation techniques* into three categories: grammatical transformations, lexical (semantic) transformations, complex (lexical and grammatical) transformations.

Thus, a terminological diversity and the overlapping of terms make it difficult to use these terms and to be understood. The same concept is expressed with different names and the classifications vary, covering different areas of problems.

As it was mentioned above, this confusion was established by Vinay and Darbelnet's pioneer proposal, when they presented the procedures as a description of the ways open to the translator in the translation process. Nevertheless, the procedures, as they are presented do not refer to the process followed by the translator, but to the final result. The confusion has persisted and translation techniques have been confused with other translation categories.

In general, we classify a translation procedure also as Direct Translation Techniques (Descriptive, Transliteration, Calque) and Oblique Translation Techniques (Transposition, Modulation, Equivalence, Adaptation).

Descriptive translation – The transfer by the extended verbal explanation (interpretation) of phraseology, proverbs and realities that have no direct equivalent in the target language. In addition, descriptive translation as a secondary type of translation is used in cases when the exact equivalent of the interpreter translated unknown or a translator is not able to find it in the limited time available for transfer. This is especially true for urgent translations and even more so for interpretation, especially simultaneous, when the translator is usually unable to use dictionaries or "help room".

Calque or a loan translation – Some linguists (V. Komissarov, for one) consider calque (blueprint) translation as mechanical copying. Calque is translation by parts: extra linguistic – внеязыковой, carry-out – навынос, старовер – Old Believer. Since the calqued word is not just a mechanical

[55] Zoya Proshina, Theory of Translation, the 3rd edition, 2008

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borrowing of the form but it undergoes some changes, this device is, to some extent, an actual translation, which includes form transformations.[56]

Transliteration – writing a word in a different alphabet, is often associated with transcription. However, strictly speaking, the notion of transliteration is based on representing written characters of one language by the characters of another language.

I.Gafurov, translating *The Old Man and the Sea*, used several methods of translation and where it was possible to repeat the technique of Hemingway he did it but when it was impossible he had to use his own to create his masterpiece, for example, the sentence below proves it.

Ibrakhim Gafurov translated *"The Old Man and the Sea"* into Uzbek from the Russian variant. By translating the novel he used *transcription, transliteration and calque* methods of translation and direct and oblique translation techniques some of them, we are going to analyze below:

1)He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish.

Старик рыбачил один на своей лодке в Гольфстриме. Вот уже восемьдесят четыре дня он ходил в море и не поймал ни одной рыбы.

Чол қайиқда ёлғиз ўзи Гольфстримда балиқ овларди. Денгизга чиқаётганига мана саксон тўрт кун ҳам тўлди, аммо ҳали биронта балиқ тутганича йўқ.

In the translations of this example we see a lot of different tools:

The translator from the Russian applied grammatical transformation, where the sentence partitioning is, the replacement of the complex sentence with two independent sentences in the target text for structural, semantic or stylistic reasons. Hemingway used here the defining relative clause, but the Russian translator led to free translation and remade it into simple sentences, but the Uzbek translator transladed word-for-word and did it as in the Russian version.

The easiest technique of translation is transcription, or copying the sound form of the source language word by means of the target language letters: Gulf Stream –

[56]Zoya Parshina, Theory of Translation, the 3rd edition, 2008, P-34

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Гольфстрим, from English into Russian the translator used transcription, but from Russian into Uzbek was used transliteration: Гольфстрим – Гольфстрим.

The words *an old man* have the translation and here the modulation was used, which is a logical development of the notion expressed by the word: *an old man – старик*. The primary equivalent of the combination *an old man* is *старик*. The Russian translator used the metonymical closeness of the word meanings, based on contiguity of the two notions. But the Uzbek translator used here calque, denotative meaning of the word *старик – чол.*

The word *свой* is not used, in English and Uzbek versions. The Russian translator added this word would like to say something and this method of translation we call addition.

2) *... he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast.*

... и он выходил на берег, чтобы помочь ему отнести домой снасти или багор, гарпун и обёрнутый вокруг мачты парус.

У чолнинг ускуналари, чангак, гарпун ва мачтага ўралган елканларини ташишга ёрдамлашгани қирғоққа келарди.

Analysis of the second example showed that the words the lines, gaff and harpoon were translated as ускуналари, чангак, гарпун. The word *harpoon* was simple transliterated as гарпун in both Russian and Uzbek, that's why this method is perfectly applied.

3) *But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally salao, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week.*

Но день за днем не приносил улова, и родители сказали мальчику, что старик теперь уже явно salao, то есть «самый что ни на есть невезучий», и велели ходить в море на другой лодке, которая действительно привезла три хорошие рыбы в первую же неделю.

