

Lexical Features of Translations of Jack London's Works *Martin Eden* and *White Fang*)

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ABSTRACT

*This article analyzed the achievements and shortcomings that appeared during the indirect translation of Jack London's works *Martin Eden* and *White Fang* into the Uzbek language. The shortcomings that arose during the use of figurative speech and their translation into the Uzbek language are identified and substantiated by examples. The analysis involves the type of tropes metaphor, metonymy, epithet and simile.*

Keywords: Jack London's writing style, metaphor, metonymy, epithet, simile

INTRODUCTION

Jack London is one of the most prominent American writers of the XX century, and his work is known for its spiritual, literary, and cultural legacy, which makes him one of the greatest writers in the world. The writer entered the history of world literature as a prolific author and a skilled writer. In his works, the artist provided information about the lifestyle of the people of that time and the various life situations, conditions, and culture that existed there. Jack London's works are incredibly interesting and multifaceted, which allows them to be studied from different perspectives. The style of his works is practical interest for various scientific studies. The variety of language and speech units, expressive means, and stylistic devices that are common in Jack London's works reflect the perfection of his unique writing.

Maxim Gorky, V. N. Bogoslovsky, F. Jung and other famous scholars have studied the novel in general terms. The novel has not lost its relevance for many years, as the themes of man's purpose in society, the opportunity for education for the working class, and unrequited love remain relevant for society to this day. We took Jack London's works *Martin Eden* and *White Fang* as a material for our research, in which various expressive and stylistic devices are manifested in all their diversity at different linguistic levels. It is worth noting that one of the main features of Jack London's individual style at the lexical level is its unusual metaphorical nature, which makes the author's style figurative and elegant, allowing it to fully engage the reader's imagination. The work contains several metaphors based on various analogies with natural phenomena, materials, and animals.

MATERIALS AND METHODS

In this article, comparative-historical, comparative methodological, semantic-stylistic, artistic analysis, and linguo-pragmatic methods were used to illuminate the research topic.

The first linguist to study figurative language was Gori Thrasymachus. Later, we can find information about figurative language in Aristotle's *Poetics*.

Figurative speech is referred to as "tropes" in some literature. Tropes refer to the transfer of the name or symbol of one thing to another, or the use of words in a figurative senses, in general, to enhance the colorfulness, value, expressiveness, and expressiveness of a literary work.

Metaphor is a figure of speech in which a word or phrase representing one type of object or action is used in place of another to express the similarity or resemblance between them. A metaphor is an implied comparison, as opposed to a direct comparison. As we know, metaphors are necessary for any communication and speech, but they are also a direct statement of empirical truth. In fact, the use of metaphor is so widespread that it is sometimes referred to as "natural narratology." Despite this, we use metaphors a lot in our daily lives, without even realizing it.

Sources cite that Cicero believed that metaphors represent and complement meanings that ordinary language tools cannot express or explain.

Many scholars have conducted research on metaphors, one of them was S. Bally. He is considered one of the first scholars to contrast poetic metaphor with linguistic metaphor. Following S. Bally, divided metaphors into two types: artistic and linguistic.

Linguistic metaphor is a phenomenon related to the development of language. If a metaphor has become a permanent name for a person or thing, it is a specific feature of the language and is considered a problem related to lexicology, stylistic, and linguistic stylistics in linguistics. In private, that is, artistic metaphor, it arises based on the aesthetic purpose of the writer, that is, the subjective expression of being.

J. Searle argues that metaphor arose as a result of the collision of two semantic words – unity.

G. Kobuljonova defines metaphor and its linguistic nature as follows: “metaphorical transfer of names is based on the broad similarity of objects, signs, actions, and situations.” The basis can be concrete or abstract. According to its structure, metaphors are divided into simple and extended, artistic and linguistic metaphor.

Metaphor is also called a hidden simile, because in a metaphor, the thing being compared is omitted and the thing being compared expresses its meaning. This is how it differs from a simple simile. A simple simile always consists of two parts. In a metaphor, only the second member – the thing being likened-remains, the likeness is omitted and is perceived from the context. Marita Roth believes that metaphors should serve the purpose of understanding, not the decoration of language.

