Translation challenges from foreign literature

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In this article some metaphoric comparisons of Russian and Uzbek versions with the original in the artwork “The Moon and Sixpence” compared and defined its pros and cons. Here searched alternative ways of translating into Uzbek the stylistic techniques used in the artworks of the author basing on the certain examples.

In this article also have been discussed the issues on translating the samples from Foreign Literature into Uzbek that has become one of the very crucial literary translation challenges in Uzbekistan. The author gives a brief information about the achievements of Uzbek translation and its background and heal so mentioned that during the Soviet period most samples of World Literature have been done by Russian translation. He revealed that the translation through indirect language caused to keep the art work far away from the originality through comparing Russia and Uzbek translation (with its English version) of the art work “The Moon and Six pence” written by S. Maugham.

In the article how the stylistic versions should be translated and in practice – how this requirement implemented in the novel “The Moon and Sixpence” have been proofed with the help of concrete examples. As such, in this article the Russian and Uzbek versions of this novel have been compared with the original artwork and defined some metaphoric comparisons and its pros and cons. The author basing on the certain examples stated that alternative ways of translating metaphoric comparisons and the stylistic techniques used in the

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artwork have provided the success of the translator.

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I. Introduction

In Uzbekistan, literary translation, which is considered one of the important branches of translation also developed in the 20th century. If we look through the works of translators who did translation during the period of former Soviet time we can see that the samples of world literature have been mainly learned by Russian language. The unique prose and poetry samples of world literary treasure as “Odysseus”, “Iliad” by Homer, “Dekameron” by Bohachcho (translated by Kadir Mimmuhammedov), “Faust” by Gyote (translated by Erkin Vohidov), “Comedy of Theology” by Dante (translated by Abdulla Oripov) and others have been created an opportunity for Uzbek readers getting acquainted with profound literary works of the world.

This process have also encircled cultural relations together social, economic fields of life. Nowadays we have a chance to use cultural heritage of the world widely. The same time the world people have an opportunity to get acquainted with the samples of Uzbek national culture.

During the years of independence the subject of literary translation which is connected the world literature with each other has raised up a new stage. The requirements of translating artworks of foreign authors from original have been appeared and the attitude of translation from original has been strengthened. Recent years many artworks as the masnaviys (poetry form) of Jaloliddin Rumiy, the artwork “Qush tili” (“The Language of Bird”) by Farididdin Attor from Farsi,
plays and sonnets of W. Shakespeare, poems of Robert Burns from English, the novel “Cho’ l bo’ risi” ("The Wolf of Desert") of German Gosse from German, the epics "Makhabkharat", "Ramayana" from Indian language have been translated into Uzbek. The numbers of translations from original are increasing year by year.

'If we considered the translator as the ambassador between author and reader, forwarding author’s ideas to the reader should be one of his main objects. That is he should understand and was able to explain the main idea’, - wrote the translation critic M.P. Brendes. (Brandes, 1988; 19). But what’s happened if there is another person between author and translator? If it happens so, is it possible to translate the original artwork with its specific features and meaning? May be it’ll possible, if the text is written in scientific or official language. But as to our mind, it’s too difficult to achieve fruitful results by translating the literary artwork through other language. Because the translator while translating a novel, a narrative, a story or a poem into his native language at first he has tried to adapt original artwork to his own native culture and formed its content understandable for his readers. As a result he doesn’t translate the artwork, he translates the translation.

If we glance at the history of the School of Russian translators, which has been very strong literary translation school among the CIS, we can witness that the Russian translators have always translated the samples of world literary treasure from original. And when we’ve looked through the scientific manuals of well-known translation critics as K. Chukovskiy, G. Gachechiladze, A. Fedorov, L. Barxudarov, E. Breus about the theory of translation we can’t find any idea written on the advantages of translating literary artwork from means of other languages. Why? Because most of the master class schools the idea “translating the artwork through the means of other language” is strange. They translated artworks into their own native language only from original.
But in Uzbekistan translating literary artworks from other language, no matter it’s translated from European literature, Asian or African literature, translating through Russian language has become traditional for along time. There as on for this is that, at first, during the former Soviet time it is not given enough attention for teaching other foreign languages except Russian language. The second, there is no enough enthusiasm for learning especially original language among our skillful translator,

Not deprecating most artworks translated by Russian language, it is worth to saying that the sense of indirect translation can’t be equal to the sense of direct translation. Despite the translators’ skillfulness, because of the difference between the languages during the process of translation some parts of the lexical, grammatical or stylistic elements have been missed or deleted for the purpose of providing logical coherence of the text. As a result the sense of this translation has become far away from original. And also the reader has to read the artwork of English, French or Japanese author through the Russian interpretation, Therefore any translated artwork is an interpretation,

