



Journal Website:
<https://theusajournals.com/index.php/ijll>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

EUPHEMISM IN ORIGINAL AND TRANSLATION (IN THE EXAMPLE OF JACK LONDON'S NOVEL MARTIN EDEN)

Submission Date: April 01, 2023, Accepted Date: March 05, 2023,

Published Date: April 08, 2023

Crossref doi: <https://doi.org/10.37547/ijll/Volume03Issue04-03>

Khajieva Feruza Melsovna

Dsc, Associate Professor Bukhara State University Department Of English Literary Studies, Uzbekistan

Gayratova Dilnora Gayrat Qizi

Bukhara State University, Ma Student Of The Department Of English Literary Studies, Uzbekistan

ABSTRACT

This article discusses euphemisms in the novel "Martin Eden" by the famous American writer Jack London, and interprets the translation of some English euphemisms into Uzbek in context.

KEYWORDS

Euphemisms, speech culture, stylistics, positive coloring, taboo, restricted words.

INTRODUCTION

The novel "Martin Eden" was written by the great writer Jack London and was first published in The Pacific Monthly in 1908-1909, and in 1909 it was published as a separate book by the Macmillan Company. The word euphemism comes from the Greek words eu- "good" and phemi- "I am speaking" and is a word used in spoken or written speech that is

emotive because of its neutral "function" and is used instead of rude or "indecent" words. Firstly, this term was used by the English captain J. Cook in 1777. "Euphemisms first appeared in the English language in the 12th-15th centuries. In the 14th century, French culture begins to become a tradition, which is also reflected in the language. R. Burchfield, a scientist who

studies the history of the English language, while conducting research on the example of euphemistic units of Chaucer's verse, admits that euphemism is a very convenient methodological tool of poetry.

MAIN PART

We can find many euphemistic devices in the play and Jack London used it skillfully. We will analyze the euphemisms below.

“All these were blotted out by a grotesque and terrible nightmare brood —frowsy, shuffling creatures from the pavements of Whitechapel, gin-bloated

hags of the stews, and all the vast hell's following of harpies, vile-mouthed and filthy, that under the guise of monstrous female form prey upon sailors, the scrapings of the ports, the scum and slime of the human pit”. [6, 5]

In the passage given above, we can take the word "creatures" as a euphemistic device. Here, it is a euphemism used to describe the girls around Martin. From the text itself, we can know that all the girls, women, and all the events around him are a bad dream that surrounds Martin, and the phrase "beautiful" is used to describe Martin's life. No matter how hard Martin tried, he couldn't get out of this quagmire. No matter where he looked, he saw the same disgusting environment. Like, he couldn't get out of this environment at all, and the dream of reaching Ruth forced him to wake up, act, and raise his level. Judging from the content of the book, he described the creatures of different nations in this place. For example, when we think of Mexican women, we have before our eyes Mexican girls with roses on their foreheads, wearing long skirts, cigarettes not coming out of their mouths, fake Japanese women and women

of other nationalities whose faces look like dolls. He was acting with his soul. He was constantly traveling to his world of books. He read books in any field, from any place. His highest goal was to reach his beloved, to go to Ruth perfectly. Ruth became interested in Martin the first day she saw him. Ruth's life could not be called very wonderful, because she was only in a shell, unaware of the outside world. But unfortunately, Ruth was not aware of this. He thought that his world was all existence and emptiness. In the passage mentioned above, the different ways of life of two people, who are different in every respect, were reflected.

“Baldly as he had stated it, in his eyes was a rich vision of that hot, starry night at Salina Cruz, the white strip of beach, the lights of the sugar steamers in the harbor, the voices of the drunken sailors in the distance, the jostling stevedores, the flaming passion in the Mexican's face, the glint of the beast-eyes in the starlight, the sting of the steel in his neck, and the rush of blood, the crowd and the cries, the two bodies, his and the Mexican's, locked together, rolling over and over and tearing up the sand, and from away off somewhere the mellow tinkling of a guitar”. [6, 7]

We can take the word "drunken" as a euphemism in the above passage. We could also use the words "drunkard", "drinker", "pianist". Such unpleasant words certainly sound rude, and Jack London once again proved his writing skills by using the word "drunk" instead. If we pay close attention to the passage, the description of the environment, starry night, white coastline, and the use of the word "drunken sailor" along with the words "steamboat lights" are beautiful in every way and add a special elegance to the passage. It is no exaggeration to say. In this place, the writer also expressed parallelism, at the beginning of the piece, he not only describes a

beautiful scene, but also mentions the two people who are fighting and their reddened bodies from the fist, and the blood flowing from them, and in order to give additional pleasure to this scene, he adds music to it.

