

THE PROBLEM OF RECREATION OF THE ORIGINAL WORK IN TRANSLATION WORKS FROM ONE LANGUAGE TO ANOTHER (In the example of the novel by Ernest Hemingway "A Farewell to Arms!")

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Being able to give fullness of character when translating a work of art belonging to a particular word artist from one language to another requires great responsibility and effort from the translator. Analyzing the Uzbek translations of the works of the famous American writer Ernest Hemingway from this point of view allows us to make certain theoretical generalizations.

Character creation is the most important condition of artistic prose. The characters in the works of art remain in the reader's memory for a lifetime with their strong charm and individual coloring. E. Hemingway's "A Farewell to Arms!" The characters in the novel Henry, Catherine and Ferguson are among such characters.

After the Cold War, in the 70s of the last century, the struggle for peace in the world became extremely serious. In our literature, the volume of works imbued with motives of anti-war and struggle for peace has increased. Our writers have created a number of works that curse the war. In the same period, the skilled translator I. Gafurov wrote "A Farewell to Arms!" published his novel in Uzbek.

"A Farewell to Arms!" The idea advanced by the writer in his novel is universal. In this respect, this novel is an anti-war manifesto of a writer who has seen war with his own eyes and experienced the disasters it brings to humanity.

The plot of the novel is short and concise. It depicts the life of an American officer serving in the Italian army during World War I and his first belief in war and then his realization that war is a futile thing. The events described in the novel do not end only when Henry realizes the true nature of war. The love between Catherine and him is one of the main plot lines of the novel. At the end of the play, Catherine dies in a Swiss maternity hospital. And Henry lays down his weapon and turns away from the war. In the novel, the fate of these two young people realistically reflects the hardships of the First World War on humanity.

The images created in the work serve to realize the writer's ideological intention. The figures are mainly gathered around the main characters of the work - Henry and Catherine. However, none of them will be with the main characters until the end of the work - they leave the plot after completing the ideological task assigned to them in a certain part of the work. Catherine's friend Ferguson is one such figure.

It is not an easy task to create a whole gallery of large and small figures through a large-scale depiction of life, to subjugate them to a certain idea, and to extract a symbolic meaning from them. This is where Hemingway's skills as a great artist come from.

One of the most difficult issues facing the translator is the translation of the people acting in the big picture of life described by the writer.

Here is the conversation between Henry and Ferguson:

«- Sizlarning to'ylaringiz bo'lmaydi.

- To'y qilamiz.

- Yo'q, uylanmaysiz.

- Nega?

- To'ygacha urushib qolasizlar.

- Biz hech qachon urushmaymiz.

- Ulgurasiz hali.

- Biz hech qachon urushib qolmaymiz.

- Bo'lmasa, o'lasiz. Yo urushib qolasiz, yo o'lasiz. Doim shunday bo'ladi. Hech kim uylanmaydi.

- Bizga hech narsa bo'lmaydi.

- Shunday bo'lsin, faqat janjal qilmanglar, uni ko'z qorachig'idek asrang.

- Yahshi.

- Ko'zingizga qarang. Men uning qo'lida urush chaqalog'i bo'lib qolishini istamayman.

- Juda ajoyib qizsiz-da, Ferji.

- Ajoyib-pajoyibi yo'q. Yaltoqlik qilmang menga. Oyog'ingiz tuzukmi?» [1, 115-116]

Although this conversation between Henry and Ferguson talks about Henry's love for Catherine, it actually represents the product of the writer's attitude to any war (whether it is a war for the country or between people).