“… word by word translation which is close to the originality both literary and functionally can be met very seldom, actually it is very rare phenomena” (Fedorov, 1971: 108) – wrote translation critic A.B. Fedorov, But it doesn’t mean that the translator rid of the responsibility for translating the artwork close to its original meaning because of the luck of opportunity for achieving full equivalents. When we compare some artworks with their Russian translations we can find out some mistakes in the content of translation,

In our research work we are going to talk about the issues regarding to the translating the samples from Foreign literature into Uzbek, which become very crucial issue in the process of the contemporary literary world in Uzbekistan. For instance, we are going to share our ideas on the usage of stylistic methods, pros
Translation is the main tool of establishing social, economic and cultural relations between different nations and also plays important role on connecting national culture with each other. This ancient field, which had tremendous centuries history created fantastic basis on making friendship and also helped to establish sincere relations between vary nations from the early stages when caravans started going along the Great Silk Road up today.

Since the ancient times our translators creativity who interpreted and knew other languages have been appreciated by our nation as well as the creative work of scientists, statesmen, healers, clergies and masters. Our great scholars as Haydar Khorazmiy, Mavlono Lutfiy, Alisher Navoiy, Muhammadrizo Ogahiy and others opened the way of enriching world literature by translating rare artworks from Farsi, Arabic, Greek, Indian languages.

At present globalization time the requirements of literary translation have been sharply changed. Uzbekistan established perfect international cooperation in all spheres after getting its independence. Entrance the countries of the world to Uzbekistan and Uzbekistan’s entrance to the world became a natural phenomenon.

During the years of independence the subject of literary translation which is connected the world literature with each other has raised up a new stage. The requirements of translating artworks of foreign authors from original have been appeared and the attitude of translation from original has been strengthened. And also the approach to the analyses of literary translation has been increased. In this article also drew attention to learn the theoretical and practical aspects of direct and
indirect translation from English into Uzbek which is one of the most translated languages at present day. Some of the ways of stylistic translation in the novel “The Moon and Sixpence” of the famous English writer Somerset Maugham have been learnt through this article.

II. The usage of stylistic techniques in literary translation

It’s known that the words in the literary content might take additional lexical meaning which is not related its dictionary meaning. These meanings are called the contextual (hidden) meaning of the words, Additional meaning is the result of two types of lexical meaning: the connection between the dictionary and contextual meaning of the words. Contextual meaning is always more or less related with the dictionary meaning. If there is observed fading out the dictionary meaning, here is noted the usage of stylistic technique. In other words if we observe the usage of two meanings of the word, so that we note the stylistic technique based on the interrelations of two types of meanings. Additional meaning of the word can be also noted in the dictionaries together with its original meaning as a result of its constant usage. In this case this meaning turned into the formed (second) meaning of the word.

Any literary artwork lingo consists of the specific usage a range of descriptive and stylistic tools in different forms and view. The consequence of these tools and techniques structured the literary value and imaginative basis of that artwork. In translation the interpretation stage of stylistic means which are formed literary-imaginative basis of the artwork mostly related with the level of recreation
of the techniques like metaphor, metonymy, allegory, exaggeration which is formed their parts of content,

“On the one hand the style of the artwork is formed basing on its aim and the outlook of the author, On the other hand the technique – is the result of the usage of the language means chosen for motion interpretation of the artwork” (Gachechiladze, 1972: 176) – wrote scholar on translation G. Gachechiladze,

The stylistic techniques, which are considered one of the main tools for fully revealing the aim of the literary artworks have been widely used in the novel “The Moon and Sixpence” of the great English writer William Somerset Maugham (1874 -1965).

The creativity of Maugham has its special place in the English literature. This great writer, who lived and worked as a well-known writer from the 90th of the XIXth to the 50th of the XXth centuries, served as a live bridge connected classical English prose with the representatives of the Modern Literature. In his long creative activity the author wrote different types of genre. He left us twenty novels, more than thirty plays, several volumes of short stories, autobiographic artworks and lots of literary-critical articles as a heritage.

The novel “The Moon and Sixpence” has a great value in the creative work of the author. In this novel, which is being read mostly by many readers, the writer sought an answer to the question “What is real art?” Through the character artist Charles Strickland the idea that the person who had chosen an art had to refrain from life minutiae was talked the depiction of endless ravine between people and artist.

In this novel of Maugham there is often used metaphor – the most used stylistic technique in literary artworks. Here we are investigating pros and cons in the process of metaphoric comparison which is used by the author through comparing
Uzbek version of samples translated from Russian by R. Inogomov and Russian translated version of the novel “The Moon and Sixpence” from original by N. Man.

