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Research Article

THE USE AND THE PLACE OF FIGURATIVE LANGUAGES IN THE TRANSLATION OF JACK LONDON'S WORK

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ABSTRACT

This article discusses the use of figurative speech in the indirect translation of Jack London's "White Fang" into Uzbek, and whether figurative language retained its structure and meaning when it translated from English.

KEYWORDS

Analysis of the writer's work, figurative speech, tropes, figurative language.

INTRODUCTION

Jack London is an American writer whose works have been translated many times into other languages. And he is also the founder of the genre called science fiction. Jack London is a writer who is able to artistically cover the difficulties of ordinary life and romanticism in his works. J. London writes almost all of his works based on the events that happened during his life. And in his works, he built his style on "high-spirited realism, imbued with human faith and passion."

Materials and methods

Jack London's work "White Fang" is about simple concepts - life and love, truth and justice, oppression and life. This work is about White Fang, whose mother is a dog and whose father is a wolf, what this dog thinks about in various situations that occurred during his life, assuming what he can feel, he verbally expresses his inner world feelings through different types of figurative speech such as tropes. This work is a logical continuation of the novella "The Call of the Wild" written in 1903. This work was translated indirectly into Uzbek by Olim Otakhan using the Russian translation.

"White Fang" was translated by M.A. Andreyev (1913), N.S. Kaufman (1927), N.A. Voljina (1936) and many Russian translators.

In Jack London's works, the place of stylistic devices is very incomparable. In his novels and short stories, the writer skillfully describes people, nature, and animals to such an extent that tropes play an incomparable role in it.

One of the most important features of figurative language is imagery and emotionality. In literary studies, figurative speech is called by different names: figures, syntactic figures, stylistic figures, figurative language, expressive-descriptive speech.

Gory Trasimachus, a linguist, was the first to study figurative language. Later, in Aristotle's work "Poetics" we can find information about figurative speech.

We can include simile, animation, exaggeration, sarcasm, qualification, and in addition, metaphors. The above are referred to as "tropes" in some literature. Tropes mean transferring the name or sign of one thing to another or using words in general, in a figurative sense, in order to enhance the colorfulness, value, and expressiveness of a literary work. The basis of tropes is the comparison of two things or concepts, that is, the name of one thing is transferred to the name of another, based on the strengthening of imagery, clarity, expressiveness through a certain relationship between two things (such as similarity, commonality,

connection). There are several types of tropes, depending on what they are based on: metaphor, simile, epithet, metonymy, allegory, irony, synecdoche, exaggeration and others.

The purpose of this research is to provide a method of checking the real meaning of the work in the reader, in addition to the lexical-semantic analysis of the work. In the indirect translation of the work "White Fang" into Uzbek, we will consider the cases in which the figurative language have preserved their structure in the Uzbek language and those that have not.

For this purpose, we will analyze the cases of N.A. Volzhina's " Белый Клык" and Olim Otakhan's translation being translated correctly or not.

"Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean towards each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness-a laughter that was mirthless as the smile of the sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the

futility of life and the effort of life. It was the Wild, the savage, frozen– hearted Northland Wild…"

"Muzlagan daryoning ikkala qirg'og'i bo'ylab cho'zilib ketgan o'rmon yuraklarga qo'rquv solgudek vahimali ko'rinardi. Halizamon ko'tarilgan shamol qoraqarag'aylar shoxiga ingan qor choyshabini yulqib otgan, endi bu shumshuk daraxtlar yaqinlashib kelayotgan oqshom qo'ynida bir-biriga chirmashib olgan, borliq o'lik bir sukunat og'ushida junjikib turardi. Qilt etgan hayot nishoni sezilmayotgan bu o'lka shunchalar ayozli va shunchalar kimsasiz ediki, bu daryo va qoraqarag'ayzor o'rmon uzra charx urayotgan motamsaro, dardchil ruh odamzod yuragiga vahm solishga qodir emasdi, zero, undan yuz karra dahshatliroq, sfinks tabas- sumidek mudhish, bamisli mana shu ayoz mash'um, tomirlarda oqayotgan qonni muzlatib qo'yishiga qurbli unsiz qahqaha yangrayotgandek edi. Bu jamiki tiriklikning, hayot-mamot uchun kurashning puch va besamarligini idrok etguvchi azaliy zakovat kulgusi edi. Negiz-negizi- gacha muz qotgan, odam oyog'i yetrnas Shimol o'lkasining qismati shunday edi. Lekin, shunga qaramay bu qismatga bo'ysunishni istamagan bir nima o'zidan ogoh etib harakat qilayotgani ko'zga chalindi. Chanaga qo'shilgan itlar karvoni muzlagan daryodan o'tib bormoqda edi. Itlarning hurpaygan junlarini qirov bosgan tumshuqlaridan o'rlayotgan bug* havoda muzlar va shisha kukunidek junlariga yopishardi…"

