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ON THE ISSUE OF NATIONAL COLOR IN THE TRANSLATION OF THE STORY “THE OLD MAN AND THE SEA” BY ERNEST HEMINGWAY

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Norova Mavluda Fayzulloyevna

Associate Professor At The Department Of English Language At The Bukhara State Medical Institute Named
After Abu Ali Ibn Sino Doctor Of Philosophy In Philology, PHD, Uzbekistan

ABSTRACT

In this article, the translation of the copy of E. Hemingway's work “The Old Man and the Sea” of worldwide importance, which was skilfully translated into Uzbek by the well-known translator scientist I. Gafurov, is discussed about the translation of the words that reflect the national color of the Uzbek language. It is revealed that the units of measurement representing the national color are fully expressed through customs, clothes, food and other words. This situation is shown to be of great importance in translation studies.

KEYWORDS

National color, original, transliteration, national character, episode, typical features, intricacies, delicacy, unique style, equivalent words, adaptation

INTRODUCTION

Uzbek literature is getting rich and developing due to the translations from world literature. Our readers love to read the works of many Russian, English and American writers and poets translated into Uzbek. In particular, the works of writers such as Shakespeare,

Hemingway, Dreiser, Byron, and Defoe are in the hearts of Uzbek readers.

Based on the theoretical opinions of our scientists, in this article, we will try to highlight some aspects of the national color in the translation of the story “The Old Man and the Sea” by the famous American writer Ernest Hemingway. Before considering the rendering

of the national color in the translation of the narrative, it is necessary to dwell on what the national character itself is.

«Each nation lives in a country that is different in one way or another, therefore unlike any other, and reflects its own ideas with its existence, which no other nation expresses, therefore, each nation acquires only its own spiritual aspects in the field of acquisition of spirit and knowledge creates a language and terminology for its riches» [1, 440].

Thus, each people, nation differs from another people, nation by its clothing, food, livelihood, customs and other characteristics.

Before moving on to the main goal, it should be mentioned that a number of scientific studies have been conducted on the translation of E.Hemingway's works.

This story, which won the Nobel Prize, was translated into Uzbek by the famous translator Ibrahim Gafurov.

While translating the story “The Old Man and the Sea” into Uzbek, the artist translator skillfully gave the old fisherman Santiago the greatness of will power in the fight with the sea, fish and sharks:

Although it is unjust, he thought. But I will show him what a man can do and what a man endures [2, 74].

«Хоть это и несправедливо, — прибавил он мысленно, — но я докажу ей, на что способен человек и что он может вынести» [3, 590].

“Garchi odatdan bo‘lmasada, fikran davom etdi u, - men odam bolasining nimalarga qodir ekanligini hamda nimalarga dosh berib, chidashi mumkinligini ko‘rsatib qo‘yaman” [4, 66].

Through the character of the old man the work of the ordinary working people and their love for each other is highlighted in the story. The translator managed to convey these typical features to the Uzbek reader. In the following episode, the translator skillfully gave the situation that glorifies the mutual love and sincerity between the old man and the child:

The old man looked at him with his sunburned confident eyes (p. 36).

Старик поглядел на него воспаленными от солнца, доверчивыми и любящими глазами (с. 568).

Chol oftobda qizarib ketgan, inonuvchan va mehribon ko‘zlari bilan unga qaradi (b. 9).

Due to the translator's thorough knowledge of the intricacies of the Uzbek language, they were able to successfully translate the work, preserve the original delicacy, national color, and the unique style of the author of the work.

In the translation, it is important to preserve the national color of the original length and weight measurement units, as well as to give the nationality in the speech of the characters.

It is noteworthy that the units of measurement of weight and length, which are used in the speech of characters in English works, are given in the translation. The translator kept the above-mentioned national color words exactly in the translation. In this regard, the translator skillfully used the method of transliteration [5, 83]:

“Now! he said aloud and struck hard with both hands, gained a yard of line and then struck again and again,

swinging with all the strength of his arms and the weight of his body» (p. 58).

«Пора! – сказал он вслух и, сильно дернув обеими руками лесу, выбрал около ярда, а потом стал дергать ее снова и снова, подтягивая бечеву поочередно то одной, то другой рукой напрягая при каждом рывке всю силу рук и тело» (с. 580).

“Boshladik! – dedi u ovoz chiqarib va chilvirni qattiq yulqib, bir yardga tortib chiqardi, keyin esa qayta-qayta yulqib, har yulqishda qo’llari va jismining bor quvvat-madorini ishga solib, ularni sigir soqqanday, goh u qo’li, goh bu qo’li bilan tortib chiqara boshladi” (b. 42).