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Ҳадеганда қўли қуруқ қайтавергач, ота-онаси унга энди чолнинг ўта-кетган Salao, яъни «ўлгудай омади юришмаган одам» эканини айтиб, бундан буён бошқа қайиқда денгизга чиқиш кераклигини қулоғига қуйдилар.

Ibrahim Gafurov used here a descriptive translation but he could have used calque insted of a desctiptive translation because in Uzbek we have the word *омадсиз* which is equvalent to *unlucky*.

4) *It made the boy sad to see(1) the old man come in each day with his skiff empty and he always went down to help him(2) carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast.*

Мальчику тяжело было смотреть(1), как старик каждый день возвращается ни с чем, и он выходил на берег, чтобы помочь ему(2) отнести домой снасти или багор, гарпун и обернутый вокруг мачты парус.

Деярли ҳар куни чолнинг денгиздан қуруқ қайтаётганлигини кўриб бола ич-ичидан эзилар эди(1). У чолнинг ускуналари, чангак, гарпун ва мачтага ўралган елканларини ташишга ёрдамлашгани қирғоққа келарди.

Here we see that both translators used a word-for-word translation, but there are some nuances which should be analyzed.

(1)The word *sad* as an adjective is a polysemantic word. As a direct sense the word *sad* has been translated into Russian *печальный, грустный, унылый* (New English Russion Dictionary), but here a phrasal verb *"to make smb. sad"* is used – *делать кого-л, грустным/печальным/унылым.* The Russian translator used here Grammar transformations where morphological and syntactical changes were done in translated units. He couldn't have left stylistic device used by the writer, and would have translated into Russian directly as *Это опечалило мальчика….* But he did not do that The impersonal sentence wouldn't sound properly. The Uzbek translator also used a grammatical transformation, word order change at translating and, in order to arise sensitivity, he used addition and repetition techniques. These couldn't help to keep a stylistic device of the writer, but helped to transfer a proper meaning of the sentence.

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(2)The Russian translator translated word-for-word, but the Uzbek one used a complex transformation, omission. Insted of translating the complex sentence, he decided to remake it into two simple sentences. Therefore, to produce the same impact upon the receptor as does the original, the translator has to partition the Russian sentence and make it more adaptable to a Uzbek reader, but he could have kept the same structure and translate: *Ҳар куни қарияни икки эшкакли қайиғи бўш қайтаётганлигини кўриб чолга қайғурар эди ва чолга ёрдам бериш учун қирғоққа ускуналари, чанғак, гарпун ва мачтага ўралган елканларини ташишга ёрдамлашгани борар эди.*

5) *The sail was patched with Hour sacks and(1), furled, it looked like the flag of permanent(2) defeat.*

Парус был весь в заплатах из мешковины и(1), свернутый, напоминал знамя наголову разбитого полка(2).

Дағал матодан тўқилган елкан ямалавериб(1), ола-қуроқ бўлиб кетган, ўроғлиқ ҳолда яксони чиққан полкнинг(2) яловига ўхшарди.

(1)This sentence is full of figurative words, which make understand the content meaning difficult. Hemingway's figurativ words add a unique style to his work; using figurative words or expressions he achieves the effect of being heard or spoken or transcribed from reality rather than appearing as a construct of the imagination. Both translators fail to convey the connotation of this simile. Their literal renditions do not reveal the meaning. In fact, this description *"intensifies the idea of Santiago's failure as a fisherman. The old man's physical features have been worn away like the land, and this emphasizes the idea of Santiago's age and of his character. Like the land, he is old but he survives, despite the erosion".*[57] It seems difficult to find a similar simile conveying the same connotation as that intended by Hemingway, but the problem can be solved, either by providing the reader with such information in footnotes in order to create the context of the

[57] Cliffs Notes, Hemingway's The Old Man and the Sea. Cliffs Notes Inc. Lincoln, Nebraska, 1990,P-14.

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situation and make the translation more communicative and natural, or by making the intended meaning plain, without using a simile. Though the connotation content couldn't be transfered by translators, we find the following example to be very interesting with grammar substitution, when a grammar category of the translated unit was changed. Thus, a passive construction was translated by an active voice verb form and the Uzbek translation was also made skillfully, reproducing the sentence structure in passive construction and using addition *(ола-қуроқ бўлиб кетган)* to intensify a lanscape painting.

(2)The word *permanent* is translated into Russian *постоянная огневая позиция, долговременное огневое сооружение, долговременная оборона*, but the Russian translator chose the word *полк* which is not corresponding to the equivalence of translation. We think that the translator did his best to find a proper means of translation. But the Uzbek translator transliterated the word *полк* though in Uzbek dictionary we have words like *қўшин, лашкар,* which can be used in place of *полк*. This word came from Russian and by reading the Uzbek translation we feel the influence of the Russian culture.