"To'yimizga borasizmi?" - asked Henry with a compliment, as if he had fallen from the roof, "Sizlarning to'ylaringiz bo'lmaydi", he says. This sentence in English is "You'll never get married!" It is given as [2, 110]. The Russian translator translated this sentence as "Vy nikogda ne zhenites" as in the original, and it was translated into Uzbek as "Sizlarning to'ylaringiz bo'lmaydi". We see a logical connection in Henry's answer. The reason for Ferguson's firmness is his psychological state. He hates any kind of war. He hates its consequences. Ferguson says about it "the children of war" [2, 110]. The Russian translator translated this phrase as «Smotrite je. Ya ne jelayu, chtoby ona ostalos s mladentsom voennogo vremeni na rukax", he turned. If the original phrase was rendered by the Russian translator as "s mladentsom voennogo vremeni na rukax" and damaged the original sentence and idea, our Uzbek translator, understanding the original purpose of the writer, correctly translated this sentence as "urush chaqalog'i", because there is a big difference between "urush chaqalog'i" and "urush vaqtida tug'ilgan bola". This difference is that the concept of "urush chaqalog'i" is not only a memorial child left over from the war period, but also a child left without a father as a result of any war. Based on this, if our translator had used the word "urushmanglar" instead of the word "janjal qilmanglar", he would have succeeded in revealing the mental state of the hero of the work.

As we can see, it is important to be able to choose the right words for the dialogues in the original when re-creating the characters in the translation and conveying their mental state to the reader.

Let's analyze Ferguson's phrase "Yaltoqlik qilmang menga" in the example of

the translation given. Let's look at the Russian variants of the English word **"flatter"** [4, 185] in Ferguson's speech:

- 1) I'stit';
- 2) priukrashivat';
- 3) preuvelichivat' dostoinstva;
- 4) byt' priyatnym; laskat' (vzor, slux)

The Russian translator E. Kalashnikova did not find it necessary to use any of the above options, which are the Russian dictionary translation of the English word. He uses the word *"podlizyvatsya"*. The Russian verb *"podlizatsya"* has alternatives such as *«hushomadgo'ylik qilmoq»*, *«laganbardorlik qilmoq»*, *«birovning tovonini yalamoq»*, *«yaltoqlanmoq»* in Uzbek. The Uzbek translator chooses the verb *"yaltoqlanmoq"* basing on the Russian translation. In fact, Henry is neither *"podlizyvatsya"* nor *"yaltoqlanmoq"*. He's just trying to soften the heart of Ferguson a little bit. Therefore, if instead of the phrase *"Yaltoqlik qilmang menga"* the phrase *"Meni yumshatishga urinmang"* had been given, the translation would have been a mature translation.

While we are talking about how correctly or incorrectly the image of this or that hero is recreated in the translation of the novel into Uzbek, let's take a look at the Uzbek version of the image of an ambitious officer. Through this character, writer describes a ruthless copy who thinks only of his own interests in the war, does not stop at anything to gain glory:

"- You guys think here out anything to war" [2, 121].

This sentence is in Russian:

"- *Molodchiki vrode vas vseгда voobrajayut, chto vojna - pustoe delo*". [3, 264].

In Uzbek:

"- *Bizga o'hshagan azamatlar urushni mensimaydilar*" [1, 130-131]

Ibrahim Gafurov translated Ettore's speech to those around him in order to highlight that he is a proud and ambitious person by nature, based on the logic of the character, with a free and creative approach to the text. The Uzbek version of the phrase *"Molodchiki vrode vas vseгда voobrajayut, chto vojna - pustoe delo"* is translated as *"Bizga o'hshagan azamatlar urushni mensimaydilar"* tells the reader about the hero's arrogance, conceit, and being a slave to fame. Here, the translator's principle of translation is a proof that he has mastered the psychology of this character well. Looking at Henry's face. He understands a lot on the battlefield. In particular, the retreat of the army he was serving, and their shooting, made a sharp turn in Henry's mind. Before Henry's turn, the gendarmes interrogate a lieutenant colonel as follows:

«- *Siz va sizga o'hshaganlar tufayli varvarlar vatanimizning muqaddas chegaralarini buzib o'tishdi.*

- *Be'mani gap, - dedi podpolkovnik.*

- *Sizga o'hshagan sotqinlar bizni g'alaba ne'matlaridan mahrum qilishdi.*

- *Siz o'zingiz hech chekinib ko'rganmisiz umringizda? – so'radi podpolkovnik.*

- *Italyanlar chekinmasliklari kerak ...*

- *Agar meni otib tashlamoqchi bo'lsangizlar, - dedi podpolkovnik, -*

o'tinaman, boshqa so'roq qilib o'tirmay otib tashlang. Bu so'roq juda bema'ni. U cho'qinib oldi. Ofitserlar bir-birlari bilan g'ujullashib olishdi. Bittasi bloknotiga allanimalarni yozdi». [1, 236]

English "**fruits**" [2, 201] and Russian variant "*plody*" could be translated as "*mevalar*" in Uzbek, but even if this word gives the meaning in the text, "*ne'mat*" literally would not be able to show the important signs of the character's character. Strong-willed, Henry's thoughts consist of inner experiences typical of real people. The translator skillfully recreated these inner experiences of the main character:

«U bir soniya ham yashamagan, faqat ona quchog'idagina tirik bo'lgan, – deb kuyinib o'ylaydi Genri o'zining dunyo yuzini ko'rmay turib vafot etgan farzandi haqida. – Men necha martalab uning qimirlaganini sezgandim. Keyingi paytlarda esa bilinmay qolgan edi-ya. Balki u o'shandayoq bo'g'ilib qolgandir. Bechora chaqaloq. Nega ham men unday bo'g'ilib o'lmadim. Afsus. Yo'q, afsus emas. Ehtimol o'lib ketganimda, yana buncha o'limlarni boshimdan kechirmagan bo'lardim. Endi Ketrin o'ladi. Bularning hammasining nima keragi bor, hatto bilmaysan ham, bilib ulgurolmaysan». [1, 335]

The thoughts in the quoted passage pass from Henry's imagination five to ten minutes before Catherine leaves the world. Henry's thoughts show that he is a true lover, that he truly loves his child and his wife. The portrayal of strong men like Henry is a key feature of Hemingway's principles of character creation. The artistic transfer of these principles to the translated work, that is, the vivid expression of the image of Henry, a strong man in a difficult situation, shows the great skill of the translator.

As much as it is important that the main feature of the character's national character should be expressed in the translated work, it is equally important to pay special attention to the details assigned a certain aesthetic task by the author, because the incorrect translation of the details leads to the violation of the author's style. Therefore, the theory of translation requires paying special attention to words with a national color and expressing them with the lexical units specific to each nation.

The spiritual and moral features of the image created in the work of art are revealed through the portrait, and each artist draws a portrait that clearly embodies the image he created before the eyes of the reader. As the literary scholar Matyakub Koshjanov said: "Portrait is one of the most important factors of direct representation of the reality of life in fine arts and fiction" [5, 160]. Therefore, it is one of the difficult tasks for the translator to give a portrait image in translation, which is the main detail embodying the specific aspects of the character typified by the writer. The portrait is closely related to the issue of the hero and is one of the components that determine the ideological-artistic nature of the work. Each creator, while creating an artistic portrait of his hero, assigns a certain meaning to it based on his worldview and aesthetic level. This meaning will be aimed at completing the character of the hero, making it more obvious. Therefore, recreating the portrait of a hero in literary translation requires skill and responsibility from any translator.

Re-creating the imagery of the image with other language means requires great artistry and skill from the translator. A figurative word in one language never

corresponds to a similar figurative word in another language.

As the writer chooses heroes, characters and life elements for his work, his work is always directed towards a certain goal. Therefore, the writer assigns a certain meaning to each image and describes it with individual qualities. It is this meaning and purpose that speaks and moves. Each lexical-stylistic element plays a very important role in this.

While translating "A Farewell to Arms!" by Ernest Hemingway the Uzbek translator Ibrahim Gafurov changes the symbols in the portrait lines of the characters without leaving them. By this way he subverts artistic pictorial tools, similes and comparisons without breaking them, and thus achieves a strong emotional expressiveness, as in the original, expressed in portraits.

LIST OF REFERENCES:

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