As J. Vico noted, “every metaphor is a small myth.” Therefore, artistic means cannot be imagined without the spirit of nationalism.

Another type of trope is metonymy, which comes from a Greek word and means to rename or give a different name. In metonymy, one thing or concept is referred to by the name of another based on the relationship between the two. Metaphor is more common in fiction than metonymy. Because the aesthetic

functionality of metaphor is stronger than that of metonymy. But despite this, when used in conjunction with metaphor, it serves to convey a thought in a work of art in a concise and effective way. Metonymy is a figure of speech in which one object or idea takes the place of another with which it is closely related. In fact, metonymy means "changing the name." As a literary device, it is a way of replacing an object or idea with something that is meant to be, rather than saying what it actually means. Metonymy allows writers to express a word or idea in a different way by using a closely related word or idea. Therefore, we can say that metonymy is a way for writers to change their expression and influence the reader. One of the discourse-pragmatic functions of metonymy is to increase the integrity and coherence of spoken words.

A. Blank cites metonymy as a linguistic device based on specific conceptual relationships in a framework. Through this definition, Blank shows that metonymy is an important concept from a linguistic perspective.

An epithet is a literary device that describes a person, place, or object with or by replacing it with a descriptive word or phrase.

The word "epithet" comes from the Greek word *epitheton* (a neuter variant of "epithetos"), meaning "added" or "attribute." They have been used in various forms of literature, from epic poetry in ancient Greece to describe heroic figures, to modern literature to serve to evoke specific images and emotions in the human mind.

Despite the fact that epithet has been the object of research by many linguists and literary scholars (T.A. Burkova, V. M. Zhirmunsky, I. R. Galperin, etc.), there is no clear definition for it in modern linguistics. Therefore, V. M. Zhirmunsky stated that "we cannot give a clear and stable definition of the concept of "epithet."

A. A. Potebnya and Yu. M. Skrebnev interpreted epithet as a figure of speech. In fact, epithet is a stylistic device. Yu. M. Skrebnev defined epithet as a word or phrase that enhance the expressiveness of speech. In addition, the linguist cites syntactic limitations in it, such that the possessive, complement, and

participle cannot fulfill its function (M. D. Kuznets, Yu. M. Skrebnev 1960).

Epithet is a common, stylistic device in language. It is not a trope, but a figure of speech, and is considered a determiner that expresses a noun, as Russian linguist A. A. Potebnia emphasizes in his work *Theoretical Poetics* (Potebnia 2008).

Many linguists and literary scholars have conducted scientific research on epithets – figurative means. M. Mukarramov stated that there are five grammatical and semantic distinct features of adjectives and determiners (Mukarramov). R. Korgunov cited information about the constant difference between adjectives and determiners, namely that they are determiners. A. T. Rubailo emphasized that adjectives are artistic determinants and that they are a type of trope close to metaphor and metonymy (Rubailo 1961).

A simile is a literary term formed by using the words “like” or “as” to compare two different things and show a common characteristic between them. A simile is different from a simple comparison because it compares two things that are usually unrelated. Similes can be used to create vivid images or make surprising connections between two unrelated things. Similes are used to emphasize or exaggerate a specific quality of one thing by comparing it to another.

Smiles have great artistic and stylistic importance in fiction and perform a special function that ensures the expressiveness of a work of art. This figurative device is based on the similarity between two things or events, and they serve to enhance and exaggerate the meaning of one through the other.

A. Rustamov defined simile as follows: “it is one of the artistic means that shows the skill of a poet or writer, in particular, the richness or poverty of his imagination and fantasy world.”

RESULT AND DISCUSSION

The analysis of translations of literary works is one of the important tasks of today’s translation studies. The reflection of a work written in one language in another is called translation. To

translate a literary text, a translator is required to come across three requirements:

1. Thorough knowledge of the original language;
2. Perfect knowledge of the target language;
3. Thorough knowledge of the essence and reality of the content reflected in the original (Sadiqov 2021)

In her article, Yu. V. Kokunova 'Current Issues in the Theory of Literary Translation' reflecting on the developments in Western translation studies, acknowledge that literary translation is a creative process and that translation is not the "absorption" of the culture of one people into the culture of another.