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6) *Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. (1)*

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Все у него было старое, кроме глаз, а глаза были цветом похожи на море, весёлые глаза человека, который не сдаётся. (1)

Чолда нимаики бор бўлса, бари ҳам эски, фақат денгиз тусини олган мовий, мардона одамларникига хос(1) қувноқ кўзлари бундан мустасно эди.

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These translations are very close to the original, but anyway we couldn't say that they are for hundred per cent identical, because the copulative conjunction *and* was used by the writer, but both translators while translating didn't use it, they made a complex sentence.

(1)In this example we see that the Uzbek translator used *antonymous translation*, which is describing the situation by the target language from the opposite angle. The word *undefeated* has equivalent *енгилмас,* but the Uzbek translator chose antonymous translation to show that Santiago was one of the courageous men. And we think, Ibrahim Gafurov's choice was an error. And in a case like that it would be better to translate the following sentence this way: *Унда нимаики бўлса хаммаси эски, ва фақатгина унинг кўзлари худди денгиз рангида қувнақ ва енгилмас эди.*

(7) When the wind was in the east a smell came across the harbour from the shark factory; but today there was only the faint edge of the odour because the wind had backed into the north and then dropped off and it was pleasant and sunny on the Terrace.

Отформатировано: Шрифт: курсив

Когда ветер дул с востока, он приносил вонь с акульей фабрики; но сегодня запаха почти не было слышно, потому что ветер переменился на северный, а потом стих, и на Террасе было солнечно и приятно.

Шамол шарқдан эсди дегунча, ўзи билан акула корхонасининг қўланса ҳидини олиб келарди; аммо бугун ҳид деярли сезилмас, чунки шамол шимолдан эса бошлаб, кўп ўтмай бутунлай тинган эди. Шунинг учун ҳам Террас серқуёш ва сўлим эди.

The author has a great talent to describe the landscape, when somebody reads this part he\she feels at ease (him\herself inside happening). And analyzing the translations we should say that both translators were able to transfer Hemingway's style, even punctuation marks were carried over into translations.

(8) One of the most characteristic features of the writer is, as we said above, his figurative language which plays an important role in literary works and their perception among the readership. It draws the author's experience and clarifies his intent in a fairly pleasant and artistic way. Figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. In

other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning. But, it is very important that the translators would be able to understand the connotative meaning which would be hidden in the content and find simile, and an appropriate metaphor which could substitute the original or the ST. We know that a figurative language has several types (*simile, metaphor, personification, apostrophe, metonymy (and synecdoche), symbol, allegory, paradox, overstatement, understatement, verbal irony, dramatic irony, irony of situation*) and it simplifies the literary translator's job, and at last reduces the target reader's effort to understand the meaning. For example:

9) But none of these scars were fresh. They were as old as erosion in a fishless desert.

Однако свежих шрамов не было. Они были стары, как трещины в давно уже безводной пустыне.

Аммо бу излар ичида янгиси йўқ, ҳаммаси ҳам узоқ сувсизликдан қақраб ётган биёбон дарзлари сингари кўҳна эди.

The following sentence consists of simile and if the Russian translator translated it word-for-word, he would make a mistake because the reader couldn't understand the translation, the reference to *erosion in a fishless desert* is a metaphor that capitalized on both Santiago's age and his profession. Santiago is old, and the scars and wrinkles in his face and hands are the result of a long association with the sea. Erosion is usually a result of water, while desert sands can erode from wind, this more likely refers to the old oceans that used to cover many deserts, and the eroded bedrock underneath the sands. Those erosions have been there since there were fish in the desert: a very long time ago. Similarly, Santiago's *erosions* started when he was young, and are now as old as the life he has spent on the water.

And the Uzbek translator used the word *кўҳна*, this word is a literal word, which is seldom used in the oral speech, and is translated as *very old or ancient*, which adds

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fine words to translation. But we couldn't say about the metaphor *a fishless desert*, which was translated into the Russian language as *безводная пустыня* and into Uzbek as *қақраб ётган биёбон*. As we mentioned above, the Uzbek version of the novel was translated through the Russian variant, and when we take into consideration the fact that the metaphor *безводная пустыня,* it should be translated as *сувсиз саҳро*, and the translator did a mistake of choosing the word *биёбон* instead of *саҳро*, a semantical mistake was made, the reason is that the word *пустыня has* many equivalents in the Uzbek language as *чўл, дашт, саҳро, биёбон,* but we know the metaphor readymade expressions which can't be substituted with the other words.

(10) *He always thought of the sea as la mar, which is what people call her in Spanish when they love her.*

Мысленно он всегда звал море la mar, как зовут его по-испански люди, которые его любят.

