

## EXPRESSING LEXICAL FEATURES AND STYLISTIC DEVICES IN TRANSLATION BASED ON THE OLD MAN AND SEA BY ERNEST HEMINGWAY

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### Abstract:

If we travel to literature world, we can encounter everything from easy to difficult one. Especially, for those who translate any kinds of book from one language to another one. So, translation can be struggling in terms of analyzing lexical features and stylistic devices. This article gives a data on translation analysis on lexical feature in English and Uzbek and it also includes comparison of differences and similarities of lexical features. As translating stylistic devices is challenging, through this article, we can also get precise information about the strategies used in translating the literary devices in "The Old Man and the Sea" by Ernest Hemingway. Because the author analyses the translation problems of stylistic devices such as metaphors, simile and personification through some examples, the aim is to assess how much of the style and culture of the original has been preserved.

**Keywords:** Complete correspondences, partial correspondences, the absence of correspondences, terminological polysemy, lexical transformations, lexical substitution, supplementation, omissions or dropping, stylistic devices, simile, metaphor, personification, translation, equivalent, culture.

### INTRODUCTION

Without a doubt, "The Old Man and the Sea" is Hemingway's masterpiece. It is a simple story about Santiago who is a Fisherman and his battle with a huge marlin. Although Santiago has not caught a single fish for 84 days, he does not feel discouraged. Furthermore, "The Old Man and the Sea" by Ernest Hemingway,



probes basic questions of life and death, and explores humankind's relationship with nature. Free of the sentimentality that often characterizes stories dealing with nature and animals, the story still carries emotional impact. When it comes to the small cast of characters in "The Old Man and the Sea", it consists of Santiago, the old fisherman, and Manolin, the boy who has fished with him for years. With respect to the plot of this masterpiece, Santiago goes far out into the sea and hooks a giant marlin. A desperate struggle ensues in which he is able to kill the fish and tie it to his boat, only to find that on the way home he has to fight a more desperate struggle with some dangerous giant sharks, which eat up the marlin, leaving only a skeleton. Anyway, the old man brings it home and goes to bed to dream, almost dead with exhaustion. But his struggle wins him much respect. In addition, we can say that Manolin can play crucial role in this work, as well. Though the old man hits a run of bad luck, Manolin still wishes to fish with him. But Manolin's parents demand that he fish with a more successful boat. Other important characters come to life in Santiago's mind. Santiago speaks to and loves the flying fish, the dolphins, and the noble marlin. Santiago also speaks to the sharks, but he meets their malignancy with enmity. The sea is also a character, perhaps the major presence in the book.

## MAIN PART

### Lexical features of the work in translation

In this work, there are dozens of distinctive features that we have to analyze in terms of lexical side. Nevertheless, in the following, we will try to analyze several important ones among them. Due to the semantic features of language the meaning of words, their usage, ability to combine with other words, associations awakened by them, the "place" they hold in the lexical system of a language do not concur for the most part. All the same "ideas" expressed by words coincide in most cases, though the means of expression differ. As it is impossible to embrace all the cases of semantic differences between two languages, we shall restrict this course to the most typical features. The principal types of lexical correspondences between two languages are as follows:

- I. Complete correspondences.
- II. Partial correspondences
- III. The absence of correspondences



Complete correspondences of lexical units of two languages can rarely be found. As a rule they belong to the following lexical groups:

- Proper names and geographical denominations
- Scientific and technical terms / with the exception of terminological polysemy
- The months and days of the week, numerals

In the following examples, we can see complete lexical correspondences in the work between English and Uzbek language according to I.Gafurov's translation:

**He had gone eighty four days now without taking a fish** – dengizga chiqqaniga mana sakson to‘r kun ham to‘ldi, ammo hali birorta ham baliq tutgani yo‘q;

**Remember we are in September** - Sentabr ekanligini unutma;

**He ate them all through May to be strong in September and October for the truly big fish** – Haqiqiy yirik baliqlar ko‘payadigan sentabr va oktabr oylarida bardam bo‘lish uchun butun may oyi shuni iste‘mol qilardi.

Moreover, in order to analyze complete lexical correspondence in translation expressing with names of months and numerals, we should see the following examples:

**He always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast-** U cholning uskunalari changak, garpun va machtaga o‘ralgan yelkanlarni tashib olishga qirg‘oqqa kelardi.

In above mentioned example translator tried to pay his attention to terms of profession which was translated complete lexical correspondence. While translating the lexical units partial correspondences mostly occur. That happens when a word in the language of the original conforms to several equivalents in the language it is translated into. The reasons of these facts are the following:

1. Most words in a language are polysemantic, and the system of word – meaning in one language does not concur with the same system in another language completely. That's why the selection of a word in the process of translating is determined by the context.
2. The specification of synonymous order which pertain the selection of words. However, it is necessary to allow for the nature of the semantic signs which an order of synonyms is based on consequently, it is advisable to account for the concurring meanings of members in synonymic order, the difference in lexical and stylistic



meanings, and the ability of individual components of orders of synonyms to combine:

**For example: When I was your age, I was before the mast on a square-rigged ship that ran to Africa** - Men bo‘lsam sening yoshingda yelkanli kemada yo‘nga bo‘lib Afrika qirg‘oqlariga suzib borgandim.