The main condition for achieving adequacy in translation is to fully reflect the artistic originality of the original, its national characteristics, and the individual creative style of the author. National coloring is a specific integral aspect of a given literary work, which is reflected in the language. It is most often manifested in images or vivid idioms that express the everyday and social situation of the people.

In the process of researching Jack London's works *Martin Eden* and *White Fang*, we focused mainly on the ways in which metaphor, metonymy, epithet, and simile were reflected, and since these works are indirect translations, we witnessed several shortcomings.

As it is known, metaphor is the most widely used means of artistic expression in our linguistics. Several linguists have conducted research on this means. B. Sarimsakov distinguishes metaphor from simile by the omission of similes and considers it a literary term (Sarimsakov 2004).

Metaphor is a literary technique that makes a literary text more vivid and emotional. We know that the thing being described does not actually have such an image and is likened in a figurative sense (Turaxanova 2024).

It is clear that each national literature develops not only within its own framework, but also in harmony with the literature of other nations. The first translation processes of Jack London's novel *Martin Eden* into Uzbek began in 1968. The work was

translated into Uzbek by Kadir Mirmuhammedov based on the edition published in Moscow in 1961 by the Ogenyek publishing. The Uzbek edition was published in 1968 by the GafurGulom literary publishing house. This work was translated into Uzbek by the translator – Kadir Mirmuhammedov through a translation into Russian by the Russian translator Zayaitsky Sergey Sergeyeovich. This work has been translated by several famous translators of the Russian people.

Words, with their lexical and figurative meanings, contribute greatly to the development of literary works, enriching them. Let's take the following example which is related to the epithets: "The one opened the door with a **latch key** and went in, followed by a young fellow who awkwardly removed his cap." The word in the bold is the epithet. And this example is given from original version of the novel. But in the translation of the sentence Russian and Uzbek, we have detected that the content has changed. In the source translation **latch key** is given in the meaning of a front door key. However, we found that this epithet is translated differently in translations into Uzbek and Russian. *Oldindaketayotganyigityassikalitbilaneshikniochdi*. This is a target translation in the Uzbek language. If we pay attention to the definition of the word *yassi* here, the explanatory dictionary of the Uzbek language cites it as expressing meanings such as "surface, spreading, flat." In Russian version: *Шедший впереди отпер дверь французским ключом и вошел*. In here, we can see the epithet is given as a French key. Instead, we would offer our own version in the style of *old eshikkaliti*.

It is always important to translate contextually, that is, to take into account the situation being described and adapt the words to that situation (Gafurov 2008). A translator must be able to enter the work he is translating, understand the character's psyche, and feel what he means through the speech he is expressing.

It is known that when a translator is engaged in the translation of a literary work, he is required to have excellent knowledge of the source language and the target language, as well as to obey the laws of literary translation. Elements, factors, laws and rules related to literary literature require serious attention in literary translation. A principle that exists in one

language may not be found in another, as a result of which problems arise in literary translation. In this process, the translator is required to use his creative talent. "She wondered if she had been **cold** all her days." In here, we understand the situation of Ruth, who has lived for so long without knowing the warmth of the heart, is reflected. *Она удивлялась, как могла она такой холодной прожить все эти годы.* However, in Uzbek version, it used an antonym of the original words. *Rufumrida ilk daf'a, shunchapaytdanberi qalbotashi nimaliginibilmayya shaganinipayqadi.* The metaphor of *qalbotashi* here is actually given in the form of "cold." There are many requirements in literary translation, such as recreating the author's style, preserving the rhythm and intonation of the work, reflecting the characters' speech with its original naturalness, giving it a national flavor, and finding alternative versions of phraseologisms, which show that the translator has a truly decisive status.

CONCLUSION

Jack London, like a great artist, creates a unique artistic world in his works that arouses genuine interest in the reader. We can say that Jack London is a "true interpreter of his time". The reason is that he entered the literary field at a critical juncture in American life and reflected the painful points of his time in his works.

Jack London was a famous American novelist, short story writer, and journalist. The writer came from a working-class background, which made him an extraordinary American writer of the 20th century. Irving Stone, in particular, writes that the formative years of the creator had a decisive influence on him: "he grew up in poverty, knew hunger and deprivation, learned the sad lessons of the fate of working man."

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