“He turned off the gas, and the springs shrieked under his body.” But you've got to quit cussin', Martin, old boy; you've got to quit cussin'," he said aloud. [6, 38]

In the above passage, we can take the phrase "to quit cussin'" as a euphemism. Now we will explain why this phrase is a euphemistic tool. When we hear the word swearing, it always comes to our mind to insult someone with bad words and say bad words to him. This quality was enough for Martin, and it didn't seem strange to his world. As far as Ruth was concerned, she had to get rid of this character completely. That's why the passage above has written a very important characteristic for Martin to do. Ruth's vocabulary did not contain swearing or any words related to it. He knew that Martin used such words constantly, it was not difficult for Ruth to understand, the wrong use of such words was known from the mistakes in his choice of words when speaking.

She wanted to lean toward this burning, blazing man that was like a volcano spouting forth strength, robustness, and health. She felt that she must lean toward him, and resisted by an effort. Then, too, there was the counter impulse to shrink away from him. . His romance and adventure were battering at the conventions".[6, 21]

We can call the passage given above without any hesitation a skillfully drawn picture of euphemism, because this passage was mentioned by Ruth, and it is described by the girl Martin very carefully and skillfully without any harsh words. Through the phrase "She

wanted to lean toward this burning" we can understand how such a rude person could captivate a girl like a fairy, but at the same time, Rufus did not know that he was afraid of this young man and that he loved her. The next sentence is "He wanted to throw himself into the bosom of a strong young man." This desire was so strong that the girl could barely suppress herself. But at the same time, some feeling kept him away from Martin" is proof of this. It was not difficult to know the scars on Martin's neck, the hardships he faced during his life and his modest life through the phrase "reddened neck". The environment he lived in until that age was expressed by Jack London in his scars. The young man's rude, uncivilized behavior and his inability to choose the right words at the moment seemed to insult Ruth. For a girl who was completely ignorant of Martin's life and spent her whole life only in luxury and luxury, such a meeting would make her uncomfortable on the one hand, and on the other hand, her love for Martin would increase. "A young man's life full of romance and adventure" is a euphemistic sentence that means that Martin from Salty has not known what romance is all his life, and the word "adventure" for Martin is only earning money, paying rent to a stingy pooch, and having fun with his friends. , expressed the meaning of filling one's stomach. He would spend the money he collected from one adventure for a certain period of time, and as his money dwindled, he would look for another adventure. During these adventures, he suffered from various difficulties, diseases, starvation, and only scars remained as a reminder of such adventures. The romance and adventure in Martin's mind were nothing like the adventures Ruth knew. That is why these two categories of people never understood each other. At first sight, Martin felt a very warm attitude towards Rufus, while Rufus accepted his actions and words as

insults towards him, and that is why this meeting left different impressions for two categories of people.

“He had felt her hand in his, he had looked into her eyes and caught a vision of a beautiful spirit;—but no more beautiful than the eyes through which it shone, nor than the flesh that gave it expression and form. He did not think of her flesh as flesh,—which was new to him; for of the women he had known that was the only way he thought. Her flesh was somehow different”. [6, 25]

In the next passage quoted above, euphemisms are also very artistically described. The main euphemism here is the word “body”. The same word for body had a different meaning for two categories of people. When Martin always thought about the body, he only thought about the time he spent with the women on the street, some of whom he remembered and some of whom he forgot, but this time Martin did not think about anything else, he was just next to Ruth. he was happy that he got up. He even beautifully described that elegant body as the abode of his soul, and we can see from the passage that this was something new for him. For Martin, Ruth's body was a completely unnatural body, as if it was free of any disease and defects. Apparently, the girl's soul and body are perfect and there is no room for any bad dreams in front of her, because this body has reached divine perfection, it was the most beautiful expression of the divine essence. Since Martin was using this word for the first time, he did not have a clear impression of its true meaning. He had neither read nor used this word before, nor was he interested in its true meaning. Yes, now he was actually meeting with a body that corresponded to that divine word, and now there was no need to explain this word to him. And the hero of the play was a crime to touch such a theology, but he

never thought about it, it was just a pleasure to sit next to him. Unfortunately, it was only Martin's imagination, and Rufus did not know whether to approach him or to move away from him. His feelings towards Martin were unknown. He saw more fear in Martin's body. Because this fear gave him peace, he did not know how to avoid Martin or approach him.

