TRANSLATION ANALYSIS ON FIGURATIVE LANGUAGE IN ENGLISH AND UZBEK (BASED ON "THE OLD MAN AND SEA" BY ERNEST HEMINGWAY)

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ABSTRACT

This article provides some information about translation analysis on figurative language in English and Uzbek. The article also includes differences and similarities of figurative language in both languages based on "The old man and sea" by Ernest Hemingway.

Key words: figurative language, like, as, than, similar to, resembles, or seems, paradox, Synecdoche, Personification, Metaphor, simile.

ANNOTATSIYA

Ushbu maqolada o'zbek va ingliz tilidagi tasviriy vositalardagi tarjima tahlili haqida ma'lumot berilgan. Maqolada, shuningdek, Ernest Xemingueyning "Chol va Dengiz" asari asosida ikkala tildagi tasviriy vositalarning farqlari va o'xshashliklari haqida ma'lumot keltirilgan.

Kalit so'zlar: tasviriy vositalar, like, as, than, similar to, resembles, or seems, paradox, senekdoxa, shaxslantirish, metafora.

АННОТАЦИЯ

Абстрактные в данной статье приведены некоторые сведения об анализе перевода на образный язык на английском и узбекском языках. в эту статью также включены различия и сходства образного языка в обоих языках на основе «Старик и море» Эрнеста Хемингуэя.

Ключевые слова: образный язык, как, как, чем, подобный, напоминает, или, кажется, парадокс, синехдоха, персонификация, метафора, сравнение.

INTRODUCTION

The Old Man and the Sea is the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life. For eighty-four days, Santiago, an aged Cuban fisherman, has set out to sea and returned empty-handed. So conspicuously unlucky is he that the parents of his young, devoted apprentice and friend, Manolin, have forced the boy to leave the old man in order to fish in a more prosperous boat. Nevertheless, the boy continues to care for the old man upon his return each night. He helps the old man tote his gear to his ramshackle hut, secures food for him, and discusses the latest developments in American baseball, especially the trials of the old man's hero, Joe DiMaggio. Santiago is confident that his unproductive streak will soon come to an end, and he resolves to sail out farther than usual the following day. In conclusion I would like to emphasize that in Hemingway's writings, his works are highly suggestive, revealing submerged levels of meaning for readers to discover by themselves and the translator tried not to change the method of the writer. . "The Old Man And The Sea" was translated by I.Gafurov. The title of the work was translated into Uzbek "Chol va dengiz".

Generally speaking both the author of "the old man and the sea" and translator of this work are considered skillful writers. As due to the fact that Ernest Hemingway tried to illustrate his period when he wrote the novel while Ibrohim Gafurov translated the work according to not only semantic features but also other factors of translation

DISCUSSION AND RESULTS

It can be seen that the translator often uses more literal translation method to translate figurative languages in The Old Man and the Sea. Literal translation is the translation which prioritizes the equivalent word or expression in the target language which has the same meaning as the word or expression in the source language. Literal translation should preserve the structure of the source language sentence, even though the structure was not acceptable in the target language. If the structure is changed slightly in order to be accepted in the structure of the target language, it is called modified literal translation. It can be shown that the most dominant used in the novel The Old Man and the Sea is personification. Personification in the novel is illustrated by when the old man talks about jellyfish, turtles, birds, and most importantly, the marlin (sharks), as if they were people, the old man gives them thought processes, even personalities.

The figurative language which is used as a means of comparing things that is essentially unlike. In simile, the comparison is expressed by the use of some word or phrase such as like, as, than, similar to, resembles, or seems.

SL: "...except his eyes and they were the same colour as the sea and were cheerful and undefeated."

TL: "...Faqat dengiz tusini olgan moviy, mardona odamlarnikiga xos quvnoq ko'zlari bundan mustasno edi."

SL: "But none of these scars were fresh. They were as old as erosion in a fishless desert"

TL: "ammo bu izlar ichida yangisi yo'q, hammasi uzoq suvsizlikdan qaqrab yotgan bepayon darzlari singari ko'hna edi."