We will focus on the word “yard” in this example. It measures 95 cm in length. The translator used the word “yard” exactly in the translation of the work in order to give it a national color.

Or let's take another example in translation:

“He is two feet longer than the skiff” the old man said (p. 71).

«Она на два фута длиннее моей лодки», — сказал старик (с. 589).

“U mening qayig’imga qaraganda ikki futcha uzunroq”, - dedi chol (b. 62).

In this example, the translator gave exactly the word meaning foot length measure. Many similar examples can be found in the translation of the work. Therefore, the translator appropriately transliterated the units of length, which represent the English national characteristic. The translator Ibrahim Gafurov was able to find equivalent words from Uzbek when translating units of weight in English in some places:

How would you like to see me bring one in that dressed out over a thousand pounds? (p. 38).

— А ну как я завтра поймаю рыбу в тысячу фунтов? (с. 567).

— Qalay ertaga ming qadoqli baliq tutishimga ko’zing yetadimi? (b. 13).

In this example, the translator appropriately used the unit of weight measurement in Uzbek “qadoq”, which is equivalent to the English word “pound”.

In conclusion, one of the appropriate methods is to provide units of measurement that reflect the national color in the translation by means of adaptation [6, 372].

When translating a literary work, the translator should be concerned about giving the national features and national qualities in the speech of the characters.

Speaking about the national symbols expressed in the speech of the characters, it is necessary to emphasize that the translation of such words requires special skills from the translator.

In the translation of the story, the translator I. Gafurov masterfully approaches the words used in the old man's speech and finds suitable words in Uzbek:

But god knows he has had enough chances to learn (p. 87).

«Но, видит бог, она и сама могла научиться!» (с. 599).

“Ammo, bandasi bo’lmasa, xudoyimning o’zi ko’rib turgandir, bu narsalarni uning o’zi ham o’rganib olsa bo’ladi” (b. 87).

In this example, the translator was able to give the original tone of the Russian phrase “видит бог”

through the phrase “bandasi bo’lmasa, xudoyimning o’zi ko’rib turgandir”, which is familiar to the Uzbek reader. Many such examples of successful conversions can be cited from the translation.

Thus, the translator was able to skillfully convey the nationality of the characters' speech using words and phrases that are easy for the Uzbek reader to understand.

In the translation of “The Old Man and the Sea” there are some demerits in preserving the national character. This can be seen in the speech of the characters of the work. In the translation of the story, the boy addresses the old man as “sen”. This is definitely one of the defects caused by the fact that the translator did not know the original language and translated from Russian.

It is known that in Russian it is possible to address older people as “sen”. In modern English, the pronoun “sen” is not used (can only be used in poetry). The English people refer to each other as “siz” (you).

We turn to examples to prove our point:

— “Yes,” the boy said. “Can I offer you a beer on the Terrace and then we'll take the stuff home” (p. 34).

— “Конечно. Хочешь, я угощу тебя пивом на Террасе? А потом мы отнесем домой снасти” (с. 565).

«Bo’lmasachi. Istasang yur, seni Terrasda pivo bilan mehmon qilaman. Keyin asboblarni olib ketamiz» (b. 7).

Or let's take a second example:

How old was I when you first took me in boat (p. 35).

“Сколько мне было лет, когда ты в первый раз взял меня в море” (с. 565).

«Birinci marta meni dengizga olib chiqqaningga yoshim nechada edi» (b. 9).

There are many such examples in the translation of the work. The English pronoun “you” (siz) is translated into Russian as “sen”. Because he was not aware that the pronoun “sen” is not used in English, the translator left it as “sen” in Uzbek.

Therefore, the translator must be aware of the original language when translating the work translated from a foreign language into Uzbek.

We can happily say that the creative translator Ibrahim Gafurov translated the story “The Old Man and the Sea” with great skill. That is why this story has become a favorite work of many of our readers.

Ibrahim Gafurov, who deeply understood the global significance of E.Hemingway's works, translated one of his greatest works, the novel “A Farewell to Arms” and published it in 1973.

But there are many wonderful works of E.Hemingway that have not yet been translated into Uzbek.

One of the important tasks facing our translators in the near future is to present these works to Uzbek readers.

CONCLUSION

In conclusion, it should be said that nowadays there is an increase in the number of experienced translators who know foreign languages.

Therefore, it is better to translate the works of Hemingway and other foreign progressive creators into Uzbek directly from the original.

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