У ҳар доим денгизни, унга муҳаббат қўйган ҳамма кишилар каби хаёлидан испанчасига la mar деб атарди.

The writer used here the Spanish word *la mar* which is translated into English *the sea* and what is interesting here, he compares the same words with each other, though the semantical denotation is the same, but they are given in different languages, may be that way he would like to show that the fisherman was a Spaniard. And how have the translators solved the semantical problem in translation? As we see they have left the word in Spanish and reproduced the same image in the target language. (*This procedure is employed if the image has comparable frequency and similar associations in the appropriate register*.)

(11) *He came like a pig to the trough if a pig had a mouth so wide that you could put your head in it.*

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Она подошла, словно свинья к своему корыту, только у свиньи нет такой огромной пасти, чтобы разом откусить человеку голову.

Келганда ҳам, тосини қўмсаган тўнғиздай бўлиб келди, зотан одам бошини бир йўла, паққос ямлаб ютиш учун чўчқада бундай ялмоғиз оғиз йўқ, холос.

The word like is a word that expresses the comparative figure of speech simile expressions. *he came like* is translated into *Она подошла как*, *he* here is instead of the *shark – акула*. It is not strange that the gender has been changed. In the English language, the word *shark* is masculine, and in Russian, it is female, and in the Uzbek language is neutral. The Uzbek translator decided not to use a personal pronoun he *omitted* it. To select a proper equivalent to the English pronoun, a translator should clearly understand the function of the pronoun in the sentence.

And the word *a pig* is changed with *a wild-boar* and instead of the word *the trough* he used *мос*, though we have an equivalent to this word *камгак*. We think, that the translator used a lexical substitution. From the two meanings above we know that each one has a meaning element of an independent and not related to each other. These translations use the literal translation method in accordance with the principle of literal translation that has the primary meaning of the same but slightly modified wording so that it can be accepted by the reader.

And here there is one bright example of addition which was added by the Uzbek translator to the following phrase: *бундай ялмоғиз оғиз*, in the text *Baba-Yaga* didn't exist, may be the translator wanted to exaggerate the meaning. It will be better to translate this sentence lika*: У худди ўзини камгагига келган чўчқага ўхшарди, унинг оғзи ўпқонга ўхшаган катталикда бўлиб, бошингизни бемалол сиғарди.*

(12) We find some metaphors in the novel and the translators were able to translate them. For example:

"You're my alarm clock," the boy said.

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- Ты для меня все равно что будильник, - сказал мальчик.

- Сен мен учун нақ қўнғироқ соатнинг ўзисан,- деди бола.

In the above expression, the phrase *you are my alarm clock ...* is used to express *the old man*. If both are compared, the element that has the same meaning would be *a person who wakes smb. up (SL) / кто-то, кто вас разбудит/ сизни уйғатувчи кимса (TL)*, and distinguishing the meaning of *the old man* who is *human* (SL) / *человек / одам* (TL) and *alarm clock* is *an object driven by mechanical power*. It compares two concepts *alarm clock* that interact with *the old man* it means that there are deviations, we would like to conclude that the sentence above use metaphorical figure of speech. Categorized using the literal translation method because every element of the word translated with the meaning closest to the source language, but does not deviate from the actual context.

(13) *[...] and I'm the towing bitt.*

[...] а я сам изображаю буксирный битенг.

[...] ўзим-ку буксир битенгига ўхшаб қоляпман.

The same as in the previous analysis, *the towing bitt* represents *the old man*, so the distinguishing meaning of the two terms is: *the old man* as a human being, *the towing bitt as a logs floating in the water and pulled*. Comparison between the two concepts *the old man* and *the towing bitt* shows that there is a mismatch of meanings. But when we look back, we understand the meaning of the sentence above because it includes the word *I'm*, explaining that the culprit is played by *the old man*, who was on the boat and towed by a fish hooked by him and both translators couldn't transfer the meaning of the metaphor.

From the translation it is clear that this metaphor caused difficulties in translation. It will be better to translate the following sentence in this way: *Мен эса арқон боғлайдиган тўнгакка ўхшийман, b*ecause the Uzbek reader couldn't understand

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буксир битенг, though in the Uzbek language these words exist but they are used very seldom.

14) *"Now," he said. „ You can let the cord go, hand, and I will handle him with the arm alone until you stop that nonsense."*

- Ну вот, - сказал он. - Теперь, рука, ты можешь отпустить лесу; я совладаю с ней одной правой рукой, покуда ты не перестанешь валять дурака.

- Хўш, энди, қўл,- деди у,- сен чилвирни қўйиб юборсанг ҳам бўлар. Майнавозчилигинг тугамагунча, ўнг қўлим билан эвини қилиб тураман.

The above expression contains a figure of speech called *personification* because if we analyze the word *nonsense*, it has two meanings: 1) as a connotative meaning – *a temporary partial paralysis of habitually or excessively used muscles.* 2) as a denotative meaning – *spoken or written words that have no meaning or make no sense*. When considering any deviation above, there are two meanings of the word *cramp* which is the state of the left hand –it was stiff and cramping, but the translators use the term *валять дурака* and *майнавозчилиг* to represent the state of the left hand, even though the term *валять дурака* or *майнавозчилиг* is a one feeling only felt by human beings. If we categorize the translations, we should say that both translators used a communicative translation technique. The translations above show that the translator translated the language and choice of words that are simpler and more easily read and understood by the reader, and the message contained in the phrase could also be easily up to the reader.

15) In the novel 43 figures of speech have been found that are categorized as personification. Thus, we conclude that the most dominant used tool in the novel *The Old Man and the Sea* is personification. Personification in the novel is illustrated when the old man talks about a jellyfish, turtles, birds, and most importantly, the marlin and sharks, as if they were people; the old man gives them

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thought processes, even personalities. Here is one more example for personification.

"Eat it(1) a little more," he said. "Eat it(1) well." Eat it(1) so that the point of the hook goes into your heart and kills you, he thought. Come up easy and let me put the harpoon into you. All right. Are you ready? Have you been long enough at table(3)?

- Поешь(1) ещё немножко, - сказал он. – Ешь(1), не стесняйся(2). "Ешь(1) так, чтобы острие крючка попало тебе в сердце и убило тебя насмерть, - подумал он. - Всплыви сама и дай мне всадить в тебя гарпун. Ну вот и ладно. Ты готова? Насытилась вволю(3)?"

- Яна пича есанг-чи(1),- деди у.- Еявер(1), уялма(2). «Шундай егинки(1), токи қармоқ илгаги нақ юрагингга бориб етсину, тил тортқизмай гумдон қилсин сени(4),- деб ўйлади у.- Ўзинг ёнимга чиққин, бу ёгига гарпун санчишни менга қўйиб бер. Шундоқ бўлсин. Қалай, тайёрмисан? Роса тўйиб олдингми(3)?»

The same as in the previous expression analysis, human qualities were given to the fish and the hook. They are representing a non-human thing as if they were human. Here, personification gives emotion and desire to them. We mentioned above that the favorite Hemingway's technique is repetition, which was used in this part of the novel. Repetition as well really could cause many problems in translation. As we have said, variose emotions are presented, like crave for hunting the fish, feeling of pity, feeling of pride, feeling of irritation. The duty of the translator is to reproduce all these emotions in translation.

(1) We see that both translators in their translation used Hemingway's tool – repetition. All their efforts to reproduce the repetition were achieved.
(2) Both translators used the oblique translation namely the method of addition. In the original text we couldn't find the equivalence to the notion of *не стесняйся/ уялма*, it is an evidence that the translators

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accepted *fish* and *the old man* as friends. To prove our logical thoughts, we add that only in the Russian and Uzbek culture friends could be treated so kindly.

(3) *To be long enough at table* it is a metaphor which has connotative meaning – *to be quite full or to eat to satiety*, both translators were able to give adequate translation.

(4) Ibrahim Gafurov used the metaphor *"тил тортқизмай гумдон қилсин сени"*, which defines an immediately *causing death*. It is a literal translation with using addition.

16) Next examples are presented to show an overstatement and understatement. Overstatement, or hyperbole, is simply an exaggeration, but exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous, or grave, fanciful or restrained, convincing or unconvincing. And Understatement is paradoxical. One can emphasize a truth either by overstating it or by understating it. Understatement, or saying less than one means, may exist in what one says or merely in how one says it. We may use either to say what is literally true but with a good deal more or less force than is warranted. For example, we may say that the meaning is simply "more" (worse) than what is literally expressed. However, understatement often signifies an attitude rather than merely hinting at a camouflaged idea. As is the case of irony, the function of understatement often lies in the tension between the viewpoint literally expressed and what the receiver takes to be the sender's view. The key difference between understatement and irony is the form of the conflict. Irony uses contrast or opposition. Understatement uses reduction. Because the literal statement diminishes the importance or the magnitude of the subject matter, it can, at times, be taken as an example of a judgment and call for sympathy and compassion. In *The Old Man and the Sea*, we found more overstatements than understatements.

[…] and with his eyes closed there was no life in his face.

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[…] с закрытыми глазами, оно казалось совсем неживым.

[…] ҳозир кўзлари юмилиб уйқуга кетганда, худди жонсизга ўхшаб кўринарди.