“In one way, he had undergone a moral revolution. Her cleanness and purity had reacted upon him, and he felt in his being a crying need to be clean.

Now Martin was trying hard to match this divine fairy. The proof of this is clearly shown in the above-mentioned passage, and in this passage we can take the word tidy as a euphemistic device. In order to match Rufus, Martin needs to be clean not only physically, but also mentally and mentally. He started cleaning from the first hygiene, he bought hygiene tools for himself. He began to pay special attention to his teeth and hands, as if he was getting closer to Ruth. Then, under the leadership of Rufus, he began to pay attention to mental purity. Look at this, he didn't even know where the books were in the library, but after he chose the path of order, he began to travel to the world of books by himself. When he entered the library, he did not know which book to get and became dizzy. He was ready to face any difficulties in the way of freedom and tried his best. The library completely attracted him, when he first stepped into it, he did not know which book to choose, whose book to read, and from whom to get recommendations in this field. He was ashamed to ask the librarian, and he was ashamed to ask Ruth, because it was a very simple thing, and he was afraid that Ruth would find out that he didn't even know that. Nevertheless, he took a book that he liked and started reading. The goal is just to be completely tidy.

CONCLUSION

Fiction is an example of cultural communication as a reflection of real life. In literature, euphemisms serve as a means of expressing speech culture. Each person differs from other creatures due to his sweet language and manners, and at the same time, he shows his manners, knowledge, and education through his manners and manners. As we have seen in the passages given above, each correctly chosen euphemism had a special effect on the content of the work and increased the aesthetic value of the work.

REFERENCES

1. Кацев А.М. Эвфемизмы в современном английском языке. – Л.: Наука, 1977.
2. Jack London, "Martin Eden". London. Macmillan, 1916.
3. Jek London, "Martin Iden". Ikkinchi nashr. "Yangi asr avlodi", 2016.
4. Khajieva, F. M. (2019). DECODING OF STYLISTIC DEVICES IN RUSSIAN AND ENGLISH TRANSLATIONS OF THE UZBEK NOVEL "DAYS GONE BY" BY ABDULLA QADIRI (STYLISTIC CORRESPONDENCES AND TRANSFORMATIONS). Theoretical & Applied Science, (4), 541-545.
5. Khajieva, F. M. (2020). Theoretical aspects of the language learned (Stylistics). Бухоро: Дурдона.
6. Хажиева, Ф. (2021). ЛАЙЛА ЛАЛАМИНИНГ "THE MOOR'S ACCOUNT" РОМАНИДА ФОНЕТИК СТИЛИСТИК ВОСИТАЛАР ТАҲЛИЛИ. Журнал иностранных языков и лингвистики, 3(8).
7. Khajieva, F. M. (2021). The rise and development of the american biographical novel. JournalNX-A Multidisciplinary Peer Reviewed Journal, 7(06), 262-267.
8. GENESIS, F. M. K. (2020). DEVELOPMENT OF STYLISTIC DEVICES CLASSIFICATIONS. Филология масалалари. Ўзбекистон давлат жаҳон тиллари университети, (3-Б), 30-38.
9. Хажиева, Ф. М. (2020). Америка ёзувчиси Жей Парининг "The Last Station" ("Сўнги бекат") биографик романи лейтмотивини шакллантиришда полифоник тафаккурнинг вазифаси. УзМУ хабарлари. Мирзо Улуғбек номидаги Ўзбекистон Миллий университети илмий журнали, (6-Б), 192-197.
10. Khajieva, F. (2020). Genesis and development of stylistic devices classifications. Philology Matters, 2020(3), 30-38.
11. Khajieva, F. M. (2019). Kendjayeva Gulrukh Fatillojeva STUDY OF STYLISTIC LEXICOLOGY (2019). TEST Engineering and Management, USA, 4162-4169.
12. Khajieva, F. (2016). The diversity of Viewpoints in Jay Parini's novel. In The Last Station""/"World Science" International Scientific and Practical Conference. UAE Ajman (p. 57).
13. Melsovna, K. F. (2021). Cosmopolitanism through intertextual devices in the postmodern biographical novel. ACADEMICIA: An International Multidisciplinary Research Journal, 11(11), 156-161.
14. Хажиева, Ф. М. (2019). The manifestation and the function of epistolary technique in the biographical novel "The Last Station" by Jay Parini. Проблемы и достижения современной науки, (1), 71-73.
15. Хажиева, Ф. М. (2022). Поэтика ва риторика бинар оппозицияда. Integration of

- Pragmalinguistics, Functional Translation Studies and Language Teaching Processes, 193-196.
16. Izatilloevna, K. D. "Lexicographic Analysis of the Terms "Morphology" and "Syntax"". INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, vol. 1, no. 4, Oct. 2022, pp. 155-8, <http://interpublishing.com/index.php/IJISE/article/view/193>.
17. Xodjaeva, D. I. "On Translation of Terms." "ONLINE-CONFERENCES" PLATFORM. 2021.
18. Izatilloevna K. D. Lexicographic analysis of linguistic terms (on the basis of materials of explanatory dictionaries of the English, Russian and Uzbek languages) //International Journal of Psychosocial Rehabilitation. – 2020. – Т. 1. – С. 15.
19. Khayatovna, Niyazova Mokhichekhra. "CLASSIFICATION OF USUAL WAYS OF WORD FORMATION IN THE RUSSIAN LANGUAGE." Galaxy International Interdisciplinary Research Journal 11.2 (2023): 200-203.
20. Khayatovna, N. M. "The Use of Riddles in the Speech of Characters in English and Uzbek Literature". INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION, vol. 1, no. 4, Oct. 2022, pp. 60-65, <http://interpublishing.com/index.php/IJISE/article/view/169>
21. Khajieva, F. (2021). CONCEPTUAL FRAMEWORK OF ALLUSIONS IN THE NOVEL "THE MOOR'S ACCOUNT" BY LAYLA LALAMI. Збірник наукових праць SCIENTIA.
22. Хажиева, Ф. М. (2021). ЖЕЙ ПАРИНИ ИЖОДИДА БИОГРАФИК РОМАН КОНЦЕПЦИЯСИ. МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА, 4(1-2).
23. Khajieva, F. M., & Fatilloevna, K. G. (2019). Study of Stylistic Lexicology.
24. Khajieva, F. M. (2018). EPISTOLARY TECHNIQUE IN THE BIOGRAPHICAL NOVEL «AVICENNA» BY MAQSUD QORIYEV. ББК 1 P76, 27.
25. Melsovna, K. F. (2017). SIMILES IN NOVEL "THE LAST STATION" BY JAY PARINI AND THEIR FUNCTION. В журнале опубликованы научные статьи по актуальным проблемам современной науки. Материалы публикуются на языке оригинала в авторской редакции. Редакция не всегда разделяет мнения и взгляды авторов. Ответственность за достоверность фактов, имен, географических названий, цитат, цифр и других сведений несут авторы публикаций. При использовании научных идей и материалов этого сборника, ссылки на авторов и издания являются обязательными., 131.
26. Khajieva, F. M. (2016). THE DIVERSITY OF VIEWPOINTS IN JAY PARINI'S BIOGRAPHICAL NOVEL THE LAST STATION. World science, 3(7 (11)), 41-43.
27. Melsovna, K. F. (2013). Narrator in the Biographical Novels: A Typological Comparison. Academic Journal of Interdisciplinary Studies, 2(9), 357.
28. Хажиева, Ф. М. (2010). БЕЛЛЕТРИСТИКА В БИОГРАФИЧЕСКОМ РОМАНЕ Н. НОРМАТОВА" ПОСЛЕДНЯЯ ВОЛЯ РУЗЫ ЧАРЫЕВА". Филологические науки. Вопросы теории и практики, (3), 153-156.

29. Melsovna, K. F., & Anvarovna, R. Z. (2023). THE LITERARY EMBODIMENT OF FLORA IN LAILA LALAMI'S BIOGRAPHICAL NOVEL "THE MOOR'S ACCOUNT". International Journal Of Literature And Languages, 3(02), 82-90.
30. Ходжаева Д. И. Опыт количественного анализа стилистических терминов в толковых словарях (на материале толковых словарей английского, русского и узбекского языков) //Вестник Челябинского государственного университета. – 2011. – №. 28. – С. 130-133.
31. Urayeva, D., and M. Niyazova. "Historical roots and some artistic features of folklore and blessings in English and Uzbek literature." EPRA International Journal of Multidisciplinary Research 6.8 (2020): 533.



OSCAR
PUBLISHING SERVICES