"Темный еловый лес стоял, нахмурившись, по обоим берегам скованной льдом реки. Недавно пронесшийся ветер сорвал с деревьев белый покров инея, и они, черные, зловещие, клонились друг к другу в надвигающихся сумерках. Глубокое безмолвие царило вокруг. Весь этот край, лишенный признаков жизни с ее движением, был так пустынен и холоден, что дух, витающий над ним, нельзя было назвать даже духом скорби. Смех, но смех страшнее скорби, с здесь - смех безрадостный, точно улыбка сфинкса, смех, леденящий своим бездушием, как стужа. Это извечная мудрость - властная, вознесенная над миром - смеялась, видя тщету жизни, тщету борьбы. Это была глушь - дикая, оледеневшая до самого сердца Северная глушь…"

Results

Every form of message in the work must be preserved during the translation process .Because the meaning of the work is important. Therefore, in many cases, translators try to preserve the form and pay less attention to the meaning. In translation, the translator does not stop with the translation that comes to his mind

, should pay attention to the general meaning of the words and use equivalent words corresponding to the original meaning.

From the part of the work given above, we can see that tropes are used a lot in this work. This makes it easier

for the reader to read the work, and the events that are happening help to strengthen the effect on him. For example: tropes are used through such combinations as "hungry eagerness ", "a vast silence ", " sad fierceness ".These combinations affect the meaning of the work and help to increase its emotionality and imagery.

Discussion

In novel (given in various literatures under different genre names), some of the means of figurative speech are translated word by word, while in some of them, an attempt was made to convey the meaning by changing the form.

For example: in the combination "xudoning qarg'ishiga uchraganlar " the transfer of meaning through metonymy is used. That is, he meant the people who visited the North (in Uzbek version). But such an idea is not given in the original work. In this case, the translator used such tropes and means of expression to make it understandable to the reader and to increase imagery. We can come across many similes like the above example in the work. We can see the differences of the selected equivalents in the table below.

Table 1. Equivalents used by the translator and their difference:

Source translation	Target translation (Olim Otakhan)	Target translation (N.A. Volzhina)
Spruce forest	o'rmon	Еловый лес
Frozen waterway	Muzlagan daryo	Льдом реки
Crystal of frost	Shisha kukuni	Кристалл

Conclusion

Through a comparative analysis of Jack London's "White Fang" and its translations by Olim Otakhan and N.A.Volzhina, we can see that the translators used equivalence in many cases. However, in the translation into Uzbek by Olim Otakhan, he avoided the originally given form, but used other forms to reveal the content of the work. It is a very difficult task for the translator to find an alternative equivalent in the works. First of all, the translator must deeply understand the meaning in its original state, and then find its equivalent in the language being translated. But in some cases, equivalent words may not appear. In such cases, it is possible to extract or minimize the meaning through other words.

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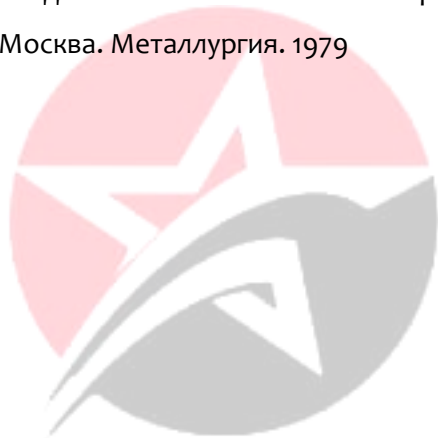
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