In the sentence the term „**square-rigged ship**“ does not have a one-to-one equivalent in Persian and the translator has to translate it into the nearest equivalent 3. Each word effects the meaning of the object it designates. Not infrequently languages “select” different properties and signs to describe the same denotations. The way, each language creates its own “picture of the word”, is known as “various principles of dividing reality into parts”. Despite the difference of signs, both languages reflect one and the same phenomenon adequately and to the same extent, which must be taken into account when translating words of this kinds, as equivalence is not identical to having the same meaning:

**For example: Keep warm old man** - Ehtiyot bo‘l qariya tag‘in shammollab qolma.

### **Translation problems of stylistic devices**

Except lexical features of translation between these both languages of this work, we should also analyze this work stylistically. During exploring this work, we can also some stylistic devices that author used in his work. Actually, Ernest Hemingway was a master in the use of figurative language, and he utilized a wide range of stylistic devices such as epithet, hyperbole, metaphor, personification, and simile to portray the characters of his book. In the following, we will explain one by one with clear examples.

Metaphor is 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. In the work "The Old Man and the Sea", the writer widely used metaphors to enhance expressiveness and imagery. Translating metaphors can often be a challenging task, as they rely heavily on cultural understanding and can have multiple interpretations. In the case of translating "The Old Man and the Sea" by Ernest Hemingway into Uzbek, there are several specific translation problems that can arise with the metaphors used in the text due to cultural differences, variety of metaphors and fishing terms used in the source language. Some of these translation problems can include:



1. Cultural differences;
2. Symbolic metaphors;
3. Specificity of fishing terms;
4. Historical and geographical references.

## CULTURE DIFFERENCES

The novel is set in a Cuban fishing village and contains various references to Cuban culture, landscapes, and traditions. Translating these cultural aspects into Uzbek may require finding equivalent metaphors that resonate with Uzbek readers.

**For example: Age is my alarm clock** - Men uchun qarilikning o‘zi qo‘ng‘iroq soat.

In this text, the translator uses the literal translation. The metaphor used in this example has a deep meaning. It shows that old age awakens consciousness in a person. Often, the older a person is, the earlier he wakes up.

## SYMBOLIC METAPHORES

The novel has symbolic metaphors that represent broader themes such as endurance, struggle, and the human condition. Translating these metaphors requires capturing their symbolic significance in a way that resonates with the Uzbek cultural context.

**For example: You're with a lucky boat** - Sen baxti chopgan qayiqda ov qilyapsan

In this text, the translator uses the method of equivalent translation.

## SPECIFICITY OF FISHING TERMS

"The Old Man and the Sea" heavily relies on fishing-related metaphors and terminology. Some of these terms may not have direct equivalents in Uzbek, necessitating the translator to find culturally relevant alternatives that convey the essence of the original metaphors.

**For example: You can let the cord go, hand, and I will handle him with the right arm alone until you stop that nonsense** - Sen chilvirni qo‘yib yuborsang ham bo‘lar. Maynavozchiliging tugamaguncha, o‘ng qo‘lim bilan evini qilib turaman.

There is a fishing term **cord** in the example above. Such terms are complicated to translators as sometimes they may have various meaning in different contexts. If a translator is not aware of fishing terms, he may easily confuse in the process of translation.

## HISTORICAL AND GEOGRAPHICAL REFERENCES

"The Old Man and the Sea" contains references to historical events and geographical locations that may not be widely known or significant in Uzbekistan. The translator may need to find alternative metaphors or explanations to ensure comprehension and maintain the intended metaphorical resonance. Hemingway used Spanish words in "The Old Man and the Sea" because he wanted to create a realistic dialogue and realistic interior monologues for the characters in the story.

**For example: He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman - U har doim dengizni, unga muhabbat qo'ygan hamma kishilar kabi xayolidan ispanchasiga la mar deb atardi. Ayrim paytlarda dengizga mehr qo'ygan.**

## CONCLUSION

To conclude, through this analysis made in this article, we can see a close relationship between the style of the translation and the specific sociocultural environments of its production; for example, notable differences can be clarified between I. Gafurov's translation and the source text. As due to the fact that the translator tried to take into consideration Uzbek national coloring. This is revealed most markedly in Gafurov's use of more conventional, formal and literary diction and a more conservative approach to rendering free direct thought, as well as his emphasis on the old man as undefeated hero. All in all, the translator's decision-making process is a result of an amalgam of factors which cannot be fully assessed or predicted even by an integrated method of combining textual analysis and contextual exploration as we attempted in this research. Style in translation is "non-systematic," "not scientific," and "there is always an element of choice and poetic taste" involved. Also, translation problems of stylistic devices of highlight the need for a skilled and culturally sensitive translator who can effectively recreate the



metaphorical richness of Hemingway's work in Uzbek while considering the cultural nuances of the target language.

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