The expression above uses a figure of speech overstatement of the sentence below: *with his eyes closed – с закрытыми глазами, кўзлари юмилиб уйқуга кетганда*, *there was no life – совсем неживым / жонсизга ўхшаб.* The both sentences have a true meaning of *sleep (SL / сон / уйқу (TL)*, and the second sentence is *like death man (SL) / совсем неживым / жонсизга ўхшаб (TL)*, so when they are well combined it would be *he slept like the dead men (SL) / Он спал как мёртвый человек / У худди улган инсонга ўхшаб ухларди. (TL)*. It seemed right that the author focused on the true meaning. The author also gives the impression of exaggerating in the expression above. The method that is used in the above expression is literal.

17) *A man is never lost at sea and it is a long island.*

- И все.(1) Разве можно заблудиться в море? К тому же остров у нас длинный.

- Вассалом.(1) Денгизда ҳам адашиб бўлармишми? Оролимизку, кичкина эмас, чўзилгандан чўзилиб кетган.

The above expression is classified as a figure of speech *understatement* as the author intended it to be what we really want to disclose but not really state clearly and use reduction, and diminishes the important or the magnitude of the subject matter. In this phrase the author wants to reduce the importance of the sense of *the old man* actually is *the old man* felt lonely and too far sail up to the middle of the sea, *the old man* has fear, fear of not being able to return to the village where he lives, fear *the old man* communicates with the expression that reduces the true meaning of *a man is never lost at sea*. The actual phrase is going to be "*I was too far away sailing, I would get lost somewhere along the way back home, I should*

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point to the southwest, the island of my village was long, must be easily visible from a distance", (SL) / Мен жуда узоққа сузиб кетдим, уйга қайтаётиб қаердадир адашиб қолишим мумкин, шуни айтиб ўтиш керакки мен жануб ва ғарбга йўналишим керак, менинг қишлоғим жойлашган орол жуда узун, узокдан уни пайқамаслик қийин бўлса кере (TL). The translation method applied in translating of this figure of speech above is a literal translation method because the translator has chosen the same meaning as the equivalent of the source text words, but the wording has been changed in order to appreciate the structure of the target language. And we should point to the structure of the sentence it is viewable that the Uzbek translation was done from the Russian, because both translators used here similar structure, they used the method of addition (1) and reproduced from the simple sentence into disjunctive question.

As we mentioned before while the translating process were used many complex transformations like: explicatory translation(addition), reduction (omission, implication), integral transformation, antonymic translation, complex compensation.

18) *Most fishermen hated the taste.*

Большинству рыбаков вкус этого жира казался отвратительным, […]

Аксар балиқчилар бу мойнинг тамини ўлгудай қўланса деб топишар, […]

The Russian translation version is good, but we couldn't say that about the Uzbek translation. The translator tried to do it with the help of integral transformation. The replacement of a set phrase was done with another clichéd structure that had the same speech function as he thought, but we can't say that it was successful. The word *"қўланса"* can not be an adequate translation to the connotation meaning, because the word "қўланса" is translated into English *fetid* and used with a human body, which an Uzbek reader cannot accept.

19) *If you're not tired, fish," he said aloud, "you must be very strange.*

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- Если ты еще не устала, - сказал он вслух, - ты и в самом деле - необыкновенная рыба.

- Агар сен ҳали ҳам чарчамаган бўлсанг,- деди у овоз чиқариб,- гапнинг ўгил боласи шуки, мислсиз балиқ экансан.

The Russian version was done with a word-for –word tool and here we didn't notice any problem in translation. In the Uzbek version we found some coincidence with the ST. May be the Uzbek translator used a metaphor so that the receptor would have a better understanding of the phrase. The reason, why this transformation is required, is in the dissimilarity between the language structures, with the source language structure being incomplete for the target language. It would have been more successful if the translator didn't use addition, because it did not add sense to the translation, but rather it lost the style of the author.

20) *"He'll take it," the old man said aloud. "God help him to take it." He did not take it though.*

- Клюнет, - сказал старик вслух. - Клюнет, дай ей бог здоровья! Но она не клюнула.

- Чўқийди - деди чол овоз чиқариб.- Чўқийди, ҳудоё дард кўрмагур!

There are also some problems, namely misunderstanding of the phrase *God help him to take it*. And the Uzbek translator through the Russian translation made the same mistake. If we translate the Uzbek phrase *ҳудоё дард кўрмагур* into the English language, it will sound as *God bless him*, which is not an adequate translation.

21) *Hard and cold and lovely. Don't be shy, fish. Eat them.*

Он ведь твёрдый, прохладный, прямо объедение. Не стесняйся, рыба. Ешь, прошу тебя.

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Ахир у шундай ҳам сўлқиллаган, муздаккина, бир ширинки, қўяверасан. Қисиниб- қимтиниб ўтирма, балиқ. Егин, ол, есанг-чи, ўтинаман сендан.

The example above can be for mistranslating words, the Russian translator couldn't reproduce the word *lovely* which is translated into Russian as *восхитительный, красивый, миловидный*. May be, the word *восхитительный* would match with meal, because we say *восхитительная еда*, *восхитительное блюдо*. The connotative meaning of *прямо объедение* contains the meaning of lovely. But why he used oblique translation instead of direct translation? Because it is better!

To strengthen the content both translators added the word *прошу/ ўтинаман*, it means *to beg*. From the content it is clear that the old man begged the fish, but the writer didn't mention it, but from the content it was clear.

However careful the translator may be in seeking appropriate words to transfer the ST to the TT effectively, it is inevitable that his translation may deviate in some points from the original for one reason or another. Mistranslation therefore is the deviation of the translation from the original and shows a translator's failure of effort in the translation process. Mistranslation occurs for many reasons, sometimes because of a translator's misunderstanding of a word, phrase, or sentence in the original, sometimes because of cultural differences, and sometimes because of a technical use of words. In this chapter we will deal with those errors, which are related to lexical items in general. The main emphasis here will be on misunderstanding of the ST and wrong choice of single lexical items due to carelessness. Both translations have a number of mistranslations due to misunderstanding of the ST, inaccurate and/or irrelevant lexical choice, inconsistency, additions, and omissions.

22) *How would you like to see me bring one in that dressed out over a thousand pounds?*

- А ну как я завтра поймаю рыбу в тысячу фунтов?

Қалай, эртага минг қадоқли балиқ тутишимга кўзинг етадими?

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Both translators didn't have a problem with a particular sentence, they could divide to get a meaning of.

The context is that the old man has been fishing without taking a fish for 85 days. "How would you like to see me bring one in…" means Wouldn't you like to see me catch one. The inference is I think you would like that very much. And "… dressed out over a thousand pounds?" – the expression "dressed out" basically means "weighed" here. More specifically, we think it refers to how much the fish weighed after it was prepared for eating. As we can see both translators successfully translated the sentence though they might have a problem with connotative meaning.

23) *Be careful or you will fear even the Reds of Cincinnati and the White Sox of Chicago.*

- Ты, чего доброго, скоро будешь бояться и "Краснокожих" из Цинциннати, и чикагских "Белых чулок".

Худо кўрсатмасин, сен ҳали цинцинатилик «Қизилтанлар»дан ҳам, Чикаго «Оқ пайпоқлари»дан ҳам қўрқиб ўтирарсан.

In this example the Russian translator understood the actual meaning of the phrase *be careful*, which denotes *don't get carried away*. In his attempt to make this text humorous, Hemingway changes the normal word order in the names of the teams, thus: 'the Reds of Cincinnati' for the Cincinnati Reds and 'the White Sox of Chicago' for the Chicago White Sox. It seems that the translator has not a problem with misunderstanding and leading them to produce inaccurate renditions.

And the Uzbek translator did a direct translation.

Conclusion to the third chapter.

This chapter we devoted to Hemingway's writing style, which was simple and natural on the surface, but actually deliberate and artificial. Hemingway's style was related to his experience as a journalist. The influence of his style was great all over the world. *The Old Man and the Sea* is full of facts, most of which come from Hemingway's own experience. Ernest Hemingway's writing is among the most recognizable and influential prose works of the twentieth century. We studied

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Hemingway's technique which was uncomplicated, with plain grammar and easily accessible language. Though his writing was often thought of as "simple," this generalization could not be further from the truth.

Also we analyze Hemingway's technique which he termed the "iceberg principle".

During the process of analyzing Hemingway's novels, we found that he was considered a master of a dialogue. The conversations between his characters demonstrated not only communication issues but also some limits.

We focused on the issues such as the nature of the literary text and the double role of the translator as a reader and a writer. We are concerned here with the various qualities and responsibilities that should be part of the translator's repertoire in literary translation. If a translation is to be natural in the TL, it must be based on a correct interpretation. Therefore, certain linguistic skills as well as cultural knowledge are required on the part of the translator. This chapter also aimed to investigate to what extent the translators had preserved the content, meaning, style, and cultural concepts of the original. The method adopted in this study is the comparison of the stylistic features of the English version of the novel and the Russian and the Uzbek translations in order to find those aspects of style which had challenged the translators. The first step was the collection of a large number of examples of translation difficulties. These were then arranged into categories according to the types of stylistic devices, such as the rendering of the original stylistic devices, the use of the TL's stylistic devices, and the question of cultural concepts.

We also tried to investigate the problem of mistranslation. Details of examples of misunderstanding of the original, inaccurate lexical choices, complex transformation and figurative language are fully discussed. They are viewed as examples of the extent to which the translators attempt to reach an approximate rendering of the original.

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Final conclusion.

To our best knowledge this is the first attempt to investigate translation problems of the world literature masterpiece, *The Old Man and the Sea*, written by Ernesst Hemimgway. The novel *The Old Man and the Sea* has been translated into Uzbek through Russian, by Ibrahim Gafurov, who skillfully translated the novel which was the gift for the Uzbek readers.

This thesis attempts to explore problems of fiction translation through Russian into Uzbek. It tries to investigate some aspects of culture and style in *The Old Man and the Sea* through Russian and Uzbek translations. The aim is to assess how much of the style and culture of the original has been preserved. It is also concerned with the problem of equivalence and translation units, since equivalence is considered the tool for detailed comparison.

In the first chapter we studied many investigations which had been done in the field of the transleologiya by translators and linguists. We came to the opinion that the translation process might be easy to individual or professional translator but having some problems which every translator might face. So, relying on our general knowledge and analyzing some problems that we faced during our practical work, it is worth to define some of the common problems faced by almost all translators:

1) Each person conducting the translation process should have an important skill for written communication that is the grammatical knowledge.

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2) Translators often face the problems related to the correct and adequate usage of words, which means lexical difference between the cultural and national word units like idioms or set phrases.

3) Usually translators should have skills to translate all types of texts or speeches, because they should know a lot and they should have at least the general information of any field of social life or science to avoid difficulties while translating.

4) Sometimes, the source text may contain some abbreviations and acronyms which are unexplained, so this nuance can also cause some problems as it takes time to do research on them again.

5)Another major problem is the problem of untranslatability.

6) Sometimes cultural issues complicate the translation process.

These enumerated and quoted problems mostly precede each translator, so that is why he/she should be aware of them and always try to find a better solution for any kind of difficulty occurring while translating.

Besides the above mentioned circumstances the translator usually focuses on factors of professional methodology involved in the translation process, such as use of dictionaries, vocabularies and translation memories and programs.

We also studied the specifics of translation from English and Russian into Uzbek. And it became clear that translation schools from Russian into Uzbek had widely progressed at the end of the 19th century and beginning of the 21th century, even all translations of English – American and other foreign countries were done through the Russian translations of this at period, because translation schools from Western languages haven't been developed yet.

After Independence of Uzbekistan the importance of the direct translation from the western languages evolve, because the interest in communication, especially in the field of economy increased.

In the second chapter we have analyzed the notion of literary translation, its peculiarities, problems that translating of the text causes, the importance of

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stylistics in translating the text, especially in understanding and translating of stylistic and phonetic devices. We analyzed peculiarities of translation of alliterations, repetitions, metaphors, synonyms and the problems of rhyming. We analyzed the importance of stylistic and phonetic devices in making the text emphatic, peculiar, emotive, interesting and easy to read. It was mentioned about difficulties of translating poetry, especially preserving its rhyming. And we presented the original text of W. Shakespeare's sonnet done, its word-for-word translation and translations of this sonnet written by different authors. It was decided that word-for-word translation is not suitable. The translator must be a poet to translate poetry in order to show the author's emotions and to make a translation interesting and easy to read and to remember.

In the third chapter, we researched the unique writing style of Hemingway's novels and poems, his "iceberg technique" and the translation difficulties.

We researched: *"Death in the Afternoon", "The Sun Also Rises", "A Farewell to Arms", "For Whom the Bell Tolls", "The Old Man and The Sea"* and his poems which were dedicated to the memory of the War.

While defining Hemingway's individual style we found it important to define mostly used linguistic and stylistic devices like: foreign words, symbolism, understatement, overstatment, similes, metaphors.

Besides religious metaphors, *The Old Man and The Sea* contains lots of metaphors and similes in the communication processes of characters and in facts described by the author. Analyzing some of them we tried to define at what level these stylistic devices were preserved in Russian and Uzbek translations of the book, whether they were translated adequately or had some contradicting nuances with the original.

In the novel we found some cases where a narrative sentence was reconsidered into an exclamation.

Thus, it should be said that Hemingway uses lots of the like stylistic devices and as we have analyzed some of them. We can say that in translations the preserving of features of stylistic devices caused some difficulties for translators

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and we have seen that they are partially preserved in the Russian translation and in the Uzbek one. The translators managed to explain, at least, find equivalents of a number of stylistic devices.

As a result of our research work, Hamingway's writing technique, his style, stylistic divices were analyzed and compared with translated versions of the Russian and Uzbek languages. The degree of adequacy and the degree of contradictions of stylistic devices with the original have been established on the basis of comparative and linguistic analysis.

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