Metaphor, like similes, the figurative language which is used as a means of comparing things that is essentially unlike. In metaphor, the comparison is implied- that is, the figurative term is substituted for or identified with the literal term.

SL: "You are my alarm clock," the boy said."

TL: "Sen men uchun naq qo'ng'iroq soatini o'zisan"

Personification consists in giving attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always human being.

SL: "He could ruin me by jumping or by a wild rush"

TL:"Agar u bor kuchi bilan oldimga intilsa yoki sapchiy qolsa bormi, tirik qo'ymasdi meni, axir."

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

TL: "xo'sh endi qo'l- dedi u,- sen chilvirni qo'yib yuborsang ham bo'lar, maynavozchiliging tugamaguncha o'ng qo'lim bilan evini qilib turaman.

Apostrophe is closely related personification, which consists in addressing someone who is absent or dead as if he or she were present and/or alive or addressing something that is non-human as if it were alive and could reply to what is being said.

Synecdoche (the use of the part for the whole) and metonymy (the use of something closely related for the thing actually meant) are alike in that both substitute some significant detail of aspect of an experience for the experience itself.

A symbol may be roughly defined as something that means more than what it is. Imagine, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In general, however, and image means only what it is; the figurative term in a metaphor means something other than what it is; and a symbol mean what it is and something more too.

Allegory is a narrative of description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author"s major interest is in the ulterior meaning.

A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or statement. As a figure of speech paradox is a statement. When we understand all the conditions and circumstances involved in a paradox, we find that what at first seemed impossible is actually entirely plausible and not strange at all. In a paradoxical statement the contradiction usually stems from one of the words being used figuratively or whit more than one denotation.

Overstatement, or hyperbole, is simply an exaggeration, buit exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous, or grave, fanciful or restrained, convincing or unconvincing.

SL: "...and with his eyes closed there was no life in his face"

TL: "...Hozir ko'zlari yumilib uyquga ketganda, xuddi jonsizga o'xshab ko'rinardi

SL: "The old man looked at him with sunburned, confident, loving eyes."

TL: "Chol oftobda qizarib ketgan, inonuvchan mehribon ko'zlari bilan unga qaradi."

Understatement can serve conventions of politeness. It is more polite to indicate a failure than to speak its name straightforwardly. When understatement serves to camouflage an unpleasant fact, for example, we may say that is meaning is simply "more" (worse) than what is literally expressed. However, understatement often signifies an attitude rather than merely hinting at a camouflaged idea. As is the case of irony, the function of understatement often lies in the tension between the viewpoint literally expressed and what the receiver takes to be the sender's view.

SL: "The iridescent bubbles were beautiful. But they were the falsest things in the sea…"

TL:"Anovi jilolar bilan tovlanuvchi xuboblar beqiyos rangin ko'rinardi biroq ular dendiz mahluqlari orasida eng ashaddiysi hisoblanar ediki…"

Figurative languages are languages which used to enhance the effect of what it is being said, and it cannot be taken directly. The purposes of figurative languages are to express of someone thought, to emphasize personal situation, and to entertain the readers. The data which is analyzed are the word, phrase, clause, or sentence in The Old Man and the Sea because The Old Man and the Sea novel has the same figurative languages that to express the author's thought, with the old man being alone on the sea and all, a lot of characterization of the animals but not people. The author uses a lot of personification like talk about jellyfish, turtles, birds, and most importantly, the marlin, as if they were people, he gives them thought processes, event personalities, as well as emphasize the characters situation and entertain the reader.

CONCLUSION

It can be conclude in translating those aspects, the translator has to be able to render the message from its source language. He has to be a competent person who

understand the ideas, thoughts, and can transfer the message expressed in the source language and representing to the target language. The important thing to become a good translator is, he must have a wide knowledge both languages for getting equivalents in the target language. One of the materials that a translator must have a wide knowledge to translate and render the message of the target language is literary work.

From above examples we can see that Ibrohim Gafurov tried to translate the work without breaking language norms. It is necessary to learn the investigation and observe deeply the nation's mode of life from which translation is done, not only to correct, add or improve an author successfully but also to understand original text profoundly in order to be understandable to a translator all artistic means and peculiarities of original text and to be fully translated into another language.

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