III. Pros and Cons of translation of metaphoric comparisons into Russian and Uzbek languages

It’s known that “metaphor is a result of relations between logical and contextual meaning of the words and it is based on the similarities between subjects” (Musayev, 2003: 75). For example, there is used such kind of metaphor about art in the novel “The Moon and Sixpence”:

“...art is a manifestation of emotion, and emotion speaks a language that all may understand” (Maugham, 1969: 22).

Russian translator N. Man translated this sentence as following:

‘Искусство – это манифестация чувств, а чувствовыражено общепринятым языком” (Maugham, 1983; 6).

Uzbek translator R. Inogomov although digressing a bit from metaphoric technique, translated the sentence just rightly:

‘Санъат туйғуларни намойиш этиш шакли, туйғу эса ҳамма тушунадиган ти дда ифодаланили” (Maugham, 2006: 43).

In some parts of the novel R. Inogomov gave Uzbek reflection to metaphoric comparison for the purpose of getting perfect content meaning. And it helps to make Uzbek version of the content lively without spoiling the meaning of the sentence. In the original:

“...a change of circumstance reduces it to very discreet proportions” (Maugham,
Here the Russian translator used word by word translation of the sentence:

“…перемена обстоятельств нередко низводит это величие до весьма скромных размеров” (Maugham, 1983; 5).

But the Uzbek translator interpreted the sentence more remarkable by using attractive character:

“Возможно, что стрикленду искусству не достало бы своеобразие и могучей притягательной сильы чтобы оправиться от такого удара…” (Maugham, 1983; 9).

R. Inogomov hadn’t translated the verb “оправиться” (sufficed) into Uzbek and because of this stylistic technique’s meaning spoiled from original.

“Эҳтиял, Стрикленд санъатига ўзига хослик ва ўта жозибадорлик етшиш маълумоти…” (Maugham, 2006; 44).

Frequently metaphoric meaning appeared as a result of moving the name of one subject to another basing on the sensitive-comparative features of the word, Such kind of conversion formed by using the behavior of a person comparatively the creatures (or things), then reusing this characteristic features by comparatively to a person. There is observed such kind of things in the novel “The Moon and Sixpence”:

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“...and the general without an army is but the tame hero of a market town” (Maugham, 1969; 21).

N. Man translated the word “tame hero of a market town” with the metaphor “провинциальный лев” correctly:

“...а генерал без армии – всего-навсего пошловатый провинциальный лев” (Maugham, 1983; 5).

It will be meaningful, if this metaphor translated into Uzbek as “қишлоқлик ол ифта” (the country flaunt). But R. Inogomov translated metaphor word by word, As a result the comparison is not understandable as the original, the sentence will be read inappropriately:

“...генерал эса армиясыз бор-йўғи махаллийахамиятгағабўлганшергаайланад и” (Maugham, 2006; 42).

If we compare original version and Russian translation of the novel with the Uzbek version R. Inogomov translated the sentence where used stylistic technique in simple and the sentences to be translated easily we can observe perfect translation. The following question can be best example for this.

In the original: “What chance is there that any book will make its way among that multitude?” (Maugham, 1969; 27).

The Russian translator translated this sentence as following:

“Много ли шансов у отдельной книги пробить себе дорогу в этойсутолоке?” (Maugham, 1983; 11).

In Uzbek version the meaning to be kept as in the original:

“Сон-санокиз чиқарилган бундай китобларнинг кайси бирилар яшаб коларкани, мувофиқий қозонарган?” (Maugham, 2006; 45).

In the fourth chapter of the novel the character who spoke about the events, comparing present and past days’ writers said the following:

“We did not think it hypocritical to draw over our vagaries the curtain of
adecent silence” (Maugham, 1969: 29).

N. Man translated this comparison correctly saying as “покров молчания”:

‘Мы не считали себя лицемерами, если покров молчания прикрывал наши безрассудства’ (Maugham, 1983: 13).

But Uzbek translator translated this comparison as “индамаслик пардаси” (the curtain of a silence). In this state despite the meaning of the phrase given correct, Uzbek translation would be perfect if the author changed the word “индамаслик” with its synonym “сукут” or “сукунат”.


‘If we considered the translator as the ambassador between author and reader, forwarding author’s ideas to the reader should be one of his main objects, That is he should understand and was able to explain the main idea’ (Brandes, 1988; 19) – wrote the translation critic M.P. Brendes. Especially, when the author used different stylistic techniques, the responsibility of translator increased yet again. Because, translating of stylistic techniques are much harder than the techniques of word by word translation. Here not only the simple meaning but hidden meