

**THE MINISTRY OF HIGHER AND SECONDARY SPECIALISED  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN  
NAMANGAN STATE UNIVERSITY**

On the rights of manuscript

**VALIJANOV SHERZOD ABDUG'ANI O'G'LI**

**THE TRADITIONS OF THE SHORT STORY WRITING IN WORLD  
LITERATURE AND LINGUISTIC FEATURES OF TRANSLATION OF  
SHORT STORIES INTO DIFFERENT LANGUAGES**

Specialty: 5A120102

Linguistics (English)

**Dissertation Paper for Master's Degree**

The work has been discussed  
And recommended for defense  
The Head of English language  
And literature:  
Department: the methodology of  
Teaching English

**scientific advisor:**

**f.f.n dotsent**

**Q.Sidiqov**

«\_\_» \_\_\_\_\_ 2018

Namangan-2018

**The traditions of the short story writing in world literature and linguistic  
features of translation of short stories into different languages**

<b>INTRODUCTION.....</b>	<b>3-7</b>
 <b>CHAPTER I MAIN FEATURES OF THE TRADITIONS OF SHORT STORY IN THE DEVELOPMENT OF WORLD LITERATURE</b>	
1.1. The traditions of short story in American literature.....	8-19
1.2. The customs of short story in British literature.....	19-37
1.3. The local belief of short story in Uzbek literature.....	38-44
 <b>CHAPTER II PROBLEMS OF TRANSLATING SHORT STORIES INTO FOREIGN LANGUAGES</b>	
2.1. Main peculiarities of translations of O.Henry’s short stories.....	44-55
2.2. Linguistic aspects of translating Charles Dickens’s stories into Uzbek languages.....	55-62
2.3. Problems of recreating Abdulla Qahhor’s stories in different foreign languages.....	62-69
 <b>CHAPTER III LINGUISTIC CHARACTERISTICS OF TRANSLATION OF SHORT STORIES INTO DIFFIRENT FOREIGN LANGUAGES</b>	
3.1. Linguistic features of translating stories in modern literature.....	70-80
3.2. Historical traditions and linguistic features of Uzbek short story translation.....	81-93
3.3. Linguistic features of translating stories from English into Uzbek.....	95-113
 <b>CONCLUSION.....</b>	 <b>111-112</b>
<b>BIBLIOGRAPHY.....</b>	<b>113-115</b>

## INTRODUCTION

**Actuality of theme.** At the last two decades Republic of Uzbekistan has been developed all of the spheres of fields, such as in the fields of economics, management, international relations, medicine, law, agriculture, education, engineering, the physical science, language and literature. Take education, for example. The structure of the former education system was changed completely and continuous education was represented by: they are followings: 1. Pre-school education, 2. General secondary education, 3. Secondary special, vocational college and academic lyceum. 4. Higher education, 5. Post graduate education, 6. Re-training and skills-improvement of the personnel. 7. Out-of –school education.

In accordance with the new structure of the education system, “The eight-year compulsory education was extended to nine years; ten-year secondary schools were divided into nine –year general education and three years of secondary specialized education. The positive sight of this reform was that the pupils of secondary schools were given an opportunity to choose between pursuing an academic study and a vocational training after nine-year compulsory education. For this purpose, Academic Lyceums and Professional Colleges were set up, the former probing a deeper study of science, economics or law, preparing the deeper study for the university; and the latter enabling them to continue studying the subjects of general education, at the same time obtained a profession. Higher Education also became two stages baccalaureate and magistracy, which open way to university institutions – post-graduate or doctoral studies”. [1.1-2]

After the structure of continuous education was established, a great number of legal acts, laws relating to the education were decreed by the first president of Uzbekistan I.A.Karimov. For instance, on the basis of „ The development of education national report of Uzbekistan” information they are followings:

1. Law „On education” and National Program of Personnel training (1997).
2. National Program on Realization of Action Plan „Education for All” (2003).
3. Law „On Social Security of Disabled People”(1997).
4. Dakar Declaration „

Education for All” was ratified by Uzbekistan in 2000, International Declaration Forum „Education for All” was organized in 2002 in Uzbekistan. 5. On 13 December 2006 the General Assembly of the United Nations approved on right of Disabled People, the article of which is specially devoted to education (absence of discrimination; equally of opportunities; introduction of secondary education at all levels: inclusive primary education; creating opportunities for continuous education, aimed at comprehensive development of human potential, ensuring dignity and self-esteem, observance of human rights, basic freedom and human potential maintenance of advantage”.[ 2.11-12].

After having been created facilities, opportunities, presidential laws, in next step paid attention to enhance quality of education which was adopted in 1997 29 august,, National Program of personnel training” leads to improve quality of education. This program can be divided into four major stages: „, 1991-1997 – preparatory, when the major problems and contradictions of the education system were identified and analyzed along with the economic and political transformations taking place in society;

1997-2001 – initial stage, when the new National Policy of Personnel Training was formed;

2001-2005 – active stage of large scale transformations of secondary specialized vocational education;

After 2005 – adjustment of state educational standards and further developments of the secondary school education system were made. Profound reforms of the system of education began in 1997 with adoption of new Law „On Education” and National Program on Personnel Training. The nine years general secondary education and three years of vocational education were legitimate as free and compulsory”.[3.3-4].

Since 2007 years a great number of schools have been constructed and many of them were built in variety part of our country and essentials instruments were supplied by the state, such as computer, electronic version of books, projectors, other innovative educational technologies. For this purpose in 2004-2006 the

government allocated 46.4 billion sums. School bought 55.2 copies of textbooks (increase 82.1% in 2004 up to 92.1 in 2006 in 2006). Within this period 1435 titles of textbooks were published in published in 7 languages of instruction, with renewed content and quality printing.[ 5.6]

In accordance to the development of education national report of Uzbekistan shows that „ as of the first January 2007 there were 1055 new secondary specialized vocational education establishments, including 99 academic lyceums and 953 vocational colleges. Of these vocational colleges 296 are housed in newly constructed buildings and 628 are housed in the building of former vocational schools having schools having undergone major reconstruction along with equipping them with modern teaching facilities and laboratories. Currently, secondary specialized vocational education establishments cater for 1,075,000 students, out of which 1,021, 900 students (164,400 after the 11<sup>th</sup> grade) enrolled in 953 vocational colleges and 53,100 students enrolled in 99 academic lyceums. The secondary specialized vocational education network covers 62.8% of the graduates of the general schools. The classification list contains 348 specialties and 840 professions. Training is currently provided in 268 specialties which cover 712 professions between 2001 and 2005 new textbooks and school books were published, totaling 5.1 million copies and at a total cost of 9.1 billion sums. In addition, 131 electronic textbooks were created’’.[4.7]

**The aim of qualification work.** This dissertation is devoted to investigate the traditions of story writing in world literature and linguistic problems of translating it into different languages. During learning work I try to demonstrate customs of story writing in three countries: in the United States of America, British, Uzbek literature, I have figured out that where the first story was appeared and its unique universal features, special characteristics and history of countries above mentioned. For instance, some scholars say that the first story was invented in France practiced there. On the hand, initial short story was born in the USA; it is crucial part of American literature, American writer, Allan Edgar Poe’s refinement of it, and his establishment of rules to given its writing, strongly support the

position that the United States is the short story's natural home. Some scholars and researchers point out that there are five types of short stories among traditional one, naturalism, philosophical type, social criticism, Patriotism, impressionistic, symbolic type.

It should be paid attention that topics of short stories belong to time, for instance common subjects for modern short fiction include race, ethnic status, gender, class, and social issues such as poverty, drugs, violence, and divorce. These subjects allow the writer to comment upon the larger theme that is the heart of the fictional work. Some of the major themes of 20th-century short stories, as well as longer forms of fiction, are human isolation, alienation, and personal trauma, such as anxiety; love and hate; male-female relationships; family and the conflict of generations; initiation from innocence to experience; friendship and brotherhood; illusion and reality; self-delusion and self-discovery; the individual in conflict with society's institutions; mortality; spiritual struggles; and even the relationship between life and art. Poe paid attention all with striking a particular visceral note. On the other hand modern and contemporary short story writers took into consideration most matters of character; the short story today is primarily concerned with exploring the inner lives of fictional people, people given far greater depth than any in Poe's work. The story now is about character. Furthermore, in Uzbek, English, and the USA literature short story writer's autobiography, works has been shown and discussed in this work.

**Theoretical value of dissertation.** In this research we tried to investigate main features of development of prose genre in English and American, Uzbek literature.

**The basic purpose of dissertation** is research of the history and contemporary position of short story writing in English and Uzbek, American literature.

We tried to fulfill the following as **the main tasks of dissertation:**

- To do comparative analyses of short story writing genre in English and American, Uzbek literature
- To research the general characteristics of development of short stories
- To clarify general characteristics of story as a literary genre

- To learn the history of development of story in English literature
- To expose the role of stories of Charles Dickens in world literature
- To investigate literary aspects of stories of O. Henry
- To learn stylistic and literary features of «Pomegranate»
- To research historical features of development of story in American literature
- To show total aspects of in American literature
- To analyze the activity of Addulla Qahhor as a bright representative of Uzbek writer
- To show characteristic features of “Pomegranate” by Addulla Qahhor as a modern writer

**The practical value of dissertation** is the fact that the results of the research can be used in the courses of lectures and seminars of American, English and Uzbek world literature and analysis can be useful for practical courses of English language.

Story writing in English and American literature and some works written in genre were object for our research.

**Methods of the work.** In this work there were used overview and comparative analyzing methods.

**The content of dissertation.** The work consists of introduction, three chapters, conclusion and bibliography.

## **CHAPTER I MAIN FEATURES OF THE TRADITIONS OF SHORT STORY IN THE DEVELOPMENT OF WORLD LITERATURE**

### **1.1. The traditions of short story in American literature**

Like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent - colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America became the United States, a nation. By the end of the 19th century this nation extended southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By the end of the 19th century, too, it had taken its place among the powers of the world - its fortunes so interrelated with those of other nations that inevitably it became involved in two world wars and, following these conflicts, with the problems of Europe and East Asia. Meanwhile, the rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.[6, 20]

As the nonfiction novel often pursued extremes of grandiosity and hyperbole, the American short story assumed a previously unexpected importance in the life of American writing; the short story became the voice of private vision and private lives. The short story, with its natural insistence on the unique moment and the infrangible glimpse of something private and fragile, had a new prominence. The rise of the American short story is bracketed by two remarkable books: J.D. Salinger's *Nine Stories* (1953) and Raymond Carver's collection *What We Talk About When We Talk About Love* (1981). Salinger inspired a generation by imagining that the serious search for a spiritual life could be reconciled with an art of gaiety and charm; Carver confirmed in the next generation their sense of a loss of spirituality in an art of taciturn reserve and cloaked emotions.



John Hoyer Updike was born on March 18, 1932, in Shillington, Pennsylvania. His father, Wesley, was a high school mathematics teacher, the model for several sympathetic father figures in Updike's early works. Because Updike's mother, Linda Grace Hoyer Updike, had literary dreams of her own, books were a large part of the boy's early life. A sickly child, Updike turned to reading and art as an escape. In high school, he worked on the school newspaper and excelled in academics and upon graduation was admitted into Harvard University in Cambridge, Massachusetts. [7.57]

John Hoyer Updike was one of only three writers to win the Pulitzer Prize for Fiction more than once (the others were Booth Tarkington and William Faulkner), Updike published more than twenty novels, more than a dozen short-story collections, as well as poetry, art and literary criticism and children's books during his career.

Hundreds of his stories, reviews, and poems appeared in *The New Yorker* starting in 1954. He also wrote regularly for *The New York Review of Books*. His most famous work is his "Rabbit" series (the novels *Rabbit, Run*; *Rabbit Redux*; *Rabbit Is Rich*; *Rabbit at Rest*; and the novella *Rabbit Remembered*), which chronicles the life of the middle-class everyman Harry "Rabbit" Angstrom over the course of several decades, from young adulthood to death. Both *Rabbit Is Rich* (1982) and *Rabbit at Rest* (1990) were recognized with the Pulitzer Prize.

Describing his subject as "the American small town, Protestant middle class", Updike was recognized for his careful craftsmanship, his unique prose style, and his prolific output – he wrote on average a book a year. Updike populated his fiction with characters who "frequently experience personal turmoil and must respond to crises relating to religion, family obligations, and marital infidelity".

His fiction is distinguished by its attention to the concerns, passions, and suffering of average Americans, its emphasis on Christian theology, and its preoccupation with sexuality and sensual detail. His work has attracted significant critical attention and praise, and he is widely considered one of the great American

writers of his time. Updike's highly distinctive prose style features a rich, unusual, sometimes arcane vocabulary as conveyed through the eyes of "a wry, intelligent authorial voice" that describes the physical world extravagantly while remaining squarely in the realist tradition. He described his style as an attempt "to give the mundane its beautiful due".

Updike was born in Reading, Pennsylvania, the only child of Linda Grace (née Hoyer) and Wesley Russell Updike, and was raised in the nearby small town of Shillington. The family later moved to the unincorporated village of Plowville. His mother's attempts to become a published writer impressed the young Updike. "One of my earliest memories", he later recalled, "is of seeing her at her desk... I admired the writer's equipment, the typewriter eraser, the boxes of clean paper. And I remember the brown envelopes that stories would go off in - and come back in."

These early years in Berks County, Pennsylvania, would influence the environment of the Rabbit Angstrom tetralogy, as well as many of his early novels and short stories. Updike graduated from Shillington High School as co-valedictorian and class president in 1950 and received a full scholarship to Harvard College, where he was the roommate of Christopher Lasch during their freshman year. Updike had already received recognition for his writing as a teenager by winning a Scholastic Art & Writing Award, and at Harvard he soon became well known among his classmates as a talented and prolific contributor to The Harvard Lampoon, of which he served as president. He graduated summa cum laude in 1954 with a degree in English and was elected to Phi Beta Kappa Society.

Upon graduation, Updike attended the Ruskin School of Drawing and Fine Art at the University of Oxford with the ambition of becoming a cartoonist. After returning to the United States, Updike and his family moved to New York, where he became a regular contributor to The New Yorker. This was the beginning of his professional writing career.

Updike stayed at The New Yorker as a full staff writer for only two years, writing "Talk of the Town" columns and submitting poetry and short stories to the

magazine. In New York, Updike wrote the poems and stories that came to fill his early books like *The Carpentered Hen* (1958) and *The Same Door* (1959). These works were influenced by Updike's early engagement with *The New Yorker*. This early work also featured the influence of J. D. Salinger ("A&P"); John Cheever ("Snowing in Greenwich Village"); and the Modernists Marcel Proust, Henry Green, James Joyce, and Vladimir Nabokov.

During this time, Updike underwent a profound spiritual crisis. Suffering from a loss of religious faith, he began reading Søren Kierkegaard and the theologian Karl Barth. Both deeply influenced his own religious beliefs, which in turn figured prominently in his fiction. Updike remained a believing Christian for the rest of his life.

Later, Updike and his family relocated to Ipswich, Massachusetts. Many commentators, including a columnist in the local *Ipswich Chronicle*, asserted that the fictional town of Tarbox in *Couples* was based on Ipswich. Updike denied the suggestion in a letter to the paper. Impressions of Updike's day-to-day life in Ipswich during the 1960s and 1970s are included in a letter to the same paper published soon after Updike's death and written by a friend and contemporary. In Ipswich, Updike wrote *Rabbit, Run* (1960), on a Guggenheim Fellowship, and *The Centaur* (1963), two of his most acclaimed and famous works; the latter won the National Book Award.

*Rabbit, Run* featured Harry "Rabbit" Angstrom, a former high school basketball star and middle-class paragon who would become Updike's most enduring and critically acclaimed character. Updike wrote three additional novels about him. *Rabbit, Run* was featured in *Time's All-TIME 100 Greatest Novels*.

Updike's career and reputation were nurtured and expanded by his long association with *The New Yorker*, which published him frequently throughout his career, despite the fact that he had departed the magazine's employment after only two years. Updike's memoir indicates that he stayed in his "corner of New England to give its domestic news" with a focus on the American home from the point of view of a male writer. Updike's contract with the magazine gave it right of first

offer for his short-story manuscripts, but William Shawn, *The New Yorker's* editor from 1952 to 1987, rejected several as too explicit.

The Maple short stories, collected in *Too Far To Go* (1979), reflected the ebb and flow of Updike's first marriage; "Separating" (1974) and "Here Come the Maples" (1976) related to his divorce. These stories also reflect the role of alcohol in 1970s America. They were the basis for the television movie also called *Too Far To Go*, broadcast by NBC in 1979.

Updike's short stories were collected in several volumes published by Alfred A. Knopf over five decades. In 2013, the Library of America issued a two-volume boxed edition of 186 stories under the title *The Collected Stories*.

In 1971, Updike published a sequel to *Rabbit, Run* called *Rabbit Redux*, his response to the 1960s; *Rabbit* reflected much of Updike's confusion and ambivalence towards the social and political changes that beset the United States during that time.

Updike's early Olinger period was set in the Pennsylvania of his youth; it ended around 1965 with the lyrical *Of the Farm*.

After his early novels, Updike became most famous for his chronicling infidelity, adultery, and marital unrest, especially in suburban America; and for his controversial depiction of the confusion and freedom inherent in this breakdown of social mores. He once wrote that it was "a subject which, if I have not exhausted, has exhausted me". The most prominent of Updike's novels of this vein is *Couples* (1968), a novel about adultery in a small fictional Massachusetts town called Tarbox. It garnered Updike an appearance on the cover of *Time* magazine with the headline "The Adulterous Society". Both the magazine article and, to an extent, the novel struck a chord of national concern over whether American society was abandoning all social standards of conduct in sexual matters.

*The Coup* (1978), a lauded novel about an African dictatorship inspired by a visit he made to Africa, found Updike working in new territory.

In 1980, he published another novel featuring Harry Angstrom, *Rabbit Is Rich*, which won the National Book Award, the National Book Critics

Circle Award, and the Pulitzer Prize for Fiction - all three major American literary prizes. The novel found "Rabbit the fat and happy owner of a Toyota dealership." Updike found it difficult to end the book, because he was "having so much fun" in the imaginary county Rabbit and his family inhabited.

After writing *Rabbit Is Rich*, Updike published *The Witches of Eastwick* (1984), a playful novel about witches living in Rhode Island. He described it as an attempt to "make things right with my, what shall we call them, feminist detractors". One of Updike's most popular novels, it was adapted as a film and included on Harold Bloom's list of canonical 20th-century literature (in *The Western Canon*). In 2008 Updike published *The Widows of Eastwick*, a return to the witches in their old age. It was his last published novel.

In 1986, he published the unconventional novel *Roger's Version*, the second volume of the so-called *Scarlet Letter* trilogy, about an attempt to prove God's existence using a computer program. Author and critic Martin Amis called it a "near-masterpiece". The novel *S.* (1989), uncharacteristically featuring a female protagonist, concluded Updike's reworking of Hawthorne's *Scarlet Letter*.

Updike enjoyed working in series; in addition to the Rabbit novels and the Maples stories, a recurrent Updike alter ego is the moderately well-known, unprolific Jewish novelist and eventual Nobel laureate Henry Bech, chronicled in three comic short-story cycles: *Bech, a Book* (1970), *Bech Is Back* (1981) and *Bech at Bay: A Quasi-Novel* (1998). These stories were compiled as *The Complete Henry Bech* (2001) by Everyman's Library. Bech is a comical and self-conscious antithesis of Updike's own literary persona: Jewish, a World War II veteran, reclusive, and unprolific to a fault.

In 1990, he published the last Rabbit novel, *Rabbit at Rest*, in which his main character died. The novel won the Pulitzer Prize and the National Book Critics Circle Award. Over 500 pages long, the novel is among Updike's most celebrated. In 2000, Updike included the novella *Rabbit Remembered* in his collection *Licks of Love*, drawing the Rabbit saga to a close. His Pulitzers for the last two Rabbit novels make Updike one of only three writers to have won two

Pulitzer Prizes for Fiction, the others being William Faulkner and Booth Tarkington.

In 1995, Everyman's Library collected and canonized the four novels as the omnibus *Rabbit Angstrom*; Updike wrote an introduction in which he described *Rabbit* as "a ticket to the America all around me. What I saw through *Rabbit's* eyes was more worth telling than what I saw through my own, though the difference was often slight." Updike later called *Rabbit* "a brother to me, and a good friend. He opened me up as a writer."

After the publication of *Rabbit at Rest*, Updike spent the rest of the 1990s and early 2000s publishing novels in a wide range of genres; the work of this period was frequently experimental in nature. These styles included the historical fiction of *Memories of the Ford Administration* (1992), the magical realism of *Brazil* (1994), the science fiction of *Toward the End of Time* (1997), the postmodernism of *Gertrude and Claudius* (2000), and the experimental fiction of *Seek My Face* (2002).

In the midst of these, he wrote what was for him a more conventional novel, *In the Beauty of the Lilies* (1996), a historical saga spanning several generations and exploring themes of religion and cinema in America. It is considered the most successful novel of Updike's late career. Some critics have predicted that posterity may consider the novel a "late masterpiece overlooked or praised by rote in its day, only to be rediscovered by another generation", while others thought it overlong and depressing. In *Villages* (2004), Updike returned to the familiar territory of infidelities in New England. His 22nd novel, *Terrorist* (2006), the story of a fervent young extremist Muslim in New Jersey, garnered media attention but little critical praise.

In 2003, Updike published *The Early Stories*, a large collection of his short fiction spanning the mid-1950s to the mid-1970s. More than 800 pages long, with over one hundred stories, it has been called "a richly episodic and lyrical *Bildungsroman* ... in which Updike traces the trajectory from adolescence, college, married life, fatherhood, separation and divorce". It

won the PEN/Faulkner Award for Fiction in 2004. This lengthy volume nevertheless excluded several stories found in his short-story collections of the same period.

Updike worked in a wide array of genres, including fiction, poetry (most of it compiled in *Collected Poems: 1953–1993*, 1993), essays (collected in nine separate volumes), a play (*Buchanan Dying*, 1974), and a memoir (*Self-Consciousness*, 1989).

Updike's array of awards includes two Pulitzer Prizes for Fiction, two National Book Awards, three National Book Critics Circle awards, the 1989 National Medal of Arts, the 2003 National Humanities Medal, and the Rea Award for the Short Story for outstanding achievement. The National Endowment for the Humanities selected Updike to present the 2008 Jefferson Lecture, the U.S. government's highest humanities honor; Updike's lecture was titled "The Clarity of Things: What Is American about American Art".

At the end of his life, Updike was working on a novel about St. Paul and early Christianity. Upon his death, *The New Yorker* published an appreciation by Adam Gopnik of Updike's lifetime association with the magazine, calling him "one of the greatest of all modern writers, the first American writer since Henry James to get himself fully expressed, the man who broke the curse of incompleteness that had haunted American writing".

Updike married Mary E. Pennington, an art student at Radcliffe College, in 1953, while he was still a student at Harvard. She accompanied him to Oxford, England, where he attended art school and where their first child, Elizabeth, was born in 1955. The couple had three more children together: writer David (born 1957), artist Michael (born 1959) and Miranda (born 1960). They divorced in 1974. Updike had seven grandsons, Anoff, Kwame, Wesley, Trevor, Kai, Sawyer and Seneca.

In 1977 Updike married Martha Ruggles Bernhard, with whom he lived for more than thirty years in Beverly Farms, Massachusetts. He died of lung cancer at a hospice in Danvers, Massachusetts, on January 27, 2009, at the age of 76.

John Updike's famous Rabbit series - including *Rabbit, Run* (1960); *Rabbit Redux* (1971); *Rabbit Is Rich* (1981, Pulitzer Prize); *Rabbit at Rest* (1990, Pulitzer Prize); and *Rabbit Remembered* (2001) - follows a very ordinary American man through the decades of the late 20th century. The most recent installment of the series, *Rabbit Remembered*, centers on characters from the earlier books in the wake of Rabbit's death. [8.36]

Updike published eight volumes of poetry over his career, including his first book *The Carpentered Hen* (1958), and one of his last, the posthumous *Endpoint* (2009). The *New Yorker* published excerpts of *Endpoint* in its 16 March 2009 issue. Much of Updike's poetical output was recollected in Knopf's *Collected Poems* (1993). He wrote that "I began as a writer of light verse, and have tried to carry over into my serious or lyric verse something of the strictness and liveliness of the lesser form." The poet Thomas M. Disch noted that because Updike was such a well-known novelist, his poetry "could be mistaken as a hobby or a foible"; Disch saw Updike's light verse instead as a poetry of "epigrammatical lucidity". His poetry has been praised for its engagement with "a variety of forms and topics", its "wit and precision", and for its depiction of topics familiar to American readers. [9.2-3]

British poet Gavin Ewart praised Updike for the metaphysical quality of his poetry and for his ability "to make the ordinary seem strange", and called him one of the few modern novelists capable of writing good poetry. Reading *Endpoint* aloud, the critic Charles McGrath claimed that he found "another, deeper music" in Updike's poetry, finding that Updike's wordplay "smooths and elides itself" and has many subtle "sound effects". John Keenan, who praised the collection *Endpoint* as "beautiful and poignant", noted that his poetry's engagement with "the everyday world in a technically accomplished manner seems to count against him".

Updike was also a critic of literature and art, one frequently cited as one of the best American critics of his generation. In the introduction to *Picked-Up*



Pieces, his 1975 collection of prose, he listed his personal rules for literary criticism:

1. Try to understand what the author wished to do, and do not blame him for not achieving what he did not attempt.

2. Give enough direct quotation - at least one extended passage - of the book's prose so the review's reader can form his own impression, can get his own taste.

3. Confirm your description of the book with quotation from the book, if only phrase-long, rather than proceeding by fuzzy précis.

4. Go easy on plot summary, and do not give away the ending.

5. If the book is judged deficient, cite a successful example along the same lines, from the author's *œuvre* or elsewhere. Try to understand the failure. Sure it's his and not yours?

To these concrete five might be added a vaguer sixth, having to do with maintaining a chemical purity in the reaction between product and appraiser. Do not accept for review a book you are predisposed to dislike, or committed by friendship to like. Do not imagine yourself a caretaker of any tradition, an enforcer of any party standards, a warrior in any ideological battle, a corrections officer of any kind. Never, never ... try to put the author "in his place," making of him a pawn in a contest with other reviewers. Review the book, not the reputation. Submit to whatever spell, weak or strong, is being cast. Better to praise and share than blame and ban. The communion between reviewer and his public is based upon the presumption of certain possible joys of reading, and all our discriminations should curve toward that end. [10.13-15]

Updike's character Rabbit Angstrom, the protagonist of the series of novels widely considered his magnum opus, has been said to have "entered the pantheon of signal American literary figures", along with Huckleberry Finn, Jay Gatsby, Holden Caulfield and others. A 2002 list by *Book* magazine of the 100 Best Fictional Characters Since 1900 listed Rabbit in the top five. The Rabbit

novels, the Henry Bech stories, and the Maples stories have been canonized by Everyman's Library.

After Updike's death, Harvard's Houghton Library acquired his papers, manuscripts, and letters, naming the collection the John Updike Archive. 2009 also saw the founding of the John Updike Society, a group of scholars dedicated to "awakening and sustaining reader interest in the literature and life of John Updike, promoting literature written by Updike, and fostering and encouraging critical responses to Updike's literary works." The Society will begin publishing *The John Updike Review*, a journal of critical scholarship in the field of Updike studies. The John Updike Society First Biennial Conference took place in 2010 at Alvernia University.

Harold Bloom once called Updike "a minor novelist with a major style. A quite beautiful and very considerable stylist ... He specializes in the easier pleasures." Bloom also edited an important collection of critical essays on Updike in 1987, in which he concluded that Updike possessed a major style and was capable of writing beautiful sentences which are "beyond praise"; nevertheless, Bloom went on, "the American sublime will never touch his pages".

On *The Dick Cavett Show* in 1981, the novelist and short-story writer John Cheever was asked why he did not write book reviews and what he would say if given the chance to review *Rabbit Is Rich*. He replied:

The reason I didn't review the book is that it perhaps would have taken me three weeks. My appreciation of it is that diverse and that complicated ... John is perhaps the only contemporary writer who I know now who gives me the sense of the fact that life is - the life that we perform is in an environment that enjoys a grandeur that escapes us.

The *Fiction Circus*, an online and multimedia literary magazine, called Updike one of the "four Great American Novelists" of his time along with Philip Roth, Cormac McCarthy, and Don DeLillo, each jokingly represented as a sign of the Zodiac. Furthermore, Updike was seen as the "best prose writer in the world",

like Nabokov before him. But in contrast to many literati and establishment obituaries, the Circus asserted that nobody "thought of Updike as a vital writer."

Adam Gopnik of *The New Yorker* evaluated Updike as "the first American writer since Henry James to get himself fully expressed, the man who broke the curse of incompleteness that had haunted American writing ... He sang like Henry James, but he saw like Sinclair Lewis. The two sides of American fiction - the precise, realist, encyclopedic appetite to get it all in, and the exquisite urge to make writing out of sensation rendered exactly - were both alive in him."

The critic James Wolcott, in a review of Updike's last novel, *The Widows of Eastwick* (2008), noted that Updike's penchant for observing America's decline is coupled with an affirmation of America's ultimate merits: "Updike eulogizes entropy American-style with a resigned, paternal, disappointed affection that distinguishes his fiction from that of grimmer declinists: Don DeLillo, Gore Vidal, Philip Roth. America may have lost its looks and stature, but it was a beauty once, and worth every golden dab of sperm."

The short-story writer Lorrie Moore, who once described Updike as "American literature's greatest short story writer ... and arguably our greatest writer", reviewed Updike's body of short stories in *The New York Review*, praising their intricate detail and rich imagery: "his eye and his prose never falter, even when the world fails to send its more socially complicated revelations directly his story's way".

In a post commemorating his birthday in 2011, blogger and literary critic Christy Potter called Updike "... THE Writer, the kind of writer everyone has heard of, the one whose name you can bring up at a party and people who have never read one thing he wrote will still nod their heads knowingly and say, 'Oh yes, John Updike. The writer.'" [11, 26]

During November 2008 the editors of the UK's *Literary Review* magazine awarded Updike their Bad Sex in Fiction Lifetime Achievement Award, which celebrates "crude, tasteless or ridiculous sexual passages in modern literature".

## **1.2. The customs of short story in British literature.**

Charles Dickens, in full Charles John Huffam Dickens was born February 7, 1812, Portsmouth, Hampshire, England—died June 9, 1870, Gad's Hill, near Chatham, Kent. He was English novelist, generally considered the greatest of the Victorian era. His many volumes include such works as *A Christmas Carol*, *David Copperfield*, *Bleak House*, *A Tale of Two Cities*, *Great Expectations*, and *Our Mutual Friend*. [12,4-5]

Dickens enjoyed a wider popularity during his lifetime than had any previous author. Much in his work could appeal to the simple and the sophisticated, to the poor and to the queen, and technological developments as well as the qualities of his work enabled his fame to spread worldwide very quickly. His long career saw fluctuations in the reception and sales of individual novels, but none of them was negligible or uncharacteristic or disregarded, and, though he is now admired for aspects and phases of his work that were given less weight by his contemporaries, his popularity has never ceased. The most abundantly comic of English authors, he was much more than a great entertainer. The range, compassion, and intelligence of his apprehension of his society and its shortcomings enriched his novels and made him both one of the great forces in 19th-century literature and an influential spokesman of the conscience of his age.

His works enjoyed unprecedented popularity during his lifetime, and by the 20th century critics and scholars had recognized him as a literary genius. His novels and short stories enjoy lasting popularity. [13, 6-7]

Born in Portsmouth, Dickens left school to work in a factory when his father was incarcerated in a debtors' prison. Despite his lack of formal education, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and non-fiction articles, lectured and performed readings extensively, was an indefatigable letter writer, and campaigned vigorously for children's rights, education, and other social reforms.

Dickens's literary success began with the 1836 serial publication of *The Pickwick Papers*. Within a few years he had become an international literary celebrity, famous for his humour, satire, and keen observation of character and

society. His novels, most published in monthly or weekly installments, pioneered the serial publication of narrative fiction, which became the dominant Victorian mode for novel publication. Cliffhanger endings in his serial publications kept readers in suspense. The installment format allowed Dickens to evaluate his audience's reaction, and he often modified his plot and character development based on such feedback. For example, when his wife's chiropodist expressed distress at the way Miss Mowcher in *David Copperfield* seemed to reflect her disabilities, Dickens improved the character with positive features. His plots were carefully constructed, and he often wove elements from topical events into his narratives. Masses of the illiterate poor chipped in ha'pennies to have each new monthly episode read to them, opening up and inspiring a new class of readers.

Dickens was regarded as the literary colossus of his age. His 1843 novella, *A Christmas Carol*, remains popular and continues to inspire adaptations in every artistic genre. *Oliver Twist* and *Great Expectations* are also frequently adapted, and, like many of his novels, evoke images of early Victorian London. His 1859 novel, *A Tale of Two Cities*, set in London and Paris, is his best-known work of historical fiction. Dickens has been praised by fellow writers—from Leo Tolstoy to George Orwell and G. K. Chesterton—for his realism, comedy, prose style, unique characterisations, and social criticism. On the other hand, Oscar Wilde, Henry James, and Virginia Woolf complained of a lack of psychological depth, loose writing, and a vein of saccharine sentimentalism. The term Dickensian is used to describe something that is reminiscent of Dickens and his writings, such as poor social conditions or comically repulsive characters.

Charles John Huffam Dickens was born on 7 February 1812, at 1 Mile End Terrace (now 393 Commercial Road), Landport in Portsea Island (Portsmouth), the second of eight children of Elizabeth Dickens (née Barrow; 1789–1863) and John Dickens (1785–1851). His father was a clerk in the Navy Pay Office and was temporarily stationed in the district. He asked Christopher Huffam, rigger to His Majesty's Navy, gentleman, and head of an established firm, to act as godfather to Charles. Huffam is thought to be the inspiration for Dicken's character, Paul

Dombey, the owner of a shipping company in Dickens's novel *Dombey and Son* (1848).

In January 1815, John Dickens was called back to London, and the family moved to Norfolk Street, Fitzrovia. When Charles was four, they relocated to Sheerness, and thence to Chatham, Kent, where he spent his formative years until the age of 11. His early life seems to have been idyllic, though he thought himself a "very small and not-over-particularly-taken-care-of boy".

Charles spent time outdoors, but also read voraciously, including the picaresque novels of Tobias Smollett and Henry Fielding, as well as *Robinson Crusoe* and *Gil Blas*. He read and reread *The Arabian Nights* and the *Collected Farces of Elizabeth Inchbald*. He retained poignant memories of childhood, helped by an excellent memory of people and events, which he used in his writing. His father's brief work as a clerk in the Navy Pay Office afforded him a few years of private education, first at a dame school, and then at a school run by William Giles, a dissenter, in Chatham.

This period came to an end in June 1822, when John Dickens was recalled to Navy Pay Office headquarters at Somerset House, and the family (except for Charles, who stayed behind to finish his final term of work) moved to Camden Town in London. The family had left Kent amidst rapidly mounting debts, and, living beyond his means, John Dickens was forced by his creditors into the Marshalsea debtors' prison in Southwark, London in 1824. His wife and youngest children joined him there, as was the practice at the time. Charles, then 12 years old, boarded with Elizabeth Roylance, a family friend, at 112 College Place, Camden Town. Roylance was "a reduced [impoverished] old lady, long known to our family", whom Dickens later immortalized, "with a few alterations and embellishments", as "Mrs. Pipchin" in *Dombey and Son*. Later, he lived in a back-attic in the house of an agent for the Insolvent Court, Archibald Russell, "a fat, good-natured, kind old gentleman... with a quiet old wife" and lame son, in Lant Street in Southwark. They provided the inspiration for the Garlands in *The Old Curiosity Shop*.

On Sundays—with his sister Frances, free from her studies at the Royal Academy of Music—he spent the day at the Marshalsea. Dickens later used the prison as a setting in *Little Dorrit*. To pay for his board and to help his family, Dickens was forced to leave school and work ten-hour days at Warren's Blacking Warehouse, on Hungerford Stairs, near the present Charing Cross railway station, where he earned six shillings a week pasting labels on pots of boot blacking. The strenuous and often harsh working conditions made a lasting impression on Dickens and later influenced his fiction and essays, becoming the foundation of his interest in the reform of socio-economic and labour conditions, the rigours of which he believed were unfairly borne by the poor. He later wrote that he wondered "how I could have been so easily cast away at such an age". As he recalled to John Forster (from *The Life of Charles Dickens*):

The blacking-warehouse was the last house on the left-hand side of the way, at old Hungerford Stairs. It was a crazy, tumble-down old house, abutting of course on the river, and literally overrun with rats. Its wainscoted rooms, and its rotten floors and staircase, and the old grey rats swarming down in the cellars, and the sound of their squeaking and scuffling coming up the stairs at all times, and the dirt and decay of the place, rise up visibly before me, as if I were there again. The counting-house was on the first floor, looking over the coal-barges and the river. There was a recess in it, in which I was to sit and work. My work was to cover the pots of paste-blackening; first with a piece of oil-paper, and then with a piece of blue paper; to tie them round with a string; and then to clip the paper close and neat, all round, until it looked as smart as a pot of ointment from an apothecary's shop. When a certain number of grosses of pots had attained this pitch of perfection, I was to paste on each a printed label, and then go on again with more pots. Two or three other boys were kept at similar duty down-stairs on similar wages. One of them came up, in a ragged apron and a paper cap, on the first Monday morning, to show me the trick of using the string and tying the knot. His name was Bob Fagin; and I took the liberty of using his name, long afterwards, in *Oliver Twist*. [14, 2-3]

A few months after his imprisonment, John Dickens's paternal grandmother, Elizabeth Dickens, died and bequeathed him £450. On the expectation of this legacy, Dickens was released from prison. Under the Insolvent Debtors Act, Dickens arranged for payment of his creditors, and he and his family left Marshalsea, for the home of Mrs Roylance.

Charles's mother, Elizabeth Dickens, did not immediately support his removal from the boot-blackening warehouse. This influenced Dickens's view that a father should rule the family, and a mother find her proper sphere inside the home: "I never afterwards forgot, I never shall forget, I never can forget, that my mother was warm for my being sent back". His mother's failure to request his return was a factor in his dissatisfied attitude towards women.

Righteous indignation stemming from his own situation and the conditions under which working-class people lived became major themes of his works, and it was this unhappy period in his youth to which he alluded in his favourite, and most autobiographical, novel, *David Copperfield*: "I had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from anyone, that I can call to mind, as I hope to go to heaven!"

Dickens was eventually sent to the Wellington House Academy in Camden Town, where he remained until March 1827, having spent about two years there. He did not consider it to be a good school: "Much of the haphazard, desultory teaching, poor discipline punctuated by the headmaster's sadistic brutality, the seedy ushers and general run-down atmosphere, are embodied in Mr. Creakle's Establishment in *David Copperfield*."

Dickens worked at the law office of Ellis and Blackmore, attorneys, of Holborn Court, Gray's Inn, as a junior clerk from May 1827 to November 1828. He was a gifted mimic and impersonated those around him: clients, lawyers, and clerks. He went to theatres obsessively—he claimed that for at least three years he went to the theatre every single day. His favourite actor was Charles Mathews, and Dickens learnt his monopolylogues, (farces in which Mathews played every character), by heart. Then, having learned Gurney's system of shorthand in his



spare time, he left to become a freelance reporter. A distant relative, Thomas Charlton, was a freelance reporter at Doctors' Commons, and Dickens was able to share his box there to report the legal proceedings for nearly four years. This education was to inform works such as *Nicholas Nickleby*, *Dombey and Son*, and especially *Bleak House*—whose vivid portrayal of the machinations and bureaucracy of the legal system did much to enlighten the general public and served as a vehicle for dissemination of Dickens's own views regarding, particularly, the heavy burden on the poor who were forced by circumstances to "go to law".

In 1830, Dickens met his first love, Maria Beadnell, thought to have been the model for the character Dora in *David Copperfield*. Maria's parents disapproved of the courtship and ended the relationship by sending her to school in Paris.

In 1832, at age 20, Dickens was energetic and increasingly self-confident. He enjoyed mimicry and popular entertainment, lacked a clear, specific sense of what he wanted to become, and yet knew he wanted fame. Drawn to the theatre—he became an early member of the Garrick—he landed an acting audition at Covent Garden, where the manager George Bartley and the actor Charles Kemble were to see him. Dickens prepared meticulously and decided to imitate the comedian Charles Mathews, but ultimately he missed the audition because of a cold. Before another opportunity arose, he had set out on his career as a writer. In 1833 he submitted his first story, "A Dinner at Poplar Walk", to the London periodical *Monthly Magazine*. William Barrow, a brother of his mother, offered him a job on *The Mirror of Parliament* and he worked in the House of Commons for the first time early in 1832. He rented rooms at Furnival's Inn and worked as a political journalist, reporting on Parliamentary debates, and he travelled across Britain to cover election campaigns for the *Morning Chronicle*. His journalism, in the form of sketches in periodicals, formed his first collection of pieces, published in 1836: *Sketches by Boz*—Boz being a family nickname he employed as a pseudonym for some years. Dickens apparently adopted it from the nickname "Moses", which he had given to his youngest brother Augustus Dickens, after a

character in Oliver Goldsmith's *The Vicar of Wakefield*. When pronounced by anyone with a head cold, "Moses" became "Boses"—later shortened to Boz. Dickens's own name was considered "queer" by a contemporary critic, who wrote in 1849: "Mr Dickens, as if in revenge for his own queer name, does bestow still queerer ones upon his fictitious creations." He contributed to and edited journals throughout his literary career. In January 1835 the *Morning Chronicle* launched an evening edition, under the editorship of the *Chronicle*'s music critic, George Hogarth. Hogarth invited Dickens to contribute *Street Sketches* and Dickens became a regular visitor to his Fulham house, excited by Hogarth's friendship with a hero of his, Walter Scott, and enjoying the company of Hogarth's three daughters—Georgina, Mary, and nineteen-year-old Catherine.

Dickens made rapid progress both professionally and socially. He began a friendship with William Harrison Ainsworth, the author of the highwayman novel *Rookwood* (1834), whose bachelor salon in Harrow Road had become the meeting place for a set that included Daniel Maclise, Benjamin Disraeli, Edward Bulwer-Lytton, and George Cruikshank. All these became his friends and collaborators, with the exception of Disraeli, and he met his first publisher, John Macrone, at the house. The success of *Sketches by Boz* led to a proposal from publishers Chapman and Hall for Dickens to supply text to match Robert Seymour's engraved illustrations in a monthly letterpress. Seymour committed suicide after the second installment, and Dickens, who wanted to write a connected series of sketches, hired "Phiz" to provide the engravings (which were reduced from four to two per installment) for the story. The resulting story became *The Pickwick Papers*, and though the first few episodes were not successful, the introduction of the Cockney character Sam Weller in the fourth episode (the first to be illustrated by Phiz) marked a sharp climb in its popularity. The final installment sold 40,000 copies.

In November 1836 Dickens accepted the position of editor of Bentley's *Miscellany*, a position he held for three years, until he fell out with the owner. In 1836 as he finished the last installments of *The Pickwick Papers*, he began writing the beginning installments of *Oliver Twist*—writing as many as 90 pages a

month—while continuing work on Bentley's and also writing four plays, the production of which he oversaw. *Oliver Twist*, published in 1838, became one of Dickens's better known stories, and was the first Victorian novel with a child protagonist.

On 2 April 1836, after a one-year engagement, and between episodes two and three of *The Pickwick Papers*, Dickens married Catherine Thomson Hogarth (1816–1879), the daughter of George Hogarth, editor of the *Evening Chronicle*. They were married in St. Luke's Church, Chelsea, London. After a brief honeymoon in Chalk in Kent the couple returned to lodgings at Furnival's Inn. The first of their ten children, Charley, was born in January 1837, and a few months later the family set up home in Bloomsbury at 48 Doughty Street, London, (on which Charles had a three-year lease at £80 a year) from 25 March 1837 until December 1839. Dickens's younger brother Frederick and Catherine's 17-year-old sister Mary, moved in with them. Dickens became very attached to Mary, and she died in his arms after a brief illness in 1837. Unusually for Dickens, as a consequence of his shock, he stopped working, and he and Kate stayed at a little farm on Hampstead Heath for a fortnight. Dickens idealized Mary- the character he fashioned after her, Rose Maylie, he found he could not now kill, as he had planned, in his fiction and according to Ackroyd he drew on memories of her for his later descriptions of Little Nell and Florence Dombey. His grief was so great that he was unable to meet the deadline for the June installment of *Pickwick Papers* and had to cancel the *Oliver Twist* installment that month as well. The time in Hampstead was the occasion for a growing bond between Dickens and John Forster to develop and Forster soon became his unofficial business manager, and the first to read his work.

His success as a novelist continued. The young Queen Victoria read both *Oliver Twist* and *Pickwick*, staying up until midnight to discuss them. *Nicholas Nickleby* (1838–39), *The Old Curiosity Shop* (1840–41) and, finally, his first historical novel, *Barnaby Rudge: A Tale of the Riots of 'Eighty*, as part of the

Master Humphrey's Clock series (1840–41), were all published in monthly installments before being made into books.[15,12-13]

In the midst of all his activity during this period there was discontent with his publishers and John Macrone was bought off, while Richard Bentley signed over all his rights in *Oliver Twist*. Other signs of a certain restlessness and discontent emerge—in *Broadstairs* he flirted with Eleanor Picken, the young fiancée of his solicitor's best friend, and one night grabbed her and ran with her down to the sea. He declared they were both to drown there in the "sad sea waves". She finally got free but afterwards kept her distance. In June 1841 he precipitately set out on a two-month tour of Scotland and then, in September 1841, telegraphed Forster that he had decided to go to America. *Master Humphrey's Clock* was shut down, though Dickens was still keen on the idea of the weekly magazine, a form he liked, a liking that had begun with his childhood reading of the eighteenth-century magazines *Tatler* and *The Spectator*.

In 1842, Dickens and his wife made their first trip to the United States and Canada. At this time Georgina Hogarth, another sister of Catherine, joined the Dickens household, now living at Devonshire Terrace, Marylebone, to care for the young family they had left behind. She remained with them as housekeeper, organizer, adviser, and friend until Dickens's death in 1870. Dickens modeled the character of Agnes Wickfield after Georgina and Mary.

He described his impressions in a travelogue, *American Notes for General Circulation*. Dickens includes in *Notes* a powerful condemnation of slavery, which he had attacked as early as *The Pickwick Papers*, correlating the emancipation of the poor in England with the abolition of slavery abroad citing newspaper accounts of runaway slaves disfigured by their masters. In spite of the abolitionist sentiments gleaned from his trip to America, some modern commentators have pointed out inconsistencies in Dickens's views on racial inequality, for instance, he has been criticized for his subsequent acquiescence in Governor Eyre's harsh crackdown during the 1860s Morant Bay rebellion in Jamaica and his failure to join other British progressives in condemning it. From Richmond, Virginia,

Dickens returned to Washington, D.C., and started a trek westward to St. Louis, Missouri. While there, he expressed a desire to see an American prairie before returning east. A group of 13 men then set out with Dickens to visit Looking Glass Prairie, a trip 30 miles into Illinois.

During his American visit, Dickens spent a month in New York City, giving lectures, raising the question of international copyright laws and the pirating of his work in America. He persuaded a group of twenty-five writers, headed by Washington Irving, to sign a petition for him to take to Congress, but the press was generally hostile to this, saying that he should be grateful for his popularity and that it was mercenary to complain about his work being pirated.

The popularity he gained caused a shift in his self-perception according to critic Kate Flint, who writes that he "found himself a cultural commodity, and its circulation had passed out his control", causing him to become interested in and delve into themes of public and personal personas in the next novels. She writes that he assumed a role of "influential commentator", publicly and in his fiction, evident in his next few books. His trip to the U.S. ended with a trip to Canada: Niagara Falls, Toronto, Kingston and Montreal where he appeared on stage in light comedies.

Soon after his return to England, Dickens began work on the first of his Christmas stories, *A Christmas Carol*, written in 1843, which was followed by *The Chimes* in 1844 and *The Cricket on the Hearth* in 1845. Of these, *A Christmas Carol* was most popular and, tapping into an old tradition, did much to promote a renewed enthusiasm for the joys of Christmas in Britain and America. The seeds for the story became planted in Dickens's mind during a trip to Manchester to witness the conditions of the manufacturing workers there. This, along with scenes he had recently witnessed at the Field Lane Ragged School, caused Dickens to resolve to "strike a sledge hammer blow" for the poor. As the idea for the story took shape and the writing began in earnest, Dickens became engrossed in the book. He later wrote that as the tale unfolded he "wept and laughed, and wept

again" as he "walked about the black streets of London fifteen or twenty miles many a night when all sober folks had gone to bed."

After living briefly in Italy (1844), Dickens travelled to Switzerland (1846), where he began work on *Dombey and Son* (1846–48). This and *David Copperfield* (1849–50) mark a significant artistic break in Dickens's career as his novels became more serious in theme and more carefully planned than his early works.

At about this time, he was made aware of a large embezzlement at the firm where his brother, Augustus, worked (John Chapman & Co.). It had been carried out by Thomas Powell, a clerk, who was on friendly terms with Dickens and who had acted as mentor to Augustus when he started work. Powell was also an author and poet and knew many of the famous writers of the day. After further fraudulent activities, Powell fled to New York and published a book called *The Living Authors of England* with a chapter on Charles Dickens, who was not amused by what Powell had written. One item that seemed to have annoyed him was the assertion that he had based the character of Paul Dombey (*Dombey and Son*) on Thomas Chapman, one of the principal partners at John Chapman & Co. Dickens immediately sent a letter to Lewis Gaylord Clark, editor of the New York literary magazine *The Knickerbocker*, saying that Powell was a forger and thief. Clark published the letter in the *New-York Tribune*, and several other papers picked up on the story. Powell began proceedings to sue these publications, and Clark was arrested. Dickens, realizing that he had acted in haste, contacted John Chapman & Co. to seek written confirmation of Powell's guilt. Dickens did receive a reply confirming Powell's embezzlement, but once the directors realized this information might have to be produced in court, they refused to make further disclosures. Owing to the difficulties of providing evidence in America to support his accusations, Dickens eventually made a private settlement with Powell out of court.

The Francophile Dickens often vacationed in France, and in a speech delivered in Paris in 1846 in French called the French "the first people in the universe". During his visit to Paris, Dickens met the French literati Alexandre

Dumas, Victor Hugo, Eugène Scribe, Théophile Gautier, François-René de Chateaubriand and Eugène Sue. Dickens started to write *David Copperfield* in 1848. It was published between 1849 and 1850. Scholars consider it as Dickens's veiled autobiography with the title character modeled after the author himself. It was Dickens's personal favourite among his own novels.

In late November 1851, Dickens moved into Tavistock House where he wrote *Bleak House* (1852–53), *Hard Times* (1854), and *Little Dorrit* (1856). It was here that he indulged in the amateur theatricals described in *Forster's Life*. During this period he worked closely with the novelist and playwright Wilkie Collins. In 1856, his income from writing allowed him to buy Gad's Hill Place in Higham, Kent. As a child, Dickens had walked past the house and dreamed of living in it. The area was also the scene of some of the events of Shakespeare's *Henry IV, Part 1*, and this literary connection pleased him.

In 1857, Dickens hired professional actresses for the play *The Frozen Deep*, written by him and his protégé, Wilkie Collins. Dickens fell in love with one of the actresses, Ellen Ternan, and this passion was to last the rest of his life. Dickens was 45 and Ternan 18 when he made the decision, which went strongly against Victorian convention, to separate from his wife, Catherine, in 1858—divorce was still unthinkable for someone as famous as he was. When Catherine left, never to see her husband again, she took with her one child, leaving the other children to be raised by her sister Georgina who chose to stay at Gad's Hill.

During this period, whilst pondering a project to give public readings for his own profit, Dickens was approached through a charitable appeal by Great Ormond Street Hospital, to help it survive its first major financial crisis. His 'Drooping Buds' essay in *Household Words* earlier on 3 April 1852 was considered by the hospital's founders to have been the catalyst for the hospital's success. Dickens, whose philanthropy was well-known, was asked by his friend, the hospital's founder Charles West, to preside over the appeal, and he threw himself into the task, heart and soul. Dickens's public readings secured sufficient funds for an

endowment to put the hospital on a sound financial footing—one reading on 9 February 1858 alone raised £3,000.

Major works soon followed, including *A Tale of Two Cities* (1859) and *Great Expectations* (1861), which were resounding successes. During this time he was also the publisher, editor, and a major contributor to the journals *Household Words* (1850–1859) and *All the Year Round* (1858–1870).

In early September 1860, in a field behind Gad's Hill, Dickens made a bonfire of most of his correspondence—only those letters on business matters were spared. Since Ellen Ternan also destroyed all of his letters to her, the extent of the affair between the two remains speculative. In the 1930s, Thomas Wright recounted that Ternan had unburdened herself to a Canon Benham, and gave currency to rumours they had been lovers. That the two had a son who died in infancy was alleged by Dickens's daughter, Kate Perugini, whom Gladys Storey had interviewed before her death in 1929. Storey published her account in *Dickens and Daughter*, but no contemporary evidence exists. On his death, Dickens settled an annuity on Ternan which made her a financially independent woman. Claire Tomalin's book, *The Invisible Woman*, argues that Ternan lived with Dickens secretly for the last 13 years of his life. The book was subsequently turned into a play, *Little Nell*, by Simon Gray, and a 2013 film. In the same period, Dickens furthered his interest in the paranormal, becoming one of the early members of *The Ghost Club*.

In June 1862, he was offered £10,000 for a reading tour of Australia. He was enthusiastic, and even planned a travel book, *The Uncommercial Traveller Upside Down*, but ultimately decided against the tour. Two of his sons, Alfred D'Orsay Tennyson Dickens and Edward Bulwer Lytton Dickens, migrated to Australia, Edward becoming a member of the Parliament of New South Wales as Member for Wilcannia between 1889 and 1894.

On 9 June 1865, while returning from Paris with Ellen Ternan, Dickens was involved in the Staplehurst rail crash. The train's first seven carriages plunged off a cast iron bridge that was under repair. The only first-class carriage to remain on the



track was the one in which Dickens was travelling. Before rescuers arrived, Dickens tended and comforted the wounded and the dying with a flask of brandy and a hat refreshed with water, and saved some lives. Before leaving, he remembered the unfinished manuscript for *Our Mutual Friend*, and he returned to his carriage to retrieve it. Dickens later used this experience as material for his short ghost story, "The Signal-Man", in which the central character has a premonition of his own death in a rail crash. He also based the story on several previous rail accidents, such as the Clayton Tunnel rail crash of 1861. Dickens managed to avoid an appearance at the inquest to avoid disclosing that he had been travelling with Ternan and her mother, which would have caused a scandal. Between 1868 and 1869, Dickens gave a series of "farewell readings" in England, Scotland, and Ireland, beginning on 6 October. He managed, of a contracted 100 readings, to deliver 75 in the provinces, with a further 12 in London. As he pressed on he was affected by giddiness and fits of paralysis. He suffered a stroke on 18 April 1869 in Chester. He collapsed on 22 April 1869, at Preston in Lancashire, and on doctor's advice, the tour was cancelled. After further provincial readings were cancelled, he began work on his final novel, *The Mystery of Edwin Drood*. It was fashionable in the 1860s to 'do the slums' and, in company, Dickens visited opium dens in Shadwell, where he witnessed an elderly addict known as "Laskar Sal", who formed the model for the "Opium Sal" subsequently featured in his mystery novel, *Edwin Drood*.

After Dickens had regained sufficient strength, he arranged, with medical approval, for a final series of readings to partially make up to his sponsors what they had lost due to his illness. There were to be 12 performances, running between 11 January and 15 March 1870, and the last at 8:00 pm at St. James's Hall in London. Although in grave health by this time, he read *A Christmas Carol* and *The Trial from Pickwick*. On 2 May, he made his last public appearance at a Royal Academy Banquet in the presence of the Prince and Princess of Wales, paying a special tribute on the death of his friend, the illustrator Daniel Maclise.

On 8 June 1870, Dickens suffered another stroke at his home after a full day's work on *Edwin Drood*. He never regained consciousness, and the next day, five years to the day after the Staplehurst rail crash, he died at Gads Hill Place. Biographer Claire Tomalin has suggested Dickens was actually in Peckham when he suffered the stroke, and his mistress Ellen Ternan and her maids had him taken back to Gad's Hill so the public would not know the truth about their relationship. Contrary to his wish to be buried at Rochester Cathedral "in an inexpensive, unostentatious, and strictly private manner", he was laid to rest in the Poets' Corner of Westminster Abbey. A printed epitaph circulated at the time of the funeral reads:

Authors frequently draw their portraits of characters from people they have known in real life. *David Copperfield* is regarded by many as a veiled autobiography of Dickens. The scenes of interminable court cases and legal arguments in *Bleak House* reflect Dickens's experiences as a law clerk and court reporter, and in particular his direct experience of the law's procedural delay during 1844 when he sued publishers in Chancery for breach of copyright. Dickens's father was sent to prison for debt, and this became a common theme in many of his books, with the detailed depiction of life in the Marshalsea prison in *Little Dorrit* resulting from Dickens's own experiences of the institution. Lucy Stroughill, a childhood sweetheart, may have affected several of Dickens's portraits of girls such as Little Em'ly in *David Copperfield* and Lucie Manette in *A Tale of Two Cities*. Dickens may have drawn on his childhood experiences, but he was also ashamed of them and would not reveal that this was where he gathered his realistic accounts of squalor. Very few knew the details of his early life until six years after his death, when John Forster published a biography on which Dickens had collaborated. Though Skimpole brutally sends up Leigh Hunt, some critics have detected in his portrait features of Dickens's own character, which he sought to exorcise by self-parody.[16,4]

Most of Dickens's major novels were first written in monthly or weekly installments in journals such as *Master Humphrey's Clock* and *Household Words*,

later reprinted in book form. These installments made the stories affordable and accessible, and the series of regular cliff-hangers made each new episode widely anticipated. When *The Old Curiosity Shop* was being serialized, American fans waited at the docks in New York harbor, shouting out to the crew of an incoming British ship, "Is little Nell dead?" Dickens's talent was to incorporate this episodic writing style but still end up with a coherent novel at the end.

Another important impact of Dickens's episodic writing style resulted from his exposure to the opinions of his readers and friends. His friend Forster had a significant hand in reviewing his drafts, an influence that went beyond matters of punctuation. He toned down melodramatic and sensationalist exaggerations, cut long passages (such as the episode of Quilp's drowning in *The Old Curiosity Shop*), and made suggestions about plot and character. It was he who suggested that Charley Bates should be redeemed in *Oliver Twist*. Dickens had not thought of killing Little Nell, and it was Forster who advised him to entertain this possibility as necessary to his conception of the heroine. [17,29]

Dickens's serialization of his novels was not uncriticised by other authors. In Robert Louis Stevenson's novel *The Wrecker*, there is a comment by Captain Nares, investigating an abandoned ship: "See! They were writing up the log," said Nares, pointing to the ink-bottle. "Caught napping, as usual. I wonder if there ever was a captain yet that lost a ship with his log-book up to date. He generally has about a month to fill up on a clean break, like Charles Dickens and his serial novels

Dickens's novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social stratification of Victorian society. In a New York address, he expressed his belief that "Virtue shows quite as well in rags and patches as she does in purple and fine linen". Dickens's second novel, *Oliver Twist* (1839), shocked readers with its images of poverty and crime: it challenged middle class polemics about criminals, making impossible any pretence to ignorance about what poverty entailed.

Dickens is often described as using idealised characters and highly sentimental scenes to contrast with his caricatures and the ugly social truths he

reveals. The story of Nell Trent in *The Old Curiosity Shop* (1841) was received as extraordinarily moving by contemporary readers but viewed as ludicrously sentimental by Oscar Wilde. "You would need to have a heart of stone", he declared in one of his famous witticisms, "not to laugh at the death of little Nell." G. K. Chesterton, stated: "It is not the death of little Nell, but the life of little Nell, that I object to", arguing that the maudlin effect of his description of her life owed much to the gregarious nature of Dickens's grief, his "despotic" use of people's feelings to move them to tears in works like this.

The question as to whether Dickens belongs to the tradition of the sentimental novel is debatable. Valerie Purton, in her recent *Dickens and the Sentimental Tradition*, sees him continuing aspects of this tradition, and argues that his "sentimental scenes and characters [are] as crucial to the overall power of the novels as his darker or comic figures and scenes", and that "*Dombey and Son* is Dickens's greatest triumph in the sentimentalist tradition". The *Encyclopædia Britannica* online comments that, despite "patches of emotional excess", such as the reported death of Tiny Tim in *A Christmas Carol* (1843), "Dickens cannot really be termed a sentimental novelist".

In *Oliver Twist* Dickens provides readers with an idealized portrait of a boy so inherently and unrealistically good that his values are never subverted by either brutal orphanages or coerced involvement in a gang of young pickpockets. While later novels also centre on idealized characters (Esther Summerson in *Bleak House* and Amy Dorrit in *Little Dorrit*), this idealism serves only to highlight Dickens's goal of poignant social commentary. Dickens's fiction, reflecting what he believed to be true of his own life, makes frequent use of coincidence, either for comic effect or to emphasize the idea of providence. For example, *Oliver Twist* turns out to be the lost nephew of the upper-class family that rescues him from the dangers of the pickpocket group. Such coincidences are a staple of 18th-century picaresque novels, such as Henry Fielding's *Tom Jones*, which Dickens enjoyed reading as a youth.

Dickens was the most popular novelist of his time, and remains one of the best-known and most-read of English authors. His works have never gone out of print, and have been adapted continually for the screen since the invention of cinema, with at least 200 motion pictures and TV adaptations based on Dickens's works documented. Many of his works were adapted for the stage during his own lifetime, and as early as 1913, a silent film of *The Pickwick Papers* was made. He created some of the world's best-known fictional characters and is regarded as the greatest novelist of the Victorian era.

Among fellow writers, Dickens has been both lionized and mocked. Leo Tolstoy, G. K. Chesterton, and George Orwell praised his realism, comic voice, prose fluency, and satiric caricature, as well as his passionate advocacy on behalf of children and the poor. French writer Jules Verne called Dickens his favorite writer, writing his novels "stand alone, dwarfing all others by their amazing power and felicity of expression." Dutch painter Vincent van Gogh was inspired by Dickens's novels in several of his paintings like *Vincent's Chair* and in an 1889 letter to his sister stated that reading Dickens, especially *A Christmas Carol*, was one of the things that was keeping him from committing suicide. Oscar Wilde generally disparaged his depiction of character, while admiring his gift for caricature. His late contemporary William Wordsworth, by then Poet laureate, thought him a "very talkative, vulgar young person", adding he had not read a line of his work; Dickens in return thought Wordsworth "a dreadful Old Ass". Henry James denied him a premier position, calling him "the greatest of superficial novelists": Dickens failed to endow his characters with psychological depth and the novels, "loose baggy monsters", betrayed a "cavalier organization". Virginia Woolf had a love-hate relationship with his works, finding his novels "mesmerizing" while reproving him for his sentimentalism and a commonplace style. Fyodor Dostoyevsky expressed his admiration for the author, "We understand Dickens in Russia, I am convinced, almost as well as the English, perhaps even with all the nuances. It may well be that we love him no less than his compatriots do. And yet how original is Dickens, and how very English!". [18,12]

### **1.3. The local belief of short story in Uzbek literature.**

Abdulla Qadiri was born on April 10 1894. He was born in Tashkent and the author was an Uzbek and soviet playwright, poet, writer, and literary translator. Abdulla Qodiriy was one of the most influential Uzbek literatures through his historical novels and influenced many other Central Asian novelists, including the Kazakh writer Mukhtar Auzov.

Qodiriy wrote under various pen names, the most renowned being Julqunboy. His early works were influenced by the Jadid movement. Qodiriy was executed by during the Great Purge under the leadership of Joseph Stalin. Abdulla Qodiriy was born on April 10, 1894, in Tashkent, then Russian Turkestan. His father, Qodirbobo, was 74 years old when Qodiriy was born. Qodiriy did a variety of menial jobs before a merchant hired him as a book copier. He became interested in writing in the middle of the 1990s.

Qodiriy was briefly arrested in 1926 for his article „Yig’indi gaplar” (A collection of Rumors) that was published in “Mushtum”. Later, he enjoyed the protection and patronage of the Uzbek communist party leader, Akmal Ikramov but was left exposed by Ikramov’s arrest in 1937. He was arrested again on December 31, 1937, as “ as enemy on of people” on October 4, 1938, in Tashkent.

Qodiriy’s most famous works are the historical novels “ O’tgan kunlar” (Days Gone By) (1929) and “Mehrobdan chayon” (Scorpion in the Pulpit) (1929). O’tgan kunlar is the first full-length novel by an Uzbek author. „Qodiriy’s stories Kalvak Mahzumning xotira daftaridan ( From Mahzum the Simpliton’s Diary) and Toshpo’lat tarang nima deydi? ( what does Irritated To’shpo’lat say?) are considered to be one of the best satirical stories in Uzbek”.[19, 490]

Qodiriy also wrote many plays and numerous newspaper articles. He was fluent in Arabic, Persian, and Russian. Qodiriy translated into the Uzbek language the works of many famous Russian writers such as Nikolai Gogol and Anton Chekhov. In particular, he translated Gogol’s Marriage into Uzbek. He is rumoured to have written another novel, Emir Umar’s Slave Girl set in the nineteenth century

during the reigns of Emir Umar, khan of Kokand and his son, Matali. This novel is assumed to have been destroyed by NKVD by Hamid Ismailov, published in Tashkent in 2016 and translated into English in 2018.[20,35]

The best way to achieve identical translation is that original work it's traditional aspects and reflecting individual style of author completely. If the translator is aware of authors style, life-style and canon, it will help translator to overcome problems which is relating identical translation problems when she translating. The excellent way of find out each of nationalities culture is to acquire it language. In some case many translations are being made from another language. In conclusion, without knowing language of original works, it's impossible to create literal perfect translation. American writers contributed to developed world literature works and plays have been translated from XX century. Many collections of American writers were translated and come out. So such as T. Drisers novels and stories , B. Irving's novels and stories , H. Longfellos poems , G. Londons well known poems , Ellen. Edger Po, G.Rid, X. Fast, J.V.Shuls plays were read by Uzbek reader. Our readers took pleasure from M. Twen and E. Hemmingway's stories which were written in new way. The great translator Sanjar Siddiq who realized the importance of translation original began to translate from English. But as a result of being killed, development of translation was delayed. In attempt to translate original was occurred in 1972. In 1972 Abdulqadir Iminov translated stories of many American writers in original, and published.

In translation process many problems such as recreation of authors canon, creation of meaning and structure of the play like it in the original, reflecting it specific features national are haven't been learned yet. At the moment, the man lost is that works in English literature must be translated in the original. Many plays translated from American literature are getting more and more day by day especially its known that American literature and American stories are stood out its critical thinking and it specific characteristics. This genre was developed very short period and it become indispensable part of American national literature. In the last decades literal translation role has been developed. Translation is recognized to be

essential part of comparative literature. According to D. Durishin translation should be kept in touch with genealogical communication which is the second respect of typology. In learning translation historical-literal approach should complete empiric approach. If in comparative analysis stage we use equal idea, “ next stage we should differentiate this aspect”. Not only we pay attention original version of play and stylistic device, but also we should take into account its communicative aspect. According to Durishin’s research connection between genealogical and typological principals is important.[21,68]

As a result of demanding of aware of Uzbek readers plays which was written in different languages ask of translation required to work responsibly. In XX century apart from Russian and Turkic languages, relationship and connection between different countries in all spheres of fields such as scientific and moral, cultural literal field cause to translate plays English, French, German language. Many plays weren’t translated original language, mostly. Although they were translated by the Russian into Uzbek, it didn’t have influence on take pleasure from famous plays by great writers, exchanging works among countries in world literature, connecting cultural relationship other countries and developing it’s. It should be take into account that more than half century corpus of Uzbek literature enriched with translation works and they are being read by many Uzbek readers. English writers date back in 1886 and it was published in national newspapers.

It was been 125 years since Uzbek readers began to read translation of English Literature. Literal connection between English-Uzbek, American-Uzbek divided into 3 stages: 1) XX century to middle of the century 2) until end of XX century 3) XXI century.

In 1911 years Robinson Crusoe by Daniel Defoe was published under headline “Story of Robinson”. According to “ Theory of translation” by Q. Musayev pages of book translated in Russian version consisted of 400 pages, but in translated Uzbek version consisted of 48 pages. According to J. Sharipov’s information, this book which was translated by Abdulla Shoiq Tolibzoda from Azerbaijan languages contained. The second wave of translation, exactly in the 80s



and 90s years XX century Uzbek readers began to read translated books written William Shakespeare.

E.L.Voynich's "Suna" was translated by Mirzakalon Ismoiliy in 1937, in 1937 year it was edited secondly this novel was different from other translated works according literal identical. In second period of translated development, Theodor Dreiser lived in Soviet Union in 1927, he also visited Samarkand and Toshkent and he read "Ernita" to Uzbek people in 1933 "Panic of gold" and "Old palace" stories by Dreiser was translated by Davlatshoev into Uzbek language. "Panic of gold" in "Mirage of gold" was translated English language and come out. These days English-Uzbek literal connection developed more than other years.

Instead of translation English plays from Turkic languages plays was began to translated from Russian language, Uzbek language, by help out Russian language many English have been translated up to now.

Such then many Uzbek readers have been interested in reading translated book English from Uzbek which is help of Russian language, because at that time People not only could write in some of genre, but also people could know English, A.Qahhor who was aware of situation of translation said: "We always wish there were translators who could translate plays in the original".[21, 264]

At the moment we don't have like these translators. Whose don't we take player from another nationalities literature by the help of Russian language: because of wanting to read English and American Writers' works, readers what encourage to read them from Russian into Uzbek.

According to history of Uzbek translation, the best result which was obtained in 30s years, there were no many scientists who carried out research relating to translation, and works wore published in broadsheet and tabloid, if the translator draws attentions all of the features of translation, it helps researchers to reflect traditional and structure of play.

In history of Uzbek translation, Sanjar Siddiq was well-known and noble, he contributed to develop translation. Researcher wrote many articles "Principle of

literary translation”, “Unfamiliar Vocabulary to mankind”. He wrote “Art of literary translation” basis on above mentioned article. Researchers gave opinion about F.Salomov this book in his monograph.[22, 385]

Not only S. Siddiq was on the first scientist to write about translation but also he translated many plays in world literature. For example: he translated Afro American poet Langston Xyus’s poems dedicated to freedom and liberty, he translated them in the original. M.Bakaeva confirmed that translated works by C.Siddik was appropriate for all translation rules: by the help of Russian language we translated many English novels and poem and poet into worker language.

“Eskimos Kish child” J.London and Main Rid was translated in 1926 and 1929. In 1935 years Harriet Bicher Stoun’s novel “Tom uncle’s teepee “ was translated into Uzbek language hide lined “Tom grandpa’s teepee “.

Translations which were translated from American literature was one the famous work Twain’s stories and stretch. His plays was translated different years. 1947 and 1960 continuation this collection “Undergoing Geklberri”, 1959 “ Story and Pamflet”, in 1962 “Prince and the poor” , in 1963 “ Talkative Bessie ” collection , in 1966“Janna De Ark ” was published. Jack London’s plays how already been translated. In 1958 initial stories of Jack London was translated by Fattox Abdullayev . As result of people’s scientist’s Jack London’s stories, his collection love and “Narrative about winter” was published in 1962.

Martin Iden which influenced Uzbek novels, was translated by Q.Mirmuhamedov in 1968. The writer wrote about mankind’s future, life way in this book.

English plays were translated into Uzbek language by the help of Russian Language. XX century was regarded as translation age in Uzbek literature.

Identical translation is the essential port of translation. In modern translation there are some problems that should be solved. Though many foreign researchers and Uzbek scientists performed experiment on translation problems. There are still issues. One of theory terms of translation identical translation should be related to the Pragmatic adaptation. “Identical translation is translation that without changing

meaning of play translation should be done according to follow interpreting rules”. D.Shveyser said: Identical translation should basis on real interpretation this kind of communicates function meaning of text aren’t always reflected in the translation process. In this case translator usually pay attention situation and omit some sentences in the play.[23,215]

F.Salomov said following according to the identical translation: “Identical translation in type of translation that it should be reflected very detail like in the original it’s level should be equal like original one ”.[24,230]

According to Gachechilodze’s opinion, ,, identical translation should reflect original artistic merit. In the translation process translators always keep on mind scenes what the writer seen, and translator recreated the play with help of literary devices”.[25,264]

Y.Resker said that the best way to gain identical translation is that translation should have obtain skills which identify typical characteristics of writer: One of the effective way to achieve identical translation, individual aspects in original works should be stood out from standard and tradition. For example: Y. Nayda’s opinion is following translation should influences on genealogical sight on original version.

There are some differences between directly and indirectly translation. Translation not only translating words one by one, but also it should be logical connected, although translation were done in any kind of style, they should have influence on readers the same as they read in the original. The main purpose of translator is that to find equal variety and style from mother tongue to original.

## **CHAPTER II PROBLEMS OF TRANSLATING SHORT STORIES INTO FOREIGN LANGUAGES.**

### **2.1. Main peculiarities of translations of O. Henry's short stories.**

It's impossible to see individual of translator without tradition features. Because he is citizen of the country and he translates plays for his country. Translation isn't changing words from one language to another one.

Some words are only belong to particular country and it's impossible to translate them into other language such as they following : things, items, terms, and phrases, words which express events .These expresses cultural and moral life of people. Translators try to explain words which unfamiliar and unknown for his country's people. They are required to solve problems relating to these colorings. Colorings usually express particular country's life, history, traditions and customs.

It's important to differentiate between words and terms. Terms are scientific vocabulary foundation. Usages of terms are not used in scientific resources and materials. Words are used in literature. They are components of local, historical, national components. Terms are property of all the countries in the world. Words are only property of specific country. Translator, who want to translate plays successfully and want to achieve identical translation, certainly they usually found it difficult to translate words which express of conception and phrases of nation. This problem has been solved yet and rules and solution to this problem have been solved by researchers. After we also looked through discussion and opinion we suggested that there are some rules and way to overcome this problem, how to translate realize coloring. Translating coloring we should follow these rules

- Genre of play
- Function of words in texts.
- Connection between translation language and original language.
- Typical Features of original and translation language.
- Their word formation and level of colorings in literature to pupils.

In the process of translating colorings, we must identify meaning of this word. In the text, then, we must choose equal word according to language culture. The translator should pay attention writing style of writer. Using colorings in plays correctly evolutions author how much he knows about culture and history pupils or both interested in reading book and he was fond of the time when character lived, what they were career, their curtains, situations of marriage.

It's important to understand the meaning of coloring. Unknown realize is realize which come from abroad. Author uses realize which unknown position is to readers in order to describe scenery of nation. These conceptions are used for readers not to have difficulty reading it and they use it to feel other countries culture.

It's impossible to translate all traditional and historical features in original version you should determine the most essential, by the help the feature people can imagine historical and traditional environment. It's important for translator that in the translation should be illustrated typical identity of particular country and physiological feature of a nation, habit and verbal communication, behavior and etc. Characteristics of O.Henry's story is that he used more religious and legendary realize in order to express his writing style. Translator should translate these realize which has its function in the story carefully. When translators are translating other nation's history, they should pay attention religion, characters, typical phrases. They should be away of bloat how much information his nation knows about it. Let's draw attention example in "Present of magician" written by O.Henry: "The magi, as you know, were wise men, who brought gifts to the Babe in the manger". Инглиз тилидан таржима: "Маълумкиб янги тугилган Исога тухфалар келтирган фаришталар жуда доно, фавқулодда олижаноб бўлганлар". Рус тилидаги таржима: " Волхвы, те, что принесли дары младенцу в яслях, были, как известно, мудрые, удивительно мудрые люди ". Рус тилидан таржима: " Охурдаги чакалоққа совға берган сеҳрғарлар жуда доно бўлишган "[ 26, 44]

In this story the couples decided to sell the most expensive things. And they bought present each other at Christmas Day. The author appreciated their love And he wondered that he even refused their lovely thing at the end of story he concluded that they Look after “ Truly magician ”.Making conclusion, this religious event looks like event which when Jesus Christ was born magician with presents and gifts, angels came to congratulates him and author found these couples equal this event. If these readers are aware of this event, they can figure art what author means. The translator who translated plays from Russian language, translated word by word. Russian translator translated the work according to their religion, they didn't explain this event in the translation, and they translated the play word by word. But Uzbek translator who translated indirectly doesn't pay attention background knowledge of Uzbek readers.

After some years later D.Begmatova translated this story directly. She explained this situation completely. There is an example in “leader of Indians” story written by O.Henry. O.Henry: “Just then we heard a kind of war-whoop, such as David might have emitted when he knocked out the champion Goliath ”. Рус тилидаги таржима: “И тут мы услышали что-то вроде военного клича, какой, должно быть, испустил Давид, когда нокаутировал чемпиона Голиафа ”. Рус тилидан таржима: “Шу пайт биз мудхиш, шу билан бирга ғолибона бир қичкирик эшитдик”[27, 164].

Purpose of using these similes in the story gives humor and hyperbola. If we translate word by word, they are following style devices. In conclusion author didn't emphasize achieve and result. If translator had translated above mentioned rules according he both reflected national position and scientist achieved his arm. Let's draw attention following examples for translator how to solve this problem: O.Henry: 1. “Oho. Won't it? – thundered the champion of the root of evil. “You tell me where your exclusive circles would be if the first Astor hadn't had the money to pay for his steerage passage over?”. Рус тилидан таржима: “Ого. Неужто не могут?-прогремел защитник корней зла .-Ты лучше скажи, где был весь твой высший свет, если бы у первого из Асторов не хватило денег

на проезд в третьем классе?”. Рус тилидан таржима: “ Ўх-у, нахотки, шунга курби етмаса?-удағалайди мол-дунёга хирс қуйган чол. -қани, булмаса, айтчи, Асторларнинг бобокалони пароходнинг учинчи классига тушиб, бу ерга келишга пул топа олмаганида, киборларнинг ахволи нима кечарди”[28,352]

2. “ Well, of course, you can’t order eternity wrapped up and delivered at your residence for a price, but I’ve seen Father Time get pretty bad stone bruises on his heels when he walked through the gold diggings”. Рус тилидан таржима: “Ну, разумеется, нельзя заказать, чтобк вечность завернули тебе в бумажку и доставили на дом за такую-то цену, но я сам видел, какие мозоли на пятках натер себе старик Хронос, гуляя по золоткм приискам” .Рус тилидан таржима: “Ха, албатта, вақтни қоғозга ўраб, фалон нарх билани уйга элтиб беринг, деб буюриб бўлмайдди. Лекин шунга қарамай, кекса Хроноснинг олтин конларида жонини жабборга бериб ишдаганлигини мен ўз кўзим билан кўрганман”[29,350].

There are 2 names of people mentioned. They are “Xronos” and “Actor”. According to author’s habit, one of them was originally from Greek mythology. The second of them was from American history. By the help of these heroes they described people who were addicted to fortune and property. Even local people couldn’t know these realizes? How can Uzbek people know realize? Firstly, translator translated story word by word. Didn’t give meaning of realize and at the bottom page the translator didn’t give definition of realize. Consequently pupils didn’t understand. Translation is made for its readers ; if realize which was given without definition, or else translated word by word was understand by readers, communicative function of translation can be lost.

Next example is close to above mentioned example.

Навбатдаги мисолда ҳам ҳолат шунга яқин:О.Хенри: “Bill says: Sam, do you know who is my favourite Biblical character?King Herod. Рус тилидаги таржима: “Сэм,знаешь,кто у меня любимый герой в Библии? Царь Ирод. Рус

тилидаги таржима: Билл айтди: “Сэм,менинг Тавротдаги энг севган кахрамоним ким эканлигини биласанми? Шох Ирод”.[30,336]

Hero of the story Bill had difficulty controlling naughty boy, he derided for king Herod who was cruel king in Bible. Uzbek translator translated story from the Russian language so he didn't pay attention this realize and had it published. And there is unfamiliar and unknown religious conception and there isn't any information. If there hadn't been given information about King Herod, the reader would have understood it. According to the Christmas information, after news about born Jesus Christ was announced, King Herod gave order to give all the new born babies. If this explanation of King Herod was given, it would be better. And pupils can understand that how Bill was fed up naughty boy.

In following examples in spite of translating Russian language in translation definition or extra information of realia are given at the bottom of page.

О.Хенри:

1. “For the things Cupid will have to answer when he stands at the bar of justice”.Рус тилидаги таржима: “ За эти дела Купидону придётся ответить, когда он предстанет перед страшным судом” .Рус тилидан таржима: “Бу килмиши учун Купидон киёмат куни жавоб беради ”. Сатр ости изохи:Купид, севги тангриси”. “But don't forget to burn a few punk sticks in the joss house to the great god Mazuma”. Рус тилидаги таржима: “ Не забывать только время от времени воскурять фимиам на алтаре великого бога Маммона”. Рус тилидаги таржима: “Улуг тангри Маммоннинг мехробида вахти-вахти билан хутба укишни унутмангин. (изох: Кадимги грек ва сурия афсоналарида молдунё ва пулга хирс койиш худоси )”.[31,338]

In the most occasion realizes were created according to history of nation, legendary customs, religion. It's difficult to translate these realize from other languages which are not appropriate equal and it's impossible to reflect and giving real meaning of the word.

Geographical realia are usually written by the help of translation. But in this rule author didn't follow rule. О.Хенри: “And then Anthony Rockwall... shouted



“Mike!” in the same voice that had once chipped off peaces of welkin on the Kansas praries”. Рус тилидаги таржима: “И тут Энтоний Роквол заорал: “Майк!” тем самым голосом, от которого когда-то чуть не лопалось небо над канзасскими прериями”. Рус тилидан таржима: “ Энтоний Роквол бир вақтлари Канзас далаларида осмонларини ларзага келтирган товуш билан “Майк!” деб бакирди” .In the translation translator chose word “Dala” in plays of “preriyalar” when Uzbek readers read word “dala”. They imagine that in freed different kind and plants as corns, cotton plants are grown. This word has already been used as international colorings. [32,104]

There are such characters although they belonged to particular nation, they began to turn into global colorings consequently they known over the world. As a result of being known, without definition of these realizes are used in any kind of the play in particular nation’s literature. For-ex: on Quixote is described as poor, wonderer, but he was honest and frank Spanish man. Translator used the “Don Quixote” according to readers background knowledge. О.Хенри: “It seemed that the collodion-scented Don Quixote and the smallest Minted coin were strangers”. Рус тилидаги таржима: “Казалось, этот пропахший коллодием Дон Киход и самая мелкая монета никогда не имели друг с другом ничего общего”. Рус тилидан таржима: “ Хамиша Коллодий хиди анкиб турадиган бу Дон Кихот умри бино булиб косаси окармаган, кулига хатто энг майда чака хам ушламаган куринади”. In order to describe poverty of hero’s circumstance, he used word “Quarts”and “mayda chaqa”. In according to the theoretical opinion of V.Tyudorov: ”Every word has it’s equal one in other language. If it isn’t equal variant in other language, we can give definition of the words”. In the following example it isn’t necessary to give definition of the words such as “inch” and “quarts”. [ 33,119]

In some cases, there are some errors and omissions in determining the meaning of a multidimensional word in the context and choosing a language for translation. Particularly, it is not possible to acknowledge that intermediary language interventions, without the context of the work, can be overlooked. For

example, in the following example, the Russian word "karulul", in the light of the Uzbek translator, first caught the word "guard", which immediately used the same equivalence:

О`Хенри: "If he gets the money, you can squeal to the police". Рус тилидаги таржима: "Если ему удастся заполучить твои денежки, ты вопишь: караул, полиция!" Рус тилидан таржима: "Башарти у сенинг пуллариңни олиб кўйишга муяссар бўлса, дарров: қоровул! Полиция! – деб бақирасан" [34,396].

The word "karaul" also means the expression "help", "woe dod!" And "people", except for the "guard", which implies that the interpreter has to underline his textual condition. In the English translation of the work "you can squeal to the police" by the word "karulul", the Uzbek translation has given a materialistic interpretation of this word. Because there was no place to be guarded, there was no need to call the guards. The depressed personage shouted, "Help!", "Woe to the Dod!", Using only those tools to create adequate adequacy.

Инглиз тилидаги қисқа норасмий саломлашув шакли бўлмиш "Hallo"нинг рус тилида "алло" шаклидаги талқини ҳам ўзбек адабий тили меъёрларига мос келмаслигини кўрамыз:

О`Хенри: 1. "Mr. Kinney and I had been strangers up to the time when I called "Hallo!" at his hitching-rack". Рус тилидаги таржима: "Мистер Кинни и я в глаза не видали друг-друга до той минуты, когда я крикнул "алло" у его коновязи . Рус тилидан таржима: "Мистер Киннининг отқозиғи олдида "алло" деб қичқирганлигига қадар у билан сира юзма-юз учрашмаган эдик".

2. "Hello, Profess! he shouts". Рус тилидаги таржима: "Алло, профессор! – кричит он". Рус тилидан таржима: "Алло, профессор! – деб шанғиллади у" [35,256].

"Hallo" ўзбек тилида "салом" маъносида келгани боис, русча "алло" вариантыга суянишга ҳожат йўқ эди.

Шунингдек, рус таржимони ўзидан қўшиб кетган, аслиятда йўқ, лекин русча матнга мос келган мақолни ўзбек таржимони сўзма-сўз ўгириб ўтириши шарт эмас эди:

О'Хенри: "...we'll hit the trail for higher timber". Рус тилидаги таржима: "...рыба ищет где глубже, а человек где лучше. Рус тилидан таржима: "...кейин хайё-хай деб йўлга тушамиз, балиқ чуқурроқ, одам эса яхшироқ жойни излайди дейишади".

Таржимоннинг матни бадиий ифода билан бойитиш нияти бор экан, сўзма-сўз ўгирилган мақол ўрнига "ёғлироқ жойни излаб, хайё-хай деб йўлга тушамиз" жумласини қўллаганда мақсадга мувофиқ бўлар эди. Навбатдаги мисолда ҳам таржимон ҳарфхўрликка йўл қўйган:

О'Хенри: "...untill one`s cheeks burned with the silent imputation of parsimony that such close dealing implied". Рус тилидаги таржима: "...что даже уши горели от безмолвного неодобрения, которое вызывала подобная бережливость...". Рус тилидан таржима: "Бунчалик қийишишдан одамларнинг ранжиганлигини кўриб, кулоқларигача қизариб кетарди". Инглиз тилидан таржима: "Бундан у уялиб ўлаёзди".

In English, it is said that a state of shamelessness is "frown on his face." In Russian, "ears" are used instead of "faces". In Uzbek, too, "facial expressions" refer to shame, which means that the Uzbek translator has allowed discrepancies to arise due to Russian interpretation. Moreover, artistic translation is not a physiological clarity, but more important than artistic accuracy. Or:

О'Хенри: "Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong". Рус тилидаги таржима: "Он так хочет попасться к ним в лапы, а они смотрят на него, как на непогрешимого папу римского". Рус тилидан таржима: "Софи фиръавнларнинг қўлига тушишни бутун вужуди билан истаса-ю, улар бўлса уни гуноҳсиз Рим папасидек қарши олсалар".

The Russian translator would be able to use the word "sajl", without fear of excessive nationalization of the work, as the Russian interpreter replaced the

phrase "the king that could not do anything wrong" in the original, with the "papa Rimsky".

In the following example, the Uzbek artist followed the Russian translator because he did not know what the English text really meant, and made the reader confused:

О`Хенри: "The soul of the man showed itself for a moment like an evil face in the window of a reputable house". Рус тилидаги таржима: "...душа этого человека проглянула на минуту, как выглядывает иногда лицо злодея из окна почтённого буржуазного дома". Рус тилидан таржима: "Шу онда бу одамнинг жирканч қалби яққол намоён бўлганди; шу лаҳзада у ёвузлиги баъзан йилт этиб кўриниб қоладиган баобрў буржуани эслатарди".

In our opinion, there was no need to use the concept of "bourgeoisie" in the Uzbek translation, as it was active at that time for the Russian period and lexicon, which led to the distortion of the spirit of the original. When Uzbek mutarazh appealed to the text of the work, it would not have made such an abortion and instead would use another equivalent. For example, "muttaham" can also mean "evil face" (evil face) in this work.

Sometimes, because of neglect, only one detail left in the translation may impede the restoration of the full value of the work in translation.

"Together with the interpreter's personal appearance, the translation must also contain specific traits. As a result, we get a realistic translation of the modern concept. "When Henry describes the story on behalf of the first person, he is guided by the image of his image

Most of her heroes are "cowboys", that is, shepherds, their own way of speaking is to translate all the elements of the shell with the integrity. The manner in which the caretaker tells "Piano" how he / she is professionally aware of his / her manner of speaking. The author did not only make it into artistic language, but also made it clear to her speech by adding cowboy words and phrases. The Russian interpreter often did not change the original story, but the Uzbek translator seemed unaware of the author's style.

О`Хенри: 1. "Marilla and me got to be extensively inveigled with each other and I was pretty sure I was going to get my rope around her neck and read her over to the Lomito". Рус тилидаги таржима: "Мы с ней крепко увлеклись друг-другом и я был совершенно уверен, что заарканю её и приведу в Ломито". Рус тилидан таржима: "Биз бир-биримизга шу қадар кўнгил кўйишиб қолгандикки, уни тузоғимга илинтириб, Ломитога олиб кетишимга мутлақо ишончим қомил эди".

2. "What is the matter with just a couple of tunes for to see how she goes under the saddle?" "А ну-ка парочку мелодий, чтобы поглядеть, как оно ходит под седлом". "Қани, бир-икки куйни чалиб берчи, овози қанақа экан?"

If it had been replaced with "crookedness" in the Uzbek interpretation - "roaring" and "what's the sound" - "saddle saddle", that would be more plausible in the eyes of the reader than the blatant and genuine look of the clerk.

"In artistic works there are always" invisible "hidden cadres. And, as it is, "welded" on the text, it will have a strong effect on us. This translator often dropped the "hidden cadre" and eventually translates it much closer to the original, "says L. Mkrtchyan from Erevanian Studies.

О`Хенри: "There was a town down there, as flat as a flannel cake, and called Summit, of course" . Рус тилидаги таржима: "Есть там один городишко, плоский как блин и, конечно называется вершины". Рус тилидан таржима: "Ўша ерда бир шаҳарча бор, ўзи кафтдек текис, аммо негадир "Чўққилар" деб аталади".

It was in the story of the "bridegroom" that he made a gross mistake in the creation of this beautiful and imaginary girl image, which has now been damaged by the image of the model of morality:

The author had to reflect this image of the girl, who was created with love and affection, without breaking the impression of the impression. But the interpreter turned the "girl in love" into a grueling "girl" who, in a single move, denied all her charm. Indeed, as Levi says: "The most important thing in the

translator's work is the choice of methodologies. The translator adds his style to the work, but it must not be so damaging to the ideological-artistic identity of the work

О`Хенри: “And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails...”. Рус тилидаги таржима: “Последовал крик восторга, тотчас же - увы! - чисто по женски сменившийся потоком слез и стонов...” . Рус тилидан таржима: “У тугунни очди-ю, хурсанд бўлганидан қичкириб юборди, кейин ўзини тутолмай йиғлаб юборди, кўзларидан севинч ёшлари маржондек оқиб тушди”. Инглиз тилидан таржима: “Шунда атрофни ҳайрат ҳайкириғи тутди ва шу заҳоти – афсуслар бўлсин! шашкатор кўзёшлар тўкилди”[36,3-4].

It is important here to describe what happened to Della's eye on the comb that he had dropped out of his hair as a gift from the scarf to get his Christmas gift to his girlfriend in this piece of magic. This is because the highest peak of the work is here. Unfortunately, this is not a successful translation in the indirect English translation. It is said in the essay that Della did not remember when Jim opened the gift he had brought, cut off his hair, and was very happy, and then remembered that he could no longer use the scent she had long dreamed of.

Thus, the author aims to give the reader a certain aesthetic pleasure by continuously delivering joy and grief. The Uzbek interpreter, Dale's second case, was unable to describe the sadness, and in his interpretation, the hero was just glad when the comets came in.

In the following example, the Uzbek translator misunderstood one word in translating the Russian version into a non-existent situation:

О`Хенри: “And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woolen shoulder scarf”. Рус тилидаги таржима: “В тот же вечер Сью подошла к кровати, где лежала Джонси, с удовольствием довязывая ярко-синий, совершенно бесполезный шарф”. Рус тилидан таржима: “Жонси ҳозир унга мутлақо керак бўлмаган оч ҳаво ранг шарфни зўр ҳафсала билан бўйнига боғламоқда эди” [37, 6-6].

Johnson, who is recovering from the illness of the "last leaf" and began to love life again, will be sculpted at the end of the story. The word "dovyazyva" in Russian is the word "ending up" for some reason "to the neck" in English. The interpreter has misled the word "vyazat" in Russian, but he himself knew that he did not make a scarf on the neck and attached it to his neck. True, the story does not change with this, but it should not be ignored that if each translator interprets his translation into his own work, what will happen to the author's style?

The main task of the English translationist J. Ketford's theory of translation is to define the nature of translation equivalence and the conditions for achieving it. The basic condition for the achievement of adequacy is the reproduction of the artistic work and the content unit in the artistic translation. As can be seen from the examples in the previous analysis, the content is primarily ignored, or ignored, or vice versa.

Translating is a creative process to restore the entire time and content, and it requires the translator to redefine the essence and ideological unity of the work individually. In this process, relying only on the original, it allows you to feel closer to its features.

## **2.2. Linguistic aspects of translating Charles Dickens's stories into foreign languages**

Literary translation is art in some cases if translator doesn't translate plays, in the original, they translate novels, poems, with help of Russian, and they were Have trouble translating them . On the other hand, it's enjoyable and pleasant for reader to be aware of world famous stories, in spite of translating English novels by the help of another languages, our literature is becoming to enrich it's wealth, day by day by using Russian language many other countries' famous plays have been translated. Consequently we manage to get introduced to many other countries' life-style, custom, habit, by the help of Russian language. Translated poem if Uzbek translator who translate English plays by the help of other language, his translated plays are different from play which translated original,

because the language which she translated he mostly pay attention that language device. Translator made mistakes as the way his colleague did in the process of translating play into Russian language.

The scientist offered some situation in order to improve equality of translation. Among the some researchers contribute to improve translation according to E. Aznaurova article named after “interpreting 2 language” : “ a certain ground were required translated some in the past, current require mint is made good translation as soon as possible” .Translation should contains typical characteristic that original story and features of traditions.[39,304]

Another group of researchers in the famous translate English stories in the original stories instead of using third language. Under coming problems in the process of the translating them, work with interpreters corporately develop structure of translation. It was 70-80s years when stories was begun to translate English language. One of the best known historians of Uzbek translation was S. Siddik’s descent and was A.Iminov.

A.Iminov translated many American writers’ stories from English language into Uzbek language such as he translated “Passenger”, “The Happiness of the planet”. “ Life is this.....” by A.Mals, “Golden mirage” by T.Dreizer, “ Love to life ”“Murtad” by J.London, “Killers” by E.Xemingguey, epitaph of Sydney by H.Faust “Persecution” by C.Tompson, “Country” by L.Tompson, “Country” by L.Xyuis, in his “Golden mirage” stories collection .

Some of these novels were translated before A.Iminov did. For instance, “the happiest person in the world” by A.Mals was translated by X.Ahmarov named after “the happiest person in the world”. The story “Golden mirage” by T.Dreizer was translated by Davlatshoev name after “Panic of gold” in 1933. In 1958 “Murtad” story and “Love to life” by J.London was translated by F.Abdullaev these American was translated by Russian language.

In addition “biography of U.Xayyom and love indentures” film by “Paramaun” Pictory Production and “Adventures of U.Xayyom” was translated from English into Uzbek language by A.Iminov. In 1988 “Don Juan” was



translated from Russian by S. Rahmon and some part of play was translated by A.Sher and it was published in "The star of east". The Great English W.Shekespeare's plays were translated from Russian language by J.Kamol then he translated from English language. Scientists translated "Otello", in 2007 he had 12 dramas published.

The translations which was done from English into Uzbek language have more advantages of than translations which was done why the help with Russian language . Many English and American writers and poets such as T. Vayt, R. Xerrik, R. Byorns, J.Bayron,T. Xud,U.H.Devis,H.Longfello,O.Nesh,J. Hil, L.Xyus's plays were translated by D.Sultanova's and were published his collection called "Farogat" . It was 2010 year when young translators such D.Begmatova,

G.Mamataliyeva ,M. Ahmedova's collection consisted of called "Golden Bridge"was published in his collection were stories written by O.Hengry, J. London, E.Xemingguey .

As a result of translating plays in the original many problem which 100 translations was overcome. Translators begun to feel plays in the original and started translating works English language. They figure out that.

Since Uzbekistan gained independence, in our country has been developing and but for Russian language. There are many opportunities to translate foreign countries famous novels. Our independent republic had linked with other countries in many fields such as scientific-cultural, technological fields. This loads to translate plays in the original. It's important to keep original version and in the translating book it should be reflected national features of country and traditions. There are some problems in process of translating national terms into languages. It's possible to differentiate typical feature national literature, life-style, daily habit and traditions, customs, all of these belong to the colorings of plays, national devices in literary plays can be seen character, plot language and style. The words which are relating to the particular countries, people characterize nation's identity.

Element phrases which consists of national devices of original plays causes translate to interpret book fluently in both theoretical and practical way. In every

kind of plays that country's life and habits were described. In world literature there are such good stories that if you want to translate them, you should live in that country where stories were written because some realize only familiar to that country. For example: V. Belinskiy said "If you want to know about Krilov's ability, you should learn Russian Language and live in Russia. In order to understand device in his plays, it's understandable from context words realize, coloring in Krilov's plays are typical for Russian culture". [40,248]

National realias and colonies are typical characteristics of particular play. It expresses condition of service and social life and idiom. In spite of the fact that literary devices are used when you are translating, you should use realize that author, writer used.

Translators don't have difficulties in interpreting novels and tales, because in these paged books. There are many components which describes national colorings translator had many chances to create national atmosphere. They achieved more facilities when translate if we discuss about translations of novels and tale, these works provides translator with scenery of marriage, complete and fool details of work. In contrast in the stories events are described briefly, only one episode, few characteristic features of there, detail. And it's difficult to involve all essential devices, recreate it. It also requires translator to do it. In stories translators should keep in mind that he demonstrates listing of events, description of characters conclusion

Translators must pay attention component fiery coloring he must find appropriate words in place of coloring, and find equal words. If translator can't find equal word, he must use that coloring instead of removing that.

Let's draw attention opinion of G. Gachechilodze relating to how to reflect tradition in the translation. According to scientist's opinion, "it is literary style to recreate by the help of language devices tongue changed. Translation looks like creating "new structure" because play's structure and language changed other language. Translating works is not giving meaning of original play newly. We mustn't change structure or meaning of play and this lead to make mistake,

“Translation is keeping meaning and structure of original work and translating other language, reflecting literary events in order”. [41,264]

В.Ирвинг: “... That were a perfect Babylonish jargon to Van Winkle”. Рус тилидаги таржима: “... Так что речь его показалось ошоломленному Рипу каким –то Вавилонским смещением языков”. Рус тилидаги таржима: “Ван Винклга тилларнинг Вавилонча бутқасидек гап еди”. [42,214]

According to Christ information, people who were building Baby Tower didn't understand each other. The moon reason why they didn't understand each other they were punished by God. Author takes into account this story. He used this realize in the story, because there are one who can't understand changes in the society, he used “ Babylonish jargon”.

After translator giving meaning of realize one, that it is possible to use it without definition. When readers are reading translation pleasantly if there are mentioned many pauses which are given at the bottom of page and readers have to pay attention notes at the bottom, they can't concentrate, and may less imagination of play.

В.Ирвинг: “The quite Christians travelling Zionward”. Рус тилидаги таржима: “Скромные христиане, которые медленно и упорно поднимались вверх по стезе, ведущий в горный Сион...”. Рус тилидаги таржима: “Сион базми Жамшидларига котарилиб борайоткан мумин кобил ва мулойим хрисстианлар”. He gave definition of religious realias, he explained realias figurative expression, meaning “The road saintly life”. Zion is one of the hills on which Jerusalem was built- “Мукаддас хаётга элтувчи йол ” Маносини англлатувчи тушунча. Сион-Куддуси шариф шахри курилган тепаликлардан бири. By help of phrase “Bazmi Jamshid” author manage to find appropriate word, this leads author to not give note. [43,446]

The main requirement of realistic translation translators has to analyze main features of play and they must translate works and recreate then in literary way. Using different form job lexicology and choosing appropriate word to original one and original one using phrase and idiomatic cause works to be translated

successfully. Let's analyze success and weakness of translators when they were translated quantity words in Jack London's plays. Jack London: "To each man the agent of the Company gave forty pounds of flour and twenty of bacon". Рус тилидаги таржима: "Агент компании выдал всего по 40 фунтов муки и 20 фунтов бекона на человека". Рус тилидаги таржима: "Компаниянинг агенти одам бошига 40 кадокдан ун ва 20 кадокдан гушт берди". Translator used Uzbek word "qadoq" instead of using "pound" in length language. He used national coloring. In this example translator should have used national Coloring "o'z qarichi bilan o'lchamoq" instead of using coloring in another language. As a result he made mistake using suitable and coloring. Using unnecessary realize in the translation teachers motto read it. And it doesn't stimulate pupils to read, it does not motivate pupil: compare: J. London: "Johnny made of himself a yardstick with which to measure the universe. Рус тилидаги таржима: "... Джонни мерил всё своей меркой ". Рус тилидан таржима: "Джонни хам хама нарса ни уз аршини билан олчарди". Инглиз тилидан таржима: "Жонни табиятдан бошқалар тақдирини хам оз тақдирига ухшатарди".[44,71]

Some colorings are different from than they were in the past. For example: In American films the word "Cowboy"-Molboqar was regarded as brave man. International colorings exist in many language lexemes. Even they were implemented some dictionaries. So they should be used in this way. Many researchers who carried out many researchers on realias are in my favour of giving coloring in conscription.

In this example it wasn't necessary for translator to find the equalavent from Uzbek Language in the original play. В.Ирвинг: "A sword was held in the hand instead of a scepter, the head was decorated with a cocked hat and underneath was painted General Washington". Рус тилидаги таржима: "Вместо скипетра в руке оказалась шпага; голову Венчала треугольная шляпа, и внизу крупными буквами была выведено: Генерал Вашингтон". Рус тилидан таржима: "Кулидаги хасса урнида шамшир пайдо булган, бошига учбурчак шляпа ва сурат пастида Генерал Вашингтон деб битилган еди". In the translation it

would be used word scipiter in plays of word “Hassa”. Because royal weapons are believed to become international release, so these words are familiar for pupils.

Changing typical characters of Americans to .Uzbek characters were happened in 70-80s years. Translators made a mistake, using realiaes which relating to only belonging Uzbek nations.

В. Ирвинг: “I will drive them to d-l!”. Рус тилидаги таржима: “ Я буду доводить их до самого дьявола ”. Рус тилидау таржима: “ онасини учкургондан курсатаман!”

Оригиналдаги иборани сузма- суз угирсак, “уларни иблисгача олиб бораман”деб укилади.

This is also typical phrase of the Americans. If the reader reads “Онасини учкургандан курсатаман” The book, they wonder if there is such phrases in the American life. It would be better if the translator found another uzbek realia in it. About this situation Asqad Muxtor criticized this opinion in the article which published in “Sharq yulduzlari”.

В. Ирвинг: “one hot summer afternoon, in the dog-days”. Рус тилидаги таржима: “Однажды в знойное утро-то было в самый разгар лета...”. Рус тилиданЭ таржима: “ Ёз тардирдай кизитган пайтлар”.

How can the author compare tandir to the fire because he hadn't seen it in his life. Pupils who are reading this story feel themselves reading Uzbek fairy tale.

В. Ирвинг: “Tom in his India silk morning gown. Рус тилидаги таржима: “На нём был...и утренний халат из индийского шёлка”. Рус тилидан таржима: “Том эрталабки чопонида утирарди”.

It would be if the translator used “halat” instead of cho’pon. In order to express particular opinions nations created different kind of similar and hyrebola according their imagination and history of the country.

In the process of translation the translator can use this similes.В. Ирвинг: “pearls of dazzling whiteness were entwined with her raven tresses”.Рус тилидаги таржима:“Жемчуга ослепительной белизны были вплетены в её чёрные как

смоль косы ...”. Рус тилидан таржима: “Унинг карганинг канотидай коп-кора сочларига кузни камаштирувчи кордай опок марваридлар кадалган...”

Узбекча меъёр буйича ёрнинг комати “ сарв” га, кузлари “ чарос” га,” лаблари “ гунча” га, “ сочлари эса “ шаршара”га ухшатилса, куз унгимизда гузал киз гавдаланади.

When the writers describe particular characters, they write typical character and characteristics of plots different from them. Skills of the great writers are that, by the help of speech style of character and plots they describe description instead of long definition and appearance.

We have mentioned that the literary work is a fundamental necessity for the re-creation of the dialectical unity. The ignorance of the content in order to create a monologue shape, creates incomprehensibility. In fact, most of the concepts in the translation are underlined, that translate a creative process to restore the form and content of all time, requiring the translator to recreate the content and ideological unity of the work.

Зеро “...бадий асар таржимаси касбий-механик эмас, ижодий амални, яъни сўз мусаввирининг иштирокини талаб қилувчи масаладир”, деб таъкидлайди А.Фёдоров.[45,295]

Ғ.Саломовнинг фикрига кўра, “таржимада тил ўзгариши баробарида баъзан услубий силжиш ҳодисаси рўй беради. Кўп ҳолларда таржимон бундан ўз мақсади йўлида фойдаланади ва бунда услубий мослаштириш ҳодисаси юзага чиқади. Таржимачиликда эса бу борада доимо икки қараш тўқнаш келган: 1. Таржимон ўз услуби билан таржима қилиши, яъни бунда унинг ўзлиги ҳам сезилиб туриши керак; 2. Таржимон муаллиф қиёфасига ўзини унутиб юборадиган даражада киришиб кетиши керак”.[46,120]

### **2.3 Problems of recreating Abdulla Qahhor’s stories in different foreign languages**

Indeed, translation, especially translating literary works is not only converting a text from one language into another one, but also expressing literary creativeness and conveying atmosphere, culture, outlook and style of the author’s

work. In this case we can say undoubtedly that literary translation is the most important and, of course, the most difficult branch of translation field.

The dimension of literary translation in Uzbek literature is incomparable too. Thanks to some Uzbek writer-translators who lived and wrote in the previous century we can get much pleasure by reading valuable works from foreign literature, such as well-known author Shakespeare's valuable tragedies "Othello", "King Lear" (translated by Gafur Gulam). And a talented writer, the master of short stories Abdulla Kahhor introduced most well-known books from Russian literature to us by translating them with his art.

Besides, we can see several translated works by Oybek ("Eugene Onegin", "Masquerade"). Likewise, the writers who appeared in the second half of the last century made many translational works. As an instance, a valuable representative of Uzbek national literature Toghay Murod translated Jack London's stories and plays into Uzbek.

At this moment a question comes: "Did the world booklovers enjoy the samples of Uzbek literature relating to the 20 century?"

Yes, because the prosaic works which were created in different periods of the 20 century have been translated to many different world languages, as well as English. To be more precise, the novels relating to the first half of the previous century "Days Gone by" ("O'tkan kunlar"), "Scorpion from the Altar" ("Mehrobdan chayon"), as well as "Obid Ketmon" by Abdulla

Kodiriy were translated into English. Some fragments of Oybek's memoir work "Childhood" ("Bolalik") have been translated by Carolyn Wei recently. Azam Abidov overset Toghay Murod's narrative "People by moonlight" ("Oydinda yurgan odamlar") into English. Another story of T.Murod "Husband and wife" ("Er-xotin") and Shukur Kholmiraev's "The character of Uzbek people" ("O'zbeklar") were translated by Shuhrat Sattorov. He overset also Abdulla Kahhar's "Pomegranate" ("Anor") and Abdulla Qodiriy's "At the Ulok" ("Uloqda") into English. [39, 2]

So, what are the main features of translating the 20th century's Uzbek Prose? What we should pay more attention to while translating?

In the first half of the 20 century, as we know, in Turkistan the Jadid movement arose as a social-political movement. The Jadids turned to literature to achieve their goal of social reform.[39, 2]

Therefore, the literary works which were created at that period served to show the poor life of the people and challenge them to become literate, enlightened and independent. Mainly, poetry played an important role in this case. For instance, one of the founders of Uzbek modern poetry Chulpon wrote in his poem "Soul" that

"Tiriksan, o'lmagansan,  
Sen-da odam, sen-da insonsan;  
Kishan kiyima, bo'yin egma,  
Ki, sen ham hur tug'ilg'onsen!.. "

By this poem Chulpon was going to wake his people's soul up and encourage them not to live in the dependence. The talented translator A. Abidov translated it with its atmosphere:

"You're alive, not passed away,  
You're a man, act humanly,  
Refuse the fetters, don't obey,  
In fact, you also were born free!"[41,195]

Prose also had a significant role at that period. By prosaic works writers tried to reveal the unfairness of the regime of governments which existed at that time. Besides, the pure nationality of Uzbek people was demonstrated by the works, including "Days Gone By" ("O'tkan kunlar"), "Night and Day" ("Kecha va kunduz"), "Scorpion from the Altar" ("Mehrobdan chayon") and etc.

However, the specialists argue that their translation verses are not perfect, you cannot feel the pleasure or enjoy by translation verses so much as original text. For instance, in "Days Gone By", according to the specialists, in most cases it



was avoided from expressive colourfulness and was translated technically. This means that world readers are not being able to enjoy our masterpieces and cannot feel the atmosphere.[42,9]

Let's take another work which is related to the next period of the twentieth century,

“Pomegranate” (“Anor”) by Abdulla Kahhor. As we know well, Abdulla Kahhor is the master of short and meaningful stories in Uzbek literature. He saved the words, I mean, he used less words, but managed to leave meaningful works. One of his stories “Pomegranate” smells the scent of pure Uzbek nationality, because its language is totally national and it delivers the nationalism. Though the author used very colourful words its translation verse by Shuhrat Sattorov has some confusions and inappropriate words.

For instance, in the dialogue between the characters of the story, Turobjon and his wife, Turobjon says:

“What should I do? Should I kill my boss and steal his money? Or should I leave myself as a deposit?”

The words here used “boss” and “deposit” are not appropriate for belles-lettres, I think. “Boss” is used more as a business term, “deposit” also is the term which is related to the financial field or economics.

If the translator used the words “my master” and “pledge” instead of the words above, it would be much more correct.

Cambridge Advanced Learner's Dictionary defines the noun “master” as “(old-fashioned) a man who has people working for him, often as servants at home”, “boss” as “a person in charge of other people at work and tells them what to do; a person who is in charge of a large organization”. [43]

Another confusion is here. Before analyzing the English version I prefer to give its original form in Uzbek.

“Turobjonning bu so'zlari xotinining qulog'iga notayin bir g'oldirash bo'lib kirar edi. Uning Turobjon bilan uy qilganiga uch yil bo'lib kelayotir, nazarida, bu

odam shu uch yildan beri g'oldirab kelgan, hozirgisi go'yo shuning davomiday edi”

“Turobjon’s words sounded to his wife like pointless mumbling. They had been married for three years and during this time her husband had done nothing but mumble. This mumble was a continuation of those mumbles

.” As it is shown from this instance, Turobjon never mumbles and had not mumbled by that time.

But his words sounded to his wife like mumbling. It just sounded like mumbling. The translation version refers to that Turobjon is a tiresomely garrulous man, and always mumbles. In this case readers may misunderstand the meaning. Maybe it would be more correct if it would say:

“Turobjon’s words sounded to his wife like pointless mumbling. In the woman’s view he had always mumbled since they got married and at that time she heard as if her husband had been continuing his mumbles.

However, in some cases the work of translators are real praiseworthy and must be conceded. For example, in “Pomegranate” Abdulla Kahhor pressed a couplet which can coincide the meaning of the story. And the translation of it really impressed me. I decided to give both versions.

“Uylar to’la non, och-nahorim bolam,  
Ariqlar to’la suv, tashnai zorim, bolam.”

“The houses are full of bread, but my child is hungry,  
The waterways are full of water, but my child is thirsty.”

I want to give some examples for successful and remarkable translation from “The character of Uzbek people” by Shukur Kholmiraev. Firstly, the story is about Uzbek people’s gentle attitude and miraculous, legendary hospitality. While the author did his best to show it, translator must also be able to demonstrate all charm of the story. One part of the story the author used the word “vodiy”. It means an oasis or a valley in English.

“Baribir ularga – vodiylik, toshkentlik bolalarga nisbatan qishloqimiz-da, to’g’risi.”

“It’s true that we were more provincial than the guys from vodiya or Tashkent”

The translator could have used one of the words “valley” or “oasis”, whereas he preferred to keep it as its original and wrote its definition at the end of the story, in the glossary. Why? Because as you have noticed in given example it was used to refer to the name of place. To be more precise, Uzbek people call “vodiya” a geographical place, including three regions: Andijan, Namangan and Fergana. If the translator overset it, the meaning wouldn’t refer to a geographical place, but any valley.

Semantic Loss:

The reason behind the semantic loss in translation is that when a single word is attached in a sentence or phrase, it commutates a different meaning according to the context, in which the word may have more than one meaning . In other words, there are two types of meaning; denotative meaning, which is the direct dictionary meaning disposed of any overtones or emotions, and the connotative meaning, is *“the connotation of a word is thought of as emotive or effective component additional to its central meaning”*.

To identify the semantic loss in the translation of the story, the researcher will follow G.M.Hoshimov’s typology of equivalence between Uzbek and English. This theory has been chosen because it discusses in detail the non-equivalence problem at different levels, especially at the word level. Additionally, it sheds the light on the equivalence problems between English and Uzbek.

Moreover, Baker (1992) believes that the concept of equivalence is relative because it is affected by many linguistic and cultural factors. She classifies non-equivalence of the word level into 11 types, but this study will focus on four types. The semantic loss in the translation of the story will be addressed under these types:

(a) Culture – Specific terms in the two languages; after analyzing the story in both languages, there are some words culturally bound, and there are no equivalent words in the target language.

Oka ,bala

These two words are not standard Uzbek, but spoken Uzbek is derived from the standard Uzbek which means ‘brother or child and the intended meaning of the word [sitee] is the woman who symbolize for fear and suppression or the woman who despise the people who work under her authority. So the intended meaning can’t be conveyed by the word “mistress” but the translator translated this word to “cart” literally and could not give the intended meaning because this word is culturally bound. (b) Uzbek terms that are not lexicalized in the target language .

These words can’t be represented by using a single word in the, but by using a phrase. Yet, this phrase can’t convey the implicit meaning of the word.

(For example, the word ‘‘Qizaloq’’which means “female child”, is not found as a single unit in the English language.

Syntactic Loss:

The syntactic loss that occurs in the translating from Uzbek to English could be attributed to the syntactic complexity. Novelists stated that this complexity occurs in accordance to the inherent linguistic features of the given language(s).

In analyzing the inherent linguistic features of the source language and the target language, the order of sentence in Uzbek language is different from the order of sentence in the target language.

In English there is only nominal sentence (Subject+Verb+complement). The type of the complement depends on the verb used in the sentence, but there are verbal and nominal sentences in Uzbek language.

Examples:

English:

(1) Subject + verb + complement.

John drank the milk.

as it can be seen in the above example, the copula (is) doesn’t occur in Uzbek Nominal sentence.

So, the translator faces a syntactic problem when he translates the story “A glance” and he resorts to adopt the target structure in order to get appropriate grammatical

and meaningful translation, and this will lead to syntactic loss. There are some examples from the story to identify the syntactic loss and how the translator fail to maintain the structure as a result of syntactic complexity of both languages. Translation is a very complex process that requires the mastery of at least two linguistics systems. The translator must ensure they are extremely accurate when translating from one language to another, in order to convey and maintain the correct meanings of the original text. However, the translator here adopts some strategies in translating this story. For example; at the semantic level, she uses paraphrasing strategy in order to translate the words that are not lexicalized in the target language. At the syntactic level, she adopts the structure in order to sound meaningful and logical for the reader who is not familiar with the structure. but at the cultural level, the idioms and the metaphors are literally translated, so that the reader could face some difficulties to understand the intended meaning because he is not familiar with culture

## CHAPTER III

### LINGUISTIC CHARACTERISTICS OF TRANSLATION OF SHORT STORIES INTO DIFFERENT FOREIGN LANGUAGES

#### 3.1. Linguistic features of translating stories in modern literature.

In translation process, the task of translating is to carry the message of one language to another. Many experts on translation have given definition of translation as follows: Catford says that translation is an operation performed on language: a process of substituting a text in one language for a text in another. Newmark states that translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and/or statement in another language.

From above citation it is obvious that the process of translating concerns with two languages. However, each language definitely has its own pattern and reflects different cultural values. Many linguists have accepted that language is the mould of thoughts and our conceptualizing, beliefs and cultural are determined by the language.

It has been suggested that language and culture are bound together. No language can exist unless it is steeped in the context of culture and no culture can exist without its centre, the structure of natural language. As a result, translation, the process of mediation between two languages, entails not only substituting language patterns but also manifestation of culture as well.

Translation, as a tool for cross-cultural communication, is based on different linguistic and cultural aspects. And these differences become problems when there are no correspondents between two languages, particularly if they belong to completely different language families ;for instances , English and Thai, which are from different language family. Thai is in the Thai family while English belongs to the indo-European families (Saranya, 1996:44).[44,44]This inherent problem emerges when certain features are present in Thai, but not in English. As the translator Alan Duff writes “Language ... has its mental sets, its through them we

picture reality in words. These mental sets may overlap between one language and another, but they rarely match exactly, and it is translators' difficult task to bring them as close as possible" ( Duff cited by Yoshiko, In, Charnvit, 1987;62). This can be said that the translator involves the translation problem when contriving ways of representing concepts when words for the concepts are lacking in the other language. This assumption about problems in translating is similar to the view of Catford.

The problem, in his definition, arises when there is no substitution or replacement in the target language for the source language which he has termed a linguistic and cultural problem. Similar to this assumption, Nida (1964) states that non-correspondence of grammatical and lexical categories is main source of information loss and gain in translation. This means that the problems in translating can be divided into two fields: linguistic and cultural.

The linguistic or structural problem stems differences Uzbek language and English language structures. So the first step toward finding the linguistic problem is, of course, understanding the peculiar structures of Uzbek language.

Way in which they differ from structures of English language. Charles N Li (1976; 466-471) has studied languages structures by considering topic and subject of sentence which are involved with this; the subject-prominence has fixed patterns. Every item in a sentence has to be placed precisely and the subject and object of sentence are obvious. A topic-prominence is the language with unfixed pattern. Structure of sentence in the English language: subject + verb + object+ adverbial of modifier.

For example: I read a book in the library.

Structure of sentence in the Uzbek language: subject+ object+ adverbial of modifier + verb.

For instance: men kitobni kutubxonada o'qiyman.

Note that in Uzbek language the subjects of sentence can sometimes be omitted. But listener can understand subjected from context.

Take me for example: siz qayerda ishlaysiz?

Another momentous aspect in translating is the cultural problem. The vocabulary, metaphors and idioms refer to different conditions as they exist in Uzbekistan but which may not be present in English culture, for example, Uzbek metaphor compares the bending body with rice as in or the word for container. Such terms refer to objects that exist in Uzbek culture, but not in cultures of English speakers. Thus, they are difficult to translate. According to Nida ( in Hymes, Ed, 1964:90-97), translation problems are deeply related with language and ethnology and the cultural aspect such as the ecology, the society, the religion and the materials. These aspects can be the problems for translation.

To understand the structure of source language can minimize mistranslation. Many translation problems could be eliminated by adding or deleting, by choice of word, by describing or commenting, by giving footnotes for explanation and so on. All of these methods of problems of coping the problems will be studied in greater detail in this study.

In Uzbekistan, not much research on translation problems have been undertaken and very few of them have dealt with problems found in Uzbek to English translation with an English translator. So research study on this issue is still rare. Because of the globalization era of today, the translation works cannot be restricted only to translating from English to Uzbek since people in the entire world can contact with one another more easily than past. Thus culture and knowledge from one country can be widely spread and accepted in other countries. Consequently, the English translation gradually becomes more significant and the study of its problems and solutions and becomes vital, too.

Accordingly, the short stories “The character of the Uzbeks” written by Shukur Kholmiraev has been as a case study because the content is about the customs, way of life, beliefs and culture of Uzbek people. The story depicts various characters of Uzbek nation such as kindness, hospitality, generosity.

Because of these translation problems and the small number of research studies on translation problems, this thesis is, therefore, proposed to explore the linguistic and cultural problems and solutions. The researcher believes that this



study would extend the scope of the study on translation and would be useful for translation studies especially on English translation.

#### 1.1. Purpose of the study.

On translation problems, this thesis is, therefore, proposed to explore the linguistic and cultural problems and solutions. The researcher believes that this study would extend the scope of the study on translation and would be useful for translation studies especially on English translation.

#### 1.2. Purposes of the study.

To study and analyze the linguistic and cultural problems found in the original Uzbek text.

To investigate how the English translator has copied with the linguistic and cultural problem in English translation.

#### 1.3. Benefits of the study

1. The results of the study would provide the solutions on the linguistic and cultural problem in translating Uzbek short stories into English.

2. The result of the study would yield ideas for future research study.

3. The results of the study would be a guideline for other kinds of English translation works.

#### 1.4. Scope of the study

This study is based on the data drawn from both Uzbek short stories written by “Childhood” (Bolalik) by Oybek and English translation of an excerpt translated from Uzbek by Carolyn Wei. This book was published in both Uzbek and English and was first published 29 September 2012.

Short stories are;

1. The childhood (Bolalik) by Oybek

2. The character of the Uzbeks

This research studies the problems and solution on the basis of the following scope. Therefore, the problems outside this scope are not discussed.

The problem concerned in this study is the existence of certain features presented in Uzbek but do not in English.

This chapter presents a number of viewpoints concerning conceptual frameworks and theories on translation problems and linguistic and cultural aspects. This review of literature focuses on the four major areas; the term of problem in translation, cultural and linguistic problems in translation, linguistic differences between Uzbek and English and related research studies on problems in translation and on translating Uzbek into English.

#### Theories and conceptual frameworks

As this study mainly concentrates on problems found in translation, it is essential to make clear the term “problem” so that the readers of this study will understand the way it is used here.

J.C Catford (1965), a professor of translation, who studied translatability in his book, “A Linguistic Theory on Translation, stated that the problems in translation occur when it is impossible to build relevant features into the target language text. In other words, the problems occur when there is no substitution or replacement in the target language for source language items. The cases where this happens fall into two categories. Those where the difficulty is linguistic and those where it is cultural.[45,17]

1. Linguistic problems appear in cases where the target language has no corresponding features or items for the source language texts. That is to say, the problems take place when some features occur only in the source language, but are absent in the target language, so the translator’s difficulty is to render such peculiar structure into the absent pattern of the target language.

2. Cultural problems similarly happen when the cultural features in the source language are completely absent from the culture of the target language. the difficulties, then, arise since the translator, perhaps, tries to convey the cultural message from the original culture to another in which that particular culture is not found.

Eugene A. Nida (1964) also pointed out that the differences between language and culture create the problems for a translator who conveys the meaning

of one language to another particularly the language which greatly differs from his/her own.

Translator, therefore, ought to be constantly aware of contrast in the entire range of language and culture.

From the essence of the above discussions, it seems reasonable to infer that the problem in translation is found when translating certain structural and cultural features, which only exist in the source language text, into the target language. On the other hand, it does not mean that it is impossible to render them into another, but it means that the other language does not have equivalent.

According to Nida (1964), linguistic problems can bring the greatest number of translation problems. Translating one language to another involves, in addition to the cultural problems, the structure of the source language and the target language. The differences which exist between languages can be treated under phonological, morphological, syntactic, and lexical factors as explained in the followings

#### Phonological factor

It is necessary to transliterate proper names, and to do this, one must be able to recognize the closest equivalents in sounds between the two languages. However, having made the proper transliteration in terms of the sound systems, one has to be sure that the resultant forms are not homonymous to some native word which may be confusing.

#### Morphological factor

Normally, two languages seldom have the same sets of obligations in their morphology. In English, the indication of possession is optional, but in the Maya language, there are certain words which must always occur with possessors. Or the indications of relative degrees of respect are indicated in Spanish, but in Aztec it is impossible to say anything to anyone without indicating precisely the relative degree of respect to which the speaker or hearer are entitled in the community.

#### Syntactic factor

Greek usually permits long sentences made up of several clauses. This means that the translator must understand the structures of the source language text and the ways in which they differ from the structure of the target language. Therefore, to understand the structures of Uzbek and the way in which they differ from English is indispensable for the translator of Uzbek-English.

Uzbek and English belong to different language families. Shuhrat Sattorov who has studied Uzbek language in Uzbek translated stories from Uzbek into English, supports this notion by mentioning many linguistic studies. For example, Tsao (1977) indicates that English is a sentence-oriented language which has fixed sentence pattern and Chinese, on the other hand, is a discourse-oriented language, Huang (1984) has studied zero noun phrases and explained that every item in a sentence of sentence of English occurs in a fixed position and noun phrases are rarely deleted whereas in Chinese or Japanese , some noun phrases in sentence can be omitted. Li and Thompson (1976) summarize that the languages of the Indo-European language family are subject –prominent languages. However, Chinese and Uzbek language are considered topic-prominent language.

On the basis of subject and topic, Li and Thomson (1976) have studied the differences among languages by regarding the grammatical relations subject-predicate and topic-comment, since language may differ in their strategies in constructing sentences. There are four basic types of languages; subject-predicate and topic-prominent language, language in which both subject and topic are prominent language in which neither subject nor topic prominent. They explain that subjects and predicates play an important role in subject-prominent language. conversely, topic-prominent languages, topics play an important role. According to the criteria and the sample of languages which they had investigated, languages whereas other languages, such as Chinese or Uzbek are topic prominent language.

Another linguist who studied languages in this aspect is David Thomas(1992:52-55). According to his article “Clause-efficient and Paragraph-efficient language, he classifies languages into two groups in two groups in terms of clause-efficient and paragraph-efficient languages. He defined efficiency in

language as the communication of a whole thought once. Communication of the same information more than once is considered redundancy.

Languages like Latin, Italian and English are very efficient at the clause rank since each clause is able to stand as a self-contained unit of information. Subject, verb, and object are required in the sentence for indication. Thus, the readers can look at a clause without having to search for further information. But when looking at the paragraph or discourse rank, English appears very inefficient since there are unnecessary repetitions of the subject, object, and tense which the hearers already know.

On the other hand, Southeast Asian languages are efficient at the paragraph rank. The readers who look at a paragraph as a whole would get the information with minimal redundancy, what is assumed to be known would not be repeated. It also gives only minimal indication of the relationship between clauses or sentences. Hence, the relationship is evident from the context. But when looking at the clause rank, Asian languages appear very inefficient because they give inadequate information and leaves the leaves the functions to be implied by the context. A comparison between Uzbek and English sentences below clarify this explanation.

English: I bought it yesterday.

Uzbek: kecha uni sotib oldim.

These are the respective answers to the question “when did you buy this book? English must use pronouns I and it though they would be redundant.

Moreover, Thomas also notes that in translating from a clause-efficient to a paragraph-efficient language or vice versa, the translator should bear in mind that there are some difference between these two types of language. in translating a clause-efficient to a paragraph-efficient language, one should delete many parts in sentence to avoid repetition. In contrast, in rendering, a paragraph-efficient to a clause-efficient language, many items of sentence should be added for clarification.

As stated earlier by Catford (1965), problems in translation can be categorized into two major aspects. It is noticeable that one of the crucial problems is caused by cultural differences.

According to Nida (1964), the translators have dealt with many types of semantic problems. The translators coming from dissimilar cultures are predicted to be faced with some cultural problems. Those people ought to be constantly aware of the contrast of culture by two languages.

Nida also states that words are fundamentally symbols for features of culture and words under four groups of culture below are treated as translation problems. The data in this study have been obtained from the examination of translations of the Bible into various aboriginal languages which are definitely different from the western culture.

#### Ecological culture.

The extremity of ecological variation from territory to territory is often considered difficulty in finding equivalent terms. The differences of climate, season, forest, geographical features between two regions are found to be problems in translating. For example, the period of summer in Spanish and Maya Indian are designated differently. In addition, it is difficult to translate the word fig tree to the Maya people who have never seen such things. In maya the fig trees are a wild variety which does not produce fruit. Indians on the peninsula of Tucatan are a quite unfamiliar with word mountain. To a Maya Indian a hill is an elevation of land which cannot be much more than one hundred feet high.

#### Material culture

There are many differences between the Palestinian culture of Bible and the culture of many aboriginal cultures today. For example, wheat is completely unknown among the aboriginal population. Accordingly, the illustration must be made at the bottom of the page. Material culture means that the material culture means that the materials in one particular language represents its own culture and this material is absent in another culture. For example , electric knife used in

cutting meat before serving, cannot be substituted equivalently in Uzbek since the Uzbeks do not use it in their eating culture.

Social culture is reflected as beliefs, attitudes and structure. People in different culture certainly have greatly divergent beliefs and attitudes and absolutely live in different social structure. For instance, a nursing home is widely accepted as a place for elders according to western beliefs, but it is not accepted for the Uzbeks that sons and daughters will leave their parents at a nursing home.

Religious culture, refers to religious belief and ritual of people in one religion which may be different from people in another religion. Religious culture concerns with, for example, spirits, supernatural beliefs, rituals and so on. [46,45]

Sunchawee Saiba mentions that translation is the process of transferring of a “message” from one language to another by the translator who acts as a coordinator between two languages. This indicates that a translator who deals with two languages is assumed to face with the problems caused by different culture.

1. The problem occurs because the message in the source language text does not exist in the target language.

1.1. words referring to objects, positions, organizations, climates, customs, foods, flowers, animals, for example, computer, bit, social, engineering, IRA, are not present in Uzbek culture. Uzbek vocabulary such as “tandir”, “cho’pon”, “yaytak”, “so’ri” are also not found in English.

1.2. words refer to attitudes, point of view, and social values; for instances, words that express the characteristics of English people. Words that express the only characteristics of uzbek people, for example, the use of final particles „xon”, “jon”, “bek”, to show respect.

2. The problem arises because the message exists in both the source language text and the target language text, but the boundary of meaning between one language and the other overlaps. An interesting example of this problem is kinship terms of Uzbek and the English. In English, the meaning of “aunt” covers the father’s sister and the mother’s sister whereas “aunt”. In the uzbek language can be used two terms; “amma” means father’s sister and “xola” means mother’s

sister. “xola” and “tog’a” are not the same even though some parts of their meaning are similar and overlap.

In short, it is likely to say that cultural problems in translation concern with the difference between two cultures which are reflected through the use of language. However, all of cultural problems mentioned above can generally be grouped into four groups according to Nida’s conceptual framework on cultural problems in translation.

Five research studies mentioned here are study on translating from Uzbek into English, cultural problems in translating Uzbek to English, linguistic problems in translating Uzbek into English. Siriwan conducted a study on the problems and solutions in her translation of two fantastic tales of Guy de Maupassant from into thai. This thesis was proposed to present the thai translation and analyze the problems and solutions can be at two stages of the translation process.

#### 1. Analyzing the source language text

The problem in analyzing the source language text is that the translator may not have enough comprehension on the source language and may not have enough background information of the story

#### 2. Restructuring to the target language text

The problem in restructuring to the target language means that the translator cannot reproduce the translated version naturally since the translator still keeps the structure of the original version. In addition, she cannot find the appropriate word to convey the meaning of the original text.

Piyasuda, studied the translation and analysis of a short story “La Femme Rompue” of Simone de Beauvoir. She has found that the problems in translation can occur at the process of analyzing the source language text and restructuring to the target language text. The problems found in her study are mainly the cultural problems as follows:

The problem in translating vocabulary and idiom. The following are the instances of problems in her study:

- the translation of technical terms



- the translation of proper names
- the translation of exclamations
- the translation of adjectives
- the translation of idioms
- the translation of metaphors
- the translation of hyperbole

As for the solution, it can be resolved by analyzing the context as in translation of polysemy and exclamation. The translator has to consider the meaning of exclamation expressing happiness, worry, or sadness. Moreover, the translator has to select the appropriate local words in translating English adjective and proper names. Piyasuda has also suggested that there is no perfect solution. Some cultural problems can be overcome by adding footnotes, deleting some parts that are not significant and not familiar to the native readers or giving explanations in the translation itself.

### **3.2. Historical traditions and linguistic features of Uzbek short story translation**

Most translators have translated an English short story “Carmen” into Uzbek and has studied the problems and solutions of the translation process. She has found out that the problems are due to factors 1) external knowledge and 2) style of the story

The external knowledge entails the knowledge that is relating to the content of the story. The translator has to search for information for a better understanding of the source language text so they can convey the message articulately in the target language. the external knowledge in this study involves:

#### 1.1 geographical and historical knowledge

The content of this short story involves the “gypsy”, “Carmen”, who had moved around Spain. The translator faced the problem when the story mentions places in Spain or the history of Spain. These issues may be difficult to make Uzbek understand since they may not be familiar with those places and events

#### 1.2 political knowledge

This story is also related to political issues. The translator has to give explained and understandable.

Transliterating and giving information on appendix when the explanation is needed and when the explanation is so long that it cannot be put on the same page.

The style of the story in this story means the use of figurative language and idioms which are commonly in literature. The task of the translator is to transform not only the meaning, but also the style of figurative language. The following are examples of this problem.

A) The translation of comparison

B) The translation of metaphor

C) The translation of idiom

D) The translation of alliteration

Many examples of figurative language can be literally translated since they have some equivalents in Uzbek. However, some examples cannot. When that happens the translator has to find the equivalent in Uzbek. В.Ирвинг: "... That were a perfect Babylonish jargon to Van Winkle". Рус тилидаги таржима: "... Так что речь его показалось ошоломленному Рипу каким –то Вавилонским смещением языков". Рус тилидаги таржима: "Ван Винклга тилларнинг Вавилонча буткасидек гап еди".

According to Christ information, people who were building Baby Tower didn't understand each other. The main reason why they didn't understand each other they were punished by God. Author takes into account this story. He used this realize in the story, because there are one who can't understand changes in the society, he used " Babylonish jargon" .

According to data collection and analysis, the translation techniques are obtained by comparing the original version to the translated version. The analysis of whether or not the translator renders the northeastern Thai metaphor, simile, and cultural expression correctly and properly is based on the result of questionnaire administered to the native English speakers consisting of twelve persons.

The result show that the translator used various methods, as follows

- Addition
- Transliteration
- Footnote Explanation
- Sentence reformation / alternation
- Paragraph adjustment
- Changing indirect speech to direct speech
- Deletion/skip
- Word choice

The result of translation of metaphor and simile, based on the questionnaire results, indicates that the respondents understand the samples of metaphor and simile translation and they can readily form an image in their minds. The questionnaire result also show that the respondents have better understanding when the translator adds more context explanation.

As for the translation of cultural expression, the respondents can understand the samples of cultural context translation. In translating the cultural aspects, the translator provides footnote explanations which are very useful for readers since they help the readers to have better understanding and to be able to readily form images.

From above five studies, it may be summarized that the problem in translation can be classified into two main aspects: the linguistic problem and the cultural problem. The example of linguistic problem may be the study of translation of Japanese into English since the study has focused on the structural idiosyncrasies of Japanese which would be difficulties to render into English. Instances of cultural problem are the study of translating of French into thai. Most of these studies involve cultural aspect, such as the translation of cultural expression and figurative language. Similarly, the study of the “the child of northeast” also focuses on the northeastern culture as we could see from the analysis which emphasizes the cross-cultural translation.

From all these studies, it has been found problems in translation can generally occur at two stages of translation process: first, analyzing the text and second, restructuring to the target language text.

According to the research studies, analyzing the source language text includes understanding of the style of writing such as the uses of figurative languages, noticing the different structure of two languages, and helping understanding by searching for the external information such as historical knowledge, geographical knowledge, and so on.

The data will be analyzed on the basis of following three criteria.

1 the linguistic and cultural problem will be analyzed mainly by the conceptual framework of J.C.Catford (1965) which states that the lack of certain features in the target language for the source language are the problem in translation. The linguistic problem will be analyzed on the basis of structural differences between Thai and English based on the previous studies of many of many linguists such as Li and Thompson and David Thomas as explained in details in chapters.

2 the cultural problems will be analyzed by Eugene A. Nida's(1964) conceptual framework on cultural problem which explains words in different environment conditions such as material, religious, social and ecological conditions are predicted to be the cause of problems in translation. Solution will be analyzed by comparing the original version to find out the methods the translator has used to solve the problems.

One of the most striking facts about languages is that there is no perfect fit between two languages particularly those come from different language families. Each has its own phonological, lexical, and syntactic systems. Accordingly, when translating one language to another, the problem may occur when certain features in the source language do not exist in the target language. Catford(1965) states that problems in translation become a matter of non-correspondence of certain categories in different languages. This, however, does not mean that it is

impossible to render them into the target language. it means that the target language does not have an equivalence.

This chapter is concerned with the linguistic problems as well as with the solution the translator has used to cope with those problems. The analysis of linguistic problems is mainly based on the study of structure of Uzbek language which will be compared and described with the structure of English. In addition, the applied translation techniques drawn from the comparison between Uzbek text with the English translation will also be presented.

The structure of Uzbek and English are totally different when considering their strategies in constructing sentences according to the prominence of the notions of topic and subject. Uzbek language is topic-prominent language whereas English is a subject- prominent language. a topic-prominent language is a language in which the topic is stated in the initial position of a sentence serving as the center of sentence. As for the subject-prominent language, the subject, not the topic, is figured prominently. The subject is normally determined by the verb and is functionally related to the verb. Thus the readers can understand well in its sentence structure whereas the topic-prominent language can be understood best in terms of the discourse consideration.

According to the discourse consideration, Thomas has stated in this article “Clause-efficient language and Paragraph-efficient language” that uzbek a language is paragraph-efficient language since many parts in a sentence, such as subject and object can be omitted. What the readers already know would not be repeated. Thus the deletion of noun phrases are generally found in uzbek. This absolutely contrasts with English in which every noun phrase in the sentence has to be presented precisely. Every sentence requires an indication of time, object, and subject. Hence, the readers can still understand at a clause level without having to search for further information.

In addition to the topic-prominent languages and the deletion of noun phrases, serialized verb are also a vital aspect that makes Uzbek as different from English. A string of verbs occurring in sequence or serially within a clause is

widely used among Asian languages including Uzbek language. this characteristic exists in Uzbek, but not in English.

From the above discussion, it is possible to summarize that because of the structural differences between Uzbek and English, the translator who commits the translation of Uzbek into English may find difficulty and therefore, has to find the solution to convey the meaning of different language structures. The following linguist features of uzbek may cause problems when translating into English.

1. Subject deletion
2. Topicalization
3. Serialized verbs

The deletion of subject is a prominent feature of the uzbek language. the subject of a sentence can be deleted and the sentence will still be comprehensible. For example,

Uzbek language: qayerga ketyapsiz?

English language: where are you going?

Uzbek language: bozorga ketyapman.

English language: I' m going to the market.

The two sentences above clearly show that the subjects of two sentences are omitted and such sentences generally occur in Uzbek language.

Many scientists have stated that Asian languages such as Uzbek, Kirgiz and other languages are said to be agglutinative language. that is to say, some parts in sentences can be reduced. They are not necessarily self-sufficient unit, but they have to rely on the larger unit to complete their meaning.

In contrast to this, indo-European languages like English are precise and accurate because every noun phrase has to exist precisely for clarification. To clarify this explanation, the following two sentences are the answers of the question “when did you buy this book?”

English : I bought it yesterday.

Uzbek: kecha uni sotib oldim.

In the first sentence, English must use the pronoun I to indicate the subject of sentence whereas in Uzbek sentence no pronoun to indicate subject of the sentence because according to the nature of language, what is assumed to be known is not repeated.

Many linguists' opinions are also related with the subject deletion found in the Uzbek language. Their study was focused on the characteristics of Uzbek which has been translated from English. The result of their study shows that subject deletion is one of the prominent characteristic of the Uzbek language. Some items of Uzbek sentences can be omitted, so the interpretation by the context becomes indispensable.

To translate a language in which some parts in sentence can be omitted into a language in which every part of the sentence has to be presented explicitly becomes a problem. Thomas says that the translator should bear in mind that in translating a paragraph-efficient language, many items should be added for clarification.

According to the data obtained, the ellipsis of subject of sentence in Uzbek text can lead to the misunderstanding.

For example: (men) loy joyga yetib kelganimda, u va bola allaqachon ko'zdan g'oyib bo'ldi.

English language: he and the boy were out of sight when missing subject refer to the subject I. according to the context, it can be inferred that the subject should be I. however, the translator interprets first by the context and then considers that the missing subject should be I. finally, the translator has added the pronoun I into the target language. Next section will explain this phenomenon in greater detail. According to the data, the subject deletion found in the stories can be classified according to the part of short story.

(2 of them): According to the context, it can be inferred that the subject should be (they). However, the translator interprets 1<sup>st</sup> by the context and considers that the missing subject should be /rather than they. Finally, the translator has added the pronoun/into the target language as in the example above. The next

section will explain this phenomena in great detail. According to the data, the subject deletion found in the short stories can be classified according to the short stories' parts.

subject deletion in the short stories.

The ellipsis of pronouns in the subject position widely occurs in Uzbek language. These sentences may look ill formed in terms of English grammar but in the discussion of Uzbek pronominal strategy say.” ...in speech communication in Uzbek which involves 1 sender, 1 receiver, and 1 referent. All nouns and pronouns can be deleted and the sentence remain perfectly grammatical” The point is that the deleted nouns and pronouns are still present as semantic units even though surface ellipsis has occurred. When translating these sentences without subjects into English ,which requires the pronouns in the surface structure , the translator may find them ambiguous when analyzing only their surface structure. In fact the sentences surrounding or previous sentences should be considered as well. According to the data obtained , the ellipsis has been prominently displayed an 3 parts of the short stories, 1) dialogue 2) narrative and 3) beginning of new paragraph. The following examples would explain this phenomena in details.

Subject deletion in dialogues

Dialogues are written in the form of conversations or talks especially in novels or short stories. The short story contains dialogue less than narratives. However, the data has shown that the dialogue contains subject deletion as in the following examples. In this study, the Uzbek original version comes along with the English translated version line to create a clear picture of problems in translating 2 different languages. The symbol **x** in Uzbek stands for the deletion of the subject.

Example 2. X bino ichiga kirdi.

Who did X call yesterday?

What are you going to make?

- I saw you over here working for a long time.”

This dialogue is a conversation between 2 children who were playing at the beach. All 4 sentences contain no subjects. The 1<sup>st</sup> 2 sentences are questions, so it's



predictable by the context that missing subject should be you since this sentence is a question asking the listener. In the 3<sup>rd</sup> one, the translator has inserted the pronoun/ to indicate the subject of sentence because this sentence is the answer to the previous sentence. Similarly, the last one is predictable that the deleted pronoun refers to the pronoun/ since the deleted subject refers to the speaker.

#### Example 3

“ii! Siz tvga chiqdim dedingizmi?”

“Oh ... you mean you were on the tv news?”

(tom Glass 197)

Consider example 3. The dialogue is a conversation between a boy who owns binoculars for rent and his customer at the Burnese border. The boy was talking about the incident during the war between Karen and Burma . many tv nes stations had broadcast on this issue and tv crew came up to interview him. The 1<sup>st</sup> sentence is the question asking the boy as the receiver, so the missing subject has to be the 2<sup>nd</sup> pronoun. As aresult, the pronoun **you** was added. Likewise, the 2<sup>nd</sup> one is associated with the previous sentence since the 2<sup>nd</sup> one is the answer to the previous question. So the pronoun/was embedded.

#### Example 4

“u yerga qachon yetib boramiz?”

“when are we going to get there?”

“qayerda to’xtasak , o’sha yerdamiz”

“Wherever we stop, that’s where we are”.

“Har gal uyg’onganimizda yurishda davom etdik”

Whenever we get up, we keep going”

(Tom glass.100)

An uncle and his nephew were talking. As we can see from the original version that the subject of this sentence is omitted. It’s rather confusing whether the subject of the sentence refers to the pronoun/ or we. If we consider it in isolation only and overlook to analyze the previous paragraph, we could not clearly identify which pronoun is needed. The 1<sup>st</sup> sentence is a question of the boy.

There's no subject in the question. In the 2<sup>nd</sup> one, the answer of the uncle, the subject was not mentioned, too. According to the story, both of them, the uncle and the nephew were climbing towards the mountain and tried to find where the krisana tree was. As a result, the deleted subjects in both sentences refer to the uncle and his nephew. Thus, the English translation would add the pronoun **we** in all positions.

Example 5.

“Biz sizga bu yer issiq bo’lishini aytgandik, lekin siz bizga ishonmagan edingiz”

“We told you it was going to be hot, but you didn’t believe us”

Example 5 is an excerpt from the conversation of the brother and sister. The boy didn’t want his sister, a little girl, to follow him to the river. This example contains the subject deletion in 2 positions. The 1<sup>st</sup> one refers to the speaker and the 2<sup>nd</sup> one refers to the listener. In this position, there’s an ambiguity if the missing pronoun should be/or we. An analysis made looking only at this part may not be adequate. The deleted subject is recognizable by considering the previous paragraph. In fact, we can know that not only the brother but also his friends didn’t want the girl to follow them. When he saw his sister’s face turn red, he warned the little girl. So the missing subject signifies the brother and his friend. The translator has inserted the pronoun **we** in the first position. The pronoun **you**, which refers to the girl, can be inserted into the 2<sup>nd</sup> position.

Example 6.

“Qanday o’yin o’ynaymiz?”

“What should we play?”

“Tosh o’yin o’ynaymizmi?”

“Do you want to play stone game?”

The translator has inserted the pronouns when translating them into English. In Example 6, the analysis of the previous paragraph is indeed since only the interpretation of these 2 sentences isn’t sufficient to specify the appropriate pronouns. In the 1<sup>st</sup> sentence, the translator has inserted the pronoun **we**. According

to the context, this sentence is a general question, asking his friends about opinion, which isn't directed to any person. So it's suitable to put the pronoun we which signifies the speaker, himself, and his friends. The 2<sup>nd</sup> one is a reply in the question form and this question rather specifies the speaker of the 1<sup>st</sup> sentence, hence, the pronoun you is suitable.

Subject deletion in narratives.

Narrative is the part of the short story that describes events or explains the actions of character. Subject deletion in this case is found when 2 or more sentences mention the same subject. The subject of the sentence appears only in the 1<sup>st</sup> sentence and is deleted in the next sentences as shown in the following examples.

Example 7.

“...shundan so'ng, u xonani tark etdi. Lekin u uyga shu zaxoti bormadi.”

“ ... after that, he backed out of the room. But he didn't go home right away.”

Instead he stood peering in from the doorway as if he were mourning.

(Tom glass 39)

“ ... after that, he backed out of the room. But he didn't go home right away.”

Instead he stood peering in from the doorway as if he were mourning.

(Tom glass 39)

This part describes the old man's behavior after sending his grandson to the school. He didn't go home right away but he stood peering in from the doorway.

The pronoun “u” “he” as the subject of sentence is stated only in his first appearance and is omitted in the following sentences. When translating these sentences, the translator has inserted the pronoun he in all positions since all 3 missing subjects refer to the same pronoun, he, which is primarily stated in the first sentence.

Example 8

“Men qari bir odamdan so’ng yo’lga otlandim. Mototsiklimda ketmadim. Men uni men kelayotganimni bilishini xohlamagan edim. Bu gal shunday yo’l tutdim. Chunki men omadga erishishimkerak edi”

“I went off after the old man. I didn’t take my motorcycle. I didn’t want him to know I was coming. I made up that this time I had to succeed.”

(tom glass ,42)

Similar to example 7, the subject is repeated. In the original version, the pronoun “Men” “i” has been stated and is not repeated since it can be inferred by the context that the ellipsis refers to the same pronoun I. Supposing this narrative employs the pronoun “Men” at every subject position in the surface structure, it would sound redundant for Uzbek. Conversely, English requires the subject to be repeated. Thus the translator has to insert the pronoun I in every subject position.

Example 9.

“U yana sumkaga qo’lini tiqdi va extiyotkorlik bilan niadir oldi.”

“He reached into the bag again and pulled something out carefully.”

In example 9. There are 2 sentences, one with a subject and the other one without a subject. The subject has been displayed at the first sentence, but disappears in the 2<sup>nd</sup> one. These 2 share the same subject. Therefore, the translator has used and to join the 1<sup>st</sup> one and the second one. And is placed in front of the verb of the 2<sup>nd</sup> sentence.

Example 10: ko’plab qishloqliklar xo’rozqand sotuvchilari kabi kiyinib olgan va xo’rozqandlarini yaponlarga sotishga urinishar edi.”“Lots of villagers dressed up as candy sellers and took their candy to sell to the Japanese.”

Example 10 is similar to example 9 in that the 2 sentences describe the series of one’s action. This example shows actions; first, villagers dressing up as candy sellers and second, villagers taking their candy to sell. These 2 sentences can be simply translated into English by using the conjunction “and”. And the subject of the 2<sup>nd</sup> sentence is omitted, otherwise it would sound redundant.

Example 11: O’sha kuni Lily g’o’la ustiga o’tirib vanna qabul qilayotgan edi. Uning uzun, ipakdek mayin sochi ochiq bo’yniga tushib turar edi”. ”On that day ,

Lily was sitting on a log, taking a bath. Her long silky hair hung down her bare neck.”

Example 11 describes Lily’s action while she was having a bath and the deleted subject in the 2<sup>nd</sup> sentence refers to Lily. In translating the sentence without a subject, the translator has created a new sentence by moving the object to the initial position as a subject of the sentence. As in the second sentence, ” Uning uzun, ipakdek mayin sochi ochiq bo’yniga tushib turar edi. ”

### **3.3 Linguistic Features of Translating Stories From English Into Uzbek**

В.Ирвинг: “... That were a perfect Babylonish jargon to Van Winkle”. Рус тилидаги таржима: “... Так что речь его показалось ошоломленному Рипу каким –то Вавилонским смещением языков”. Рус тилидаги таржима: “Ван Винклга тилларнинг Вавилонча буткасидек гап еди”.

According to Christ information, people who were building Baby Tower didn’t understand each other. The moon reason why they didn’t understand each other they were punished by God. Author takes into account this story. He used this realize in the story, because there are one who can’t understand changes in the society, he used “ Babylonish jargon” .

After translator giving meaning of realize one, that it is possible to use it without definition. When readers are reading translation pleasantly if there are mentioned many pauses which are given at the bottom of page and readers have to pay attention notes at the bottom, they can’t concentrate, and may less imagination of play.

В.Ирвинг: “The quite Christians travelling Zionward”. Рус тилидаги таржима:"Скромные христиане, которые медленно и упорно поднимались вверх по стезе, ведущий в горный Сион...". Рус тилидаги таржима:"Сион базми Жамшидларига котарилиб борайоткан мумин кобил ва мулойим хрисстианлар".He gave definition of religious realias, he explained realias figurative expression,meaning “The road saintly life”.Zion is one of the hills on which Jerusalem was built-“Мукаддас хаётга элтувчи йол ”. Маносини англатувчи тушунча. Сион-Куддуси шариф шахри курилган тепаликлардан

бири. By help of phrase “Bazmi Jamshid” author manage to find appropriate word, this leads author to not give note.[47, 214]

The main requirement of realistic translation translators has to analyze main features of play and they must translate works and recreate then in literary way. Using different form job lexicology and choosing appropriate word to original one and original one using phrase and idiomatic cause works to be translated successfully. Let’s analyze success and weakness of translators when they were translated quantity words in Jack London’s plays. Jack London: “To each man the agent of the Company gave forty pounds of flour and twenty of bacon”. Рус тилидаги таржима: " Агент компании выдал всего по 40 фунтов муки и 20 фунтов бекона на человека". Рус тилидаги таржима: "Компаниянинг агенти одам бошига 40 кадокдан ун ва 20 кадокдан гушт берди". Translator used Uzbek word “qadoq” instead of using “pound” in length language. He used national coloring. In this example translator should have used national Coloring “o’z qarichi bilan o’lchamoq” instead of using colorit in another language. As a result he made mistake using suitable and coloring. Using unnecessary realize in the translation teachers motto read it. And it doesn’t stimulate pupils to read, it does not motivate pupil: compare: J. London: “Johnny made of himself a yardstick with which to measure the universe. Рус тилидаги таржима: "... Джонни мерил всё своей меркой ”. Рус тилидан таржима: "Джонни хам хама нарса ни уз аршини билан олчарди". Инглиз тилидан таржима:“ Жонни табиятдан бошқалар такдири ни хам оз такдирига ухшатарди”.

Some colorings are different from than they were in the past. For example: In American films the word “Cowboy”-Molboqar was regarded as brave man. International coloring exist in many language lexemes. Even they were implemented some dictionaries. So they should be used in this way. Many researchers who carried out many researchers on colorings are in my favour of giving coloring in conscription.

In this example it wasn’t necessary for translator to find the equivalent from Uzbek Language in the original play. В.ИРВИНГ: “A sword was held in the hand

instead of a scepter, the head was decorated with a cocked hat and underneath was painted General Washington”. Рус тилидаги таржима: ”Вместо скипетра в руке оказалась шпага; голову Венчала треугольная шляпа, и внизу крупными буквами была выведено: Генерал Вашингтон”. Рус тилидан таржима: ”Кулидаги хасса урнида шамшир пайдо булган, бошига учбурчак шляпа ва сурат пастида Генерал Вашингтон деб битилган еди”. In the translation it would be used word scipiter in plays of word “Hassa”. Because royal weapons are believed to become international release, so these words are familiar for pupils.

Ж.Лондон: 1. “He covered every inch”. Рус тилидаги таржима: “... Он успел рассчитать- и не один раз- каждый шаг того пути...”. Рус тилидан таржима: “Куйилдаган хар бир кадамини хисоблаб чикди”. Инглиз тилидан таржима: “Сафарнинг хар бир инчини хисоблаб чикди(изохда: инч узунлик улчови, 2,5 смга тенг)”. 2. “ He warmed himself by drinking quarts of hot water...”. Рус тилидаги таржима: “Он развел костёр и согрелся, выпив много кипятку...”. Рус тилидан таржима: “У ут ёкди, анча кайнаган сув ичиб, бироз исиди”. Инглиз тилидан таржима: “Инглиз тилидан ут ёкди, бир неча кварта кайнок сув ичиб, бироз узини иситди (изохда: кварта-1/4 галлон-1,14 литр)”. Aim of using words “ inch” and “kvarta” in the translation, translator want to show how long has been walking or how much water he drunk. He wanted to inform that he emphasized starving .

Ж.Лондон: “...picked pale muskeg berries, put them into his mouth...”. Рус тилидаги таржима: “...срывал бледные болотные ягоды, клал их в рот...”. Рус тилидан таржима: “Рангсиз боткок меваларини узиб огзига солар ...”. Инглиз тилидан таржима: “Пишмаган Muskeg...меваларини териб огзига тикар”. When we compare 2 translations, it’s obviously shown that if translation made undirectly, the Muskeg of American fruit would omitted. If the translation made directly, it wouldn’t be omitted. It would be better if the translator translate following:

“ боткокликдаги рангсиз маскиг мевалари” into the Uzbek language. In this case both of them saved in the text. Ж.Лондон: “...the two times when she cooked

custard”. Рус тилидаги таржима: “Два раза она делала заварной крем” Рус тилидан таржима: “Икки марта онаси кайнатма крем килиб берди”. Инглиз тилидан таржима: “Онаси икки маротабагина унга кустард тайёрлаб берганди (изоҳда: сут ва тухумдан тайёрланадиган ширин ичимлик)”.

It's not right way to translate type of lexicology separately, for example types of lexicology are dialology, jargons, idioms. One of the most complicated problems in translation is dilemma. Dillema is that the most traditional end national feature of the original play should be translate fluently to the readers and transferred its details. There is not general rule for everyone how to reflect original national words. In the process of reflect this literary device, translator must solve the problem according to the situation. Firstly translator should take into account of cultural knowledge of readers. For example, T.Sevori figured out that when choosing translation variants, it is important to pay attention type s of learners. Scientist divided students into groups: 1) pupils are not aware of target language 2) pupils are aware of target language Hightly 3)people used to know but forgot4)people know language very well. According to pupils' level, they find out how they used national words in the translation.

Moreover, translators also keep in mind that they shouldn't nationalize so many national phrases of the original version. Nationalization of the original work means that national literary devices of the play should be exchanged into local literary devices. Let's identify what term nationalization is? It's wrong for translators to transfer words which expenses national features of play. Instead of using local national features words what kind of lexeme should be use? In the process of translation translator should find such appropriate words, they aren't connected with Uzbek realias. Because of absence realias in proverbs, phrases, idioms, phraseological unit, these are used equalent to them in the translation. It helps to keep balance in using “nationalization”. After translation had been translated from English uzbek languages. Of course, these words are relating daily life of Uzbek nation. Even you can face such phrases. Although these kinds of realias in the phrases do not exist, they are linked with Uzbek folklore. These kinds



of physiological phrases have negative impact on traditional features of play. If you translate phrase-word by word, it leads to misunderstood for learners.

In English proverb: "Many words won't fill a bushel". Can be replace to Uzbek proverb: "quruq qoshiq og'iz yirtar". If we translate proverb: "Bo'rini gapirsang qulog'i ko'rinadi" from uzbek into English language word by word, English pupils draw attention unnecessary animal in the original. This proverb is appropriate in English "speak evil and he is sure to appear". According to K.Chukovskiy relating to how to translate proverbs "In this kind of translation you don't translate obras, you have translate opinions"

Ж.Лондон: "A dollar means more grab- he remarked sententiously. I'd sooner do the walkin` an` git the grub". Рус тилидаги таржима: "Доллар это значит еды прибавится,- заметил он рассудительно. – Лучше пройтись, да зато поесть побольше". Рус тилидан таржима: "Ортикча доллар – ортикча овқат деган гап, – деди бола бурролик билан. Узоқроқ йўл юрсам ҳам, кўпроқ овқат ейиш яхши-да". Инглиз тилидан таржима: "Бир доллар, қорнингни оғритмайди, – ишонч билан таъкидлади Жонни. – Узоқроқ йўл боссам ҳам майли, қорним тўқ бўлса бас".

The word "grab" in the work is unique to sleng, meaning "to eat." The translator needed to find the equivalent of it. In the absence of sleng in the Uzbek language, A.Iminov replaced it with the phrase "abdomen abnormalities", that is, "do not overdo it", thus pointing to the characterization of a simple subgroup.

The essence of each artwork is derived from a combination of phrases and sentences that form the basis of its origin, and the form of the work also comes from the specific elements in its composition.

The re-creation of translation in harmony with their contents ensures that the translation is adequate. The starting point of this process is the English researcher M. A. K. It can be attributed to the concept of translation by Xellidey. In his opinion, the translation is based on a comparison between the two languages, and this comparison indicates whether there is contextual equivalence. Equivalence can

be questioned only if there is a formal equivalence, ie the position of units in the language context, to prove that there is a contextual equivalence

Each of the artistic expressions with meaningful and methodical functions possesses specific forms, which in the translation process allows one to replace one with the other in the translation of the work between the work and the translation. It also provides functional affirmativeness of the expression, while maintaining its integrity and integrity. Analyzing the following example:

Ж.Лондон: “But at eleven o`clock there was excitement in the room. In an apparently occult way the excitement instantly permeated everywhere”. Рус тилидаги таржима: “Но в одиннадцать часов в цеху началось волнение. Какими-то таинственными путями оно мгновенно передалось всем”. Рус тилидан таржима: “Соат ўн бирга бориб, цехда аллақандай ҳаяжон бошланди. Қандайдир сирли йўл билан бу ҳаяжон бир зумда ҳамма ёққа тарқалди”. Инглиз тилидан таржима: “Соат ўн бирларда цехда бирдан шов-шув бошланди. Миш-мишнинг қанот-қуйруғи бор деганларидек, бир зумда ҳамма олазарак бўлиб қолди”.

There is an opinion in Uzbek that there is "rumor-wing", and this is an outdated phrase. So instead of using the mysterious way, it's best to use a ready-made template. If this method is used, no stylistic errors will be made. More:

Ж.Лондон: “Johnny also caught his eye, and he stopped abruptly. He caught Johnny by the arm to draw him back a step from the machine. But with exclamation of surprise he released the arm”. Рус тилидаги таржима: “Джонни также обратил на себя его внимание. Внезапно остановившись, он схватил Джонни за руку повыше локтя, и оттащил на шаг от машины и тотчас же отпустил с удивлённым восклицанием”. Рус тилидан таржима: “Инспектор Жоннининг олдида келиб тўхтади, унинг тирсагидан ушлаб машинадан бир қадам четга тортди-да, таажжуб билан яна қўйиб юборди. Инглизчадан таржима: “Жонни ҳам кўзга чалиниб, таққа тўхтади. Унинг билагидан ушлаб, дастгоҳ ёнидан бир қадам четга тортди, лекин шу заҳотиёқ бай-байлаб қўйиб юборди”.

Firstly, A. Iminov's "eye is blown" is better than "stopping", which is closer to the English "catch somebody's eye". Secondly, it is possible to succeed in the Uzbek with the phrase "bay-baylash", which means the intoxication, the surprise. The reader's observer reads that he is deeply impressed. This is also a fitting statement. In general, the indirect translation of the story is based on the Russian translation, and it is often the case that the media is in the languid environment and remembers the lexical wealth of the language. As Chukovsky said, "bad translators are exposed to their own brain anomaly, which makes them texturile"

Thus, we do not intend to indirectly translate the translation into the list of such translators as the achievements of other creativity are well-recognized. However, when it comes to the "rebellious", there are plenty of salient phrases. For example:

Ж. Лондон: 1. "He`s always looked that way". Рус тилидаги таржима: "Он всегда был такой". Рус тилидан таржима: "У доим шунақа". Инглиз тилидан таржима: "Бу боланинг зуваласи шунақа...". Ўзбек тилида гавданинг тузилишига ишора қилинганда, "зуваласи унақа, бунақа" дея тасвирланади. "Зувала" сўзи рус, инглизларга тушунарли бўлмаса ҳам, ўзбекларга қадрдон.

2. "That would take the edge off them and make them sedate and dignified – like him". Рус тилидаги таржима: "Это их обломает, сделает степенными и солидными, как он сам". Рус тилидан таржима: "Иш уларни ипакдек майин қилиб қўяди, улар ҳам Жоннига ўхшаб вазмин ва жиддий бўлиб қоларлар". Инглиз тилидан таржима: "Иш уларнинг попугини пасайтириб қўяди, ўзидек мўминтой, бировнинг қадрига етадиган қилиб қўяди".

He said these words to him, kissing his brothers with anger. The phrase "lowering the popuwin" in English means more believing by force than anyone else. So we think that the frazeological expression given in the second translation, "like the silk as a soft", could perfectly reflect Jon's mood. "The translation process begins with an active idea of what the author illustrates in the work. This interpretation, which is reflected in the interpretation of the interpreter, only relates to what is actually said, that is, the meaning, that is, the form.

All of this is an organic integral that is reflected in the interpreter's thinking. This means that, after imagining the artistic reality in a mutually exclusive work, it acquires the right to rebuild it with the lexical equivalents, which sometimes can be eliminated by the author

Ж.Лондон: “The other children were uttering frightening cries”. Рус тилидаги таржима: “Дети подняли испуганный визг”. Рус тилидан таржима: “Болалар кўрқиб кетиб, фарёд кўтардилар”. Инглиз тилидан таржима: “Болаларнинг ўтакаси ёрилиб, кий-чув кўтаришди”.

The fraudulent combination of "frustrated" with feverishness has created an alternative. The following is an example of the English translation of the original word in the original translation:

Ж.Лондон: “Look, sixteen at least- said the superintendent. – Or sixty – snapped the inspector”. Рус тилидаги таржима: “На вид все шестнадцать, - сказал управляющий. - Или все шестьдесят,- отрезал инспектор”. Рус тилидан таржима: “Афт-башарасига қараб, ўн олтида деса ҳам бўлади -, деди иш бошқарувчи. – Олтмишда деса ҳам бўладиган кўринади, – деб жаҳл билан гапни шарт кесди инспектор”. Инглиз тилидан таржима: “Кўринишидан ёши ўн олтидан кам эмас, – деди бошқарувчи. – Ўнта олтидан кам эмас, деяверинг, – деди шартта нозир”.

When making numbers in English, it adds to the ends of numbers 13 to 19, at the end of all the numbers 20 and 90 - ty. The author used this technique in emphasizing the exaggeration of the supervisor in the above conversation, emphasizing that he was overwhelmed by this subtle element - the sixteen - sixteen and sixty-sixths of the expression. It is partly achieved in Russian, because "shestnadtsat" and "shestdesyat" are not exactly exact, but the same and the same end is pronounced.

In English, sixteen and sixty are pronounced sharply. If the indirect translation is neglected, it is understood that the translation is being pointed at some aspect of the interpersonal character, giving it sixteen to sixty sixteen to sixteen, sixteen to sixty, trying to express the numbers differently.

Following the analysis of the above examples, we also agree with the conclusion of Levi. That is, "the poverty of the vocabulary for translation has three types of stylistic appearance: 1. Using a common sense instead of a clear expression; 2. Use of methodical neutral unit instead of emotional dyeing; 3. Absence of synonymicity "

The dialectical unity of the form and content is invariable in every play. It can be expressed in parts and sentences, even in expressions and words, which make up the work. The feature is unique in every language, each author has his own style of writing. Various stylized methods and translations of visual aids will help to interpret the form and content in a holistic way.

Among the direct translations of A. Iminov, there is also the famous American realist, A. Malts, "The happiest of Kurra". This story was first introduced to H. Ahmarov translated Russian into Russian, and was published in 1951 in the book "Peace to the World".

The stories describe the fate of Jesse's hero Jesse, who was in the heaviest unemployment situation in the city, asking for a job. He was so disfigured that he would be jealous of his soul, and that the main thing was for him to make a living and to light his face in front of his beloved wife. For this reason, Jesse is considered the happiest person in the world, even though he was hired to work "in the grave".

As we compare two translation works, we must bear in mind the difference between translation periods, but in the first Russian translation, there are such defects as to the extent that it would not be possible to ignore these errors when referring to the composer's original language. is born. The Russian translation of the translation into the Russian language is a bit unscathed. "Podstrochnik is a common ground for translation and translation, directly interconnected, and the second one.

It's not a bridge that connects the two coasts, it's a river that unites and divides them simultaneously, "said Perner. Here is the confirmation of this idea:

А.Мальц: “And nothing could get the red gumbo dust out of his suit even though he had slapped himself till both arms were worn out”. Рус тилидаги таржима: “И выколотить красноватую пыль из пиджака оказалось просто невозможно, он чуть себе обе руки не отбил”. Рус тилидан таржима: “Жилла бўлмаса пиджаги устидаги қизғиш чангни дурустроқ қоқиб олиш ҳам мумкин бўлмади; у сал бўлмаса қўлини синдирай деди...”. Инглиз тилидан таржима: “Костюмини қўллари узилиб тушгудек бўлиб қоққан бўлса ҳам, ундаги қизғиш чанг кетмаганди...”.

The meaning of the translation has also changed. Jesse, in his essay, meant that if he did not steal dust in his suit, it would mean that the hero would break his hand while traveling, so he could not clean his suit. Here is another example:

А.Мальцда: “Brackett finished his telephone call. He leaned back in his swivel chair and glanced over at Jesse with small, clear blue eyes that were suspicious and unfriendly”. Рус тилидаги таржима: “Брекетт повесил телефонную трубку. Он откинулся на спинку вращающегося кресла, недружелюбно и подозрительно взглянув на Джесси своими маленькими светло-голубыми глазками. Рус тилидан таржима: “Брекетт телефон трубкасини жойига илиб қўйди ва кичик, кўкишроқ кўзларини Джессига шубҳа ва ғараз блан тикиб, айланадиган креслонинг суянчиғига суянди”. Инглиз тилидан таржима: “Брекетт телефонда гаплашиб бўлди. Мана энди айланма кресло суянчиғига ясланиб, Жессига зимдан назар ташлар экан, қисик кўк кўзларида шубҳа ва бегоналик туйғуси сезилиб турарди”.

Because the English word "glance over" is best suited to the "look out" equivalent, it has been possible to select the right translation option directly. Businessman Brecket's translation of the story requires a copy of the author's work at the beginning of the work: this is a key feature of the hero in the "look at". The indirect translation of "skepticism and doubt" does not correspond to the nature of Brecket's character, as he had learned his opponent, as he had learned from his visitor, and in the meantime, Jesse should have discovered his suspicion.

The interpreter must determine the style of each word and select the closest one to the story. As Irji Levi said, "The work of an interpreter is to choose a permanent option

А.Мальца: "He looked like a solid, decent, capable business man who was commander of his local branch of the American legion – which he was". Рус тилидаги таржима: "Он производил впечатление солидного, благопристойного человека, хорошего дельца". Рус тилидан таржима: "У салобатли, яхши ахлокли, ишбиларманд одам туркини берарди". Инглиз тилидан таржима: "Кўринишидан айтганини қилдирадиган, ўз ишига пухта, пулни пулга уриштирадиган одамларни эслатар, аслида шундай эди ҳам".

It has been a methodical confusion that the translator, who is continuing to speak in the neutral language of the Russian translation, suddenly uses the word "turq." In a direct translation, he achieved a certain degree of success by giving the equivalent of the Uzbek "coin fraudster" in the generic "American Legion". Next example:

А.Мальца: "He surveyed Jesse with cold indifference, manifestly unwilling to spend time on him. Even the way he chewed his toothpick seemed contemptuous to Jesse". Рус тилидаги таржима: "Он смотрел на Джесси холодно и равнодушно, явно не желая тратить время на разговоры с ним. Джесси чувствовал презрение даже в том, как он пожёвывал зубочистку". Рус тилидан таржима: "Том Джессига совуқ ва бепарво тикилар, у билан сўзлашишга вақт сарф қилиб ўтиришни ҳам истамаганлиги яққол кўриниб турарди. Джесси ҳатто унинг тишқавлагич сўриб ўтирганидан ҳам нафратланди". Инглиз тилидан таржима: "Айни пайтда Брекет Жессига эътиборсиз назар ташлар экан, у билан гаплашиб вақтини кетказишга хоҳиши йўқлиги очиқ кўриниб турарди. Тишқавлагичини чайнаб туриши эса Жессига ҳақоратдек туйилар эди".

In essence, Brekkés is fond of Jesse, who does not want to spend a lot of time with her and does not take the man who looks like a hut. In his conversation, chewing gum is a sign of Jesse's disgust. Indeed, the interpreter has not carefully

studied the original or has misunderstood the Russian version, at least in its translation, meaning that Hesses had hated Brekktet.

In fact, with the detail of the drum cavity, the author only wanted to point out that Brekkets' self-indulgence was lower. Here it focuses not on Jesse, but on the lines of Brekktet, so the interpreter should not distract the reader's attention, even with this small detail. Here is another example:

А.Мальца: “I guess you don't recognize me, Tom – he said falteringly”. Рус тилидаги таржима: “Я вижу, ты меня не узнаёшь, Том, – нерешительно проговорил он”. Рус тилидан таржима: “Мени танимаётганга ўхшайсан-а, Том, - деди у тараддудланиб”. Инглиз тилидан таржима: “Мени танимаётганга ўхшайсиз, Том, - деди у ийманиб” .

In this example, we will encounter the case of "you" in the English language, which causes these arguments, in the context of the context, in the case of "you" or "you" to the Uzbek language. Let us now turn to the way the work started. Jesse Fulton has come from a remote place to look for a job in his pocket, and he is a very troubled person. She has not seen her mother-in-law for five years, and that Brekka is now at a higher social level. In addition, Jesse is a very sophisticated person, and his character is repeatedly mentioned in the end. So this is the case,

Jesse and Brekktet have a high strangers wall, and it is likely that Jesse's direct appeal to her is likely to hit Uzbek readers. It's so natural to see the child in the Russian language saying "you" to the mother, and in your own words, "you" will speak to the groom's mother. However, any text can be translated without altering its essence, adapting to other language guidelines. This is a way to get rid of the artwork in a fake environment, and it's easier for her to read it in a foreign language.

The Russian translation of the indirect translation has left an unsuccessful trace, and the interpreter who used the original text was sensitive to this.

The same is repeated in the next section. For example:

А.Мальц: “You was solid looking – Bracket continued softly, in the same tone of incredulous wonder. – You lost your weight, I guess?” Рус тилидаги



таржима: “Ты был здоровяк, – тихо продолжал Бреккет тем же недоверчивым и удивлённым голосом. – Похудел, что ли, за это время?” Рус тилидан таржима: “Сен паҳлавондек йигит эдинг, - аста давом этди Том, ўшандай ишончсиз ва ажабланган товушда. – Озиб кетдингми, бу вақт ичида?” Инглиз тилидан таржима: “Тўлагина, басавлат эдингиз, – Бреккет мулойимлик билан сўзини давом эттираркан, товушидан ишонқирамай тургани сезилиб турарди. – Назаримда, ўзингизни анча олдириб қўйибсиз”.

Brekka's conviction that Jesse was his son-in-law and his sister's spouse would soon change, and he would go down and speak respectfully. When translated indirectly, it is as if two close friends are talking, looking at each other's shoulders, and asking for help. In a direct translation, the phrase, "I suppose you have made a big deal out of yourself," is used only by the interpreter, which shows the relationship between the two heroes.

The interpreter should know his mother tongue perfectly, because he is in constant contact with another language during translation, and at every step he is in danger of copying the forms of work," Gachechiladze wrote. The Uzbek artist who translates the translation often finds that the original text is replaced by the Russian version of the original text, and it is often seen in Russian forms and images. In the following example, we can see how indirectly the translation is based on the Russian text, and how far it has gone astray and, at worst, misinterpreting the meaning of the Russian translator:

А.Мальц: “I can't much. I only get thirty-five a week and I'm damn grateful for it”. Рус тилидаги таржима: “Я многим помочь не могу. Тридцать пять долларов в неделю – и ведь за это спасибо говоришь”. Рус тилидан таржима: “Мен сенга кўп нарса билан ёрдам беролмайман. Ҳафтасига ўттиз беш доллардан беролсам ҳам раҳмат дейсан”. Инглиз тилидан таржима: “Кўпга курбим етмайди. Ҳафтасига ўттиз беш долларгина оламан, холос, мана шунга ҳам шукур”.

It is well known that in the Russian language, the second person can say the word of the first person, in which Brekkës is also saying, "Thank you for having

received thirty-five dollars through the phrase. It is clear what he means in Russian, but how is it delivered to the Uzbek reader? As you can see, Brekktet, who lives in the art for thirty five dollars a week, indirectly translates this income into his mother's care and says, "This is what I have given." In the native land there is no such thing as "give it to me"

А.Мальц: "It made Jesse furious. He knew he wasn't gone as far as all that". Рус тилидаги таржима: "Это бесило Джесси. В самом деле! Не так уж плохи его дела". Рус тилидан таржима: "Бу Джессининг ғазабини келтирарди. Дарҳақиқат! Томнинг ишлари ёмонга ўхшамайди". Инглиз тилидан таржима: "Бу ҳол эса Жессини тутоктириб юборди. У ўзини шунчалар аянчли аҳволга тушиб қолган деб ўйламасди".

In the example above, it is not easy to notice that there is an inexplicable situation in the indirect way when comparing two translations. Why does the interpreter describe Jesse's anger and say that Brekké's works are great? Does not it mean that Jesse is slaughtered by his brother-in-law? Is it really so? When referring to the original text, Jesse noticed that his cousin was not careful about his work, but was ashamed of his distress, and that Brekktet was unable to endure his affliction.

The phrase "Jesse did not think that he was in such a sad state" was correctly translated into English. The reader who reads the Russian interpretation can immediately understand what this means. The Russian translator was in a different form to describe the situation as "miserable", meaning that he was able to describe Jesse's style of dumping into Breckets. This version of the Russian version, which looked like an apple, was not used indirectly. The following example illustrates the importance and validity of finding a job based on the original:

А.Мальц: "Jiminy Christmas, excuse me, - he burst out in apology. He jerked the counter up". Рус тилидаги таржима: "Да что же это я! – заговорил вдруг он извиняющимся тоном и поднял откидную доску прилавка". Рус тилидан таржима: "Менга нима бўлди! – деди у бирдан узр сўраш оҳангида ва пештахтани кўтарди". Инглиз тилидан таржима: "Худо ҳаққи, мени афв этинг,

– деб юборди у узр сўраб, сўнгра пештахта ёғочини кўтариб, Жессини ичкарига таклиф қилди”.

it is customary to name the divine concepts in a festive occurrence or a feeling of emotion. The term "Jiminy Christmas" also describes Brekké's terrible embarrassment. The Russian translator did not translate this phrase, nor was it translated indirectly, of course. The translator, translated by the writer, "behaved in the right way" with the equivalent of "god deity" closer to the original phrase to convey heroic feelings.

The peculiarities of the works translated from English into Russian by Russian are diminished in Uzbek because of Russian translators. This often occurs when Russian translators abandon certain literary texts in their own language, without leaving translations, or vice versa. As a result, Uzbek translators using intermediary language will be deprived of access to the original, without having to look at the text.

Ж.Лондон: “You lose, anyway, – Spider Hagerty supplemented. – The referee`ll take it away from you”. Рус тилидаги таржима: “Так или иначе – ты проиграешь, – поддал жару Спайдер Хэгерти. – Судья не отдаст тебе победы”. Рус тилидан таржима: “Барибир сен ютқизасан, – деб қўшиб қўйди Спайдер Хагерти. – Денни ғалабани сенинг қўлингга бериб қўймайди”.

In the Mexican case, London goes on to condemn malicious acts such as treachery, betrayal, greed, pride, and all of them confronting the so-called patriotism. Rivera, the heroine of the story, is a young man who grew up in this confrontation. The only purpose of the River during the life of destiny is to retain it in the sense that the fulfillment and end of the revolution will depend on it. That's why he believes that playing with Danny is a crucial opportunity for a boxing match to be the destiny of the revolution. At the same time he knows very well that the gringo, who is surrounded by her, cannot easily give her a victory.

From rivalry to warfare, Rivera is trapped everywhere. The outbreak of American boxing puzzles at the outset of the battle is so evident that the supporters of Danny are now even blatantly swearing, "The judge will not give you a victory,"

and will drown the river. Replacing the phrase "The Judge Will not Give You Victory", which replaced the phrase "The Judge does not give you victory," has changed the content of the paragraph, which points to the highest peak of satanicity that the author has repeatedly stated. From now on

It is similar to the fact that Xagerti, a traitor, still believes in Denn's winning battle. If the author wanted to point out that the court had also been sold, the Uzbek translator would have to properly understand it and give it to him without changing the details.

The author points out that Americans often have the same features as Americans, such as pride, arrogance, boasting, self-affirmation, and inequality in many things and again accepting it as the right option. (For example, the names of some of the world's largest cities in the Americas include the names of the largest cities in the world, such as Mark Twain's Tom Soyer, Peterburg). The fact that only one "and, of course," linkage in the Uzbek language was replaced by "somehow" for some reason, led to the fact that this film was not created. If you say "there is a town, it's flattened itself when it was translated as "Thieves," the goal of the author was achieved.

Jack London skillfully describes the tragic fate of a tribe in the story of "Mohawk Kulau". The author wanted to draw the attention of the reader to the crisis of those who lost their identity because of illness, to show indifference to the destiny of humanity, and to stir up contradictory feelings in his heart.

: Ж.Лондон: "He arose and, with a heavy fragment of rock in his hand, approached the wounded thing". Рус тилидаги таржима: "Он встал и подняв с земли тяжелый камень, пошёл к раненому". Рус тилидан таржима: "У ўрнидан туриб, ердан оғир бир тошни олди-да, ярадорга қараб юрди".

In the native language, the author claimed that the wounded wound was not "wounded", but "wounded", that is, unconscious, lacking humanity, and wounded the man who had crawled on the ground. The curious reader, of course, understands that the author has the opposite intent to impress, and the writer does

not discriminate against a living person by saying "nothing", but rather enhances the power of consciousness as it is the value of being human.

The story requires compositions and methodical strictness from the writer. In this smaller genre, the shortness of the narrative is achieved through the careful selection of specific details. "The story is a genre, with its sharp, sharp bar code, and some of its details that can be traced to the character and destiny of the hero before the story begins." In the scene of the scene, a specific role is given to the artistic detail. Details seem to have been created for a smaller genre. "The detail of the detail in other genres is not unimportant, but the story always uses the fact that the detail is exhaustive, has great meaning, and a deeper meaning.

In the story, the detail can be as small as the genre itself. The reader can immediately reach the target immediately ".

The choice of detail is of great importance for the author to have a deep understanding of life and to study people's psychology. "The detail is often chosen subjective, that is, from the standpoint of the author. So the details are the most important part of the story, but the author's position should be considered as the most prominent part of the story".

It is widely acknowledged that the broader use of artistic detail in literature and stylistics is an important indicator of the individual style of the author.

Detail is not limited to one meaning. Its true content can be understood at different levels, from the point of view of students' individual sensitivity, mood and reception conditions.

The detail creates an entire image through a trivial edge that saves the image.

Additionally, the detail is to complement the reader with co-authorship by filling out the viewfinder that has not been reached by the author. True, a short, graphical expression also saves words, but cannot trigger emotionally-targeted goals. Detail also creates not only the reader's complacency, but also the image that creates the feelings of personal creativity. For that reason, detail is a crucial element of the artistic textual system.

It is not necessary to put a lot of ridiculous linguistic defects in the translation of the literary work, but not to produce a few slender slabs, and destroy the artificial effect of the work, leaving one or two characteristic details in the target. "

The more they use the details in landscapes and portraits, the more successful they are, the more natural it is, the more accurate it is to look or feel the nature. The author's point of view is clear when selecting the details.

The work of the 19th century American storytellers has been specifically focused on the smallest details of everyday life. It does not surprise the reader that the process of eating, washing and dressing is minimal. And the personality that is at the center of this activity also draws a sense of reliability.

Jack London's favorite method is to describe the feelings of the image and its relation to the outer world and thus to aesthetic influence on the student's imagination. The writer forces us to stand up to the aggrieved hero, to experience the difficulties he is experiencing.

London can achieve this effect by emphasizing the smallest details and details. These details, like sand particles, flow into a single scale of the scale of the hero's fate.

Let's go back to the work of "Love for Life" by the author. The heroine of the story is a strong man, and his character is constantly demonstrated throughout the work. The author seeks to describe the passenger's situation at the beginning of the story by calling his partner for help.

After all, the reader should not be sure that he is physically prepared to fight nature, and he must feel sorry for the catastrophe. In this case, the direct translation option clearly outlines the purpose of the author.

## CONCLUSION

While writing my dissertation paper for master degree, I looked through a lot of sources including lexicological books, literary books, and internet materials various articles that are useful my stated topic. In my scientific work, I analyzed three countries' literature and also their literary contribution to world literature. For example, I learned short stories in America, British and Uzbek literature and their well-known story writers. One of them is that Updike was born in Reading, Pennsylvania, the only child of Linda Grace (née Hoyer) and Wesley Russell Updike, and was raised in the nearby small town of Shillington. And I introduced his literary works. The second writer who I investigate is Charles Dickens, in full Charles John Huffam Dickens was born February 7, 1812, Portsmouth, and Hampshire, England—died June 9, 1870, Gad's Hill, near Chatham, Kent. Moreover, in this dissertation paper I demonstrated his literary plays. The writer who I investigated is that Abdulla Qadiri was born on April 10 1894. He was born in Tashkent and the author was an Uzbek and soviet playwright, poet, writer, and literary translator.

Secondly, I explored history of the translation, problems of translating stories into other languages. I introduced many other scientists' researches relating to story translation. In history of Uzbek translation, Sanjar Siddiq was well-known and noble, he contributed to develop translation. Researcher wrote many articles "Principle of literary translation", "Unfamiliar Vocabulary to mankind". He wrote "Art of literary translation" basis on above mentioned article.

After we also looked through discussion and opinion we suggested that there are some rules and way to overcome this problem, how to translate coloring. Translating coloring we should follow these rules

- Genre of play
- Function of words in texts.
- Connection between translation language and original language.
- Typical Features of original and translation language.
- Their word formation and level of colorings in literature to pupils.

According to Nidia (1964), linguistic problems can bring the greatest number of translation problems. Translating one language to another involves, in addition to the cultural problems, the structure of the source language and the target language. The differences which exist between languages can be treated under phonological, morphological, syntactic, and lexical factor as explained as the followings

#### Phonological factor

It is necessary to transliterate proper names, and to do this, one must be able recognize the closest equivalents in sounds between the two languages. However, having made the proper transliteration in terms of the sound systems, one has to be sure that the resultant forms are not homonymous to some native word which may be confusing.

#### Morphological factor

Normally, two languages seldom have the same sets of obligation in their morphology. In English, the indication of possession is optional, but in the maya language, there are certain words which must always occur with processors. Or the indications of relative degrees of respect are indicated in Spanish, but in Aztec it is impossible to say anything to anyone without indicating precisely the relative degree of respect to which the speaker or hearer are entitled in the community.

#### Syntactic factor

Greek usually permits long sentences made up of several clauses. This means that the translator must understand the structures of the source language text and the ways in which they differ from the structure of the target language. Therefore, to understand the structures of Uzbek and the way in which they differ from English is indispensable for the translator of Uzbek-English.



## BIBLIOGRAPHY

1. [http://www.notablebiographies.com/Tu-We/Updike\\_John.html#ixzz57cF3TIUs](http://www.notablebiographies.com/Tu-We/Updike_John.html#ixzz57cF3TIUs)
2. <https://www.biography.com/people/john-updike-9513636>
3. [https://en.wikipedia.org/wiki/John\\_Updike](https://en.wikipedia.org/wiki/John_Updike)
4. "Remembering Updike: The Gospel According to John", New Yorker online
5. Potter, Christy. Unraveling the Mysterious Appeal of John Updike. <http://www.ChristytheWriter.com/?p=2611>, 2011
6. Potter, Christy. Unraveling the Mysterious Appeal of John Updike. <http://www.ChristytheWriter.com/?p=2611>, 2011
7. <https://www.britannica.com/biography/Charles-Dickens-British-novelist>
8. [https://en.wikipedia.org/wiki/Charles\\_Dickens](https://en.wikipedia.org/wiki/Charles_Dickens)
9. Forster, John (2006) [1872–1874]. Life of Charles Dickens. London: Diderot Publishing. ISBN 978-90-77932-03-2.
10. Schlicke, Paul, ed. (1999). Oxford Reader's Companion to Dickens. Oxford University Press. ISBN 978-0-19-866213-6
11. [https://en.wikipedia.org/wiki/Oliver\\_Twist\\_%28character%29](https://en.wikipedia.org/wiki/Oliver_Twist_%28character%29) - cite ref-OT-1 3-0 Dickens, Charles (1738). Oliver Twist. University of Virginia Library. p. 4. ISBN 978-0-06-016602-1.
12. Davis, Paul (1998). Charles Dickens A to Z. Facts on File, Inc. ISBN 978-0-8160-2905-1.
13. Friedberg, Maurice (1997). Literary Translation in Russia: A Cultural History. Penn State Press. p. 12.
14. Дюришин Д. Теория сравнительного изучения литературы. – М.: Прогресс, 1979. – С. 68.
15. Олтин сароб. – Тошкент: Адабиёт ва санъат нашриёти, 1972. – 264 б.
16. Саломов Ф. Тил ва таржима. – Тошкент: Фан, 1966. – 385 б.
17. Швейцер А. Д. Теория перевода. Статус, проблемы, аспекты. – Москва: Наука, 1988. – 215 с.
18. Саломов Ф. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – 230 б.

19. Гачечиладзе Г. Художественный перевод и литературные взаимосвязи. – Москва: СП, 1972. – 264 с.
20. О`Генри. Сўнгни япроқ. – Тошкент: Ўзадабийнашр, 1961. – 44 б.
21. О`Генри. Ўғрини қароқчи урди. – Тошкент: Ўзадабийнашр, 1964. – 164 б.
22. О`Генри. Короли и капуста. – Самара: Самарское книжное издание, 1991. – 352 с.
23. О`Генри. Новеллы. – Казань: Издательство Казанского Университета, 1989. – 350 с.
24. О`Генри. Рассказы. – Ташкент: Укитувчи, 1987. – 336 с.
25. O`Henry. Best stories of O`Henry. – New York: The sun Dial Press, 1945. – 338 p.
26. O`Henry. Short stories. – Moscow: Leningrad State text-book Publishing House, 1937. – 104 p.
27. O`Henry. Short stories. – Moscow: Foreign Languages Publishing House, 1949. – 199 p.
28. O`Henry. The complete works of O`Henry. – Garden City, 1927. – 396 p.
29. O`Henry. The trimmed lamp. – London: Hodder and Stoughton, no date. – 256 p.
30. О`Генри. Рассказы. [www.geocities.com](http://www.geocities.com)
31. The short stories by O. Henry. [ww.literaturecollection.com/a/o\\_henry](http://ww.literaturecollection.com/a/o_henry)
32. Таржима санъати. – Тошкент: Адабиёт ва санъат нашриёти, 1973. – 304 б.
33. Фёдоров А. В. Основы общей теории перевода. – М.: Высшая школа, 1983. – С. 278.
- 34.1.13. Гачечиладзе Г. Художественный перевод и литературные взаимосвязи. – Москва: СП, 1972. – 264 с.
35. Ирвинг В. Ҳикоя ва афсоналар. – Тошкент: Адабиёт ва санъат нашриёти, 1980. – 214 б.
36. Ирвинг В. Альгамбра. – Москва: Художественная литература, 1989. – 446 с.

37. Лондон Ж. “Ҳаётга муҳаббат” ва бошқа ҳикоялар. – Тошкент: Ўздабийнашр, 1961. – 71 б.
38. Федоров А. В. Основы общей теории перевода. – М.: Высшая школа, 1983. – С. 295
39. Саломов Ф. Таржима назариясига кириш. – Тошкент: Ўқитувчи, 1978. – 220 б.

#### Internet sources

40. Mirzaeva. Z “Representations of Europeans in Twentieth-Century Uzbek literature”. Journal of the Institute for foreign language studies 2012, Korea
41. [ziyo.uz/en/poetry/44-modern-uzbek-poetry-195-abdulhamid-chulpon](http://ziyo.uz/en/poetry/44-modern-uzbek-poetry-195-abdulhamid-chulpon)
42. Umarali Normatov. “Yangi davr olimi: u qanday bo’lishi kerak?” “O’zbekistan adabiyoti va san’ati” gazetasi, 2011,
43. Cambridge advanced dictionary
44. Saranya, 1996
45. J.C Catford 1965
46. Nida Journal of the Institute for foreign language studies
47. Ирвинг В. Ҳикоя ва афсоналар. – Тошкент: Адабиёт ва санъат нашриёти, 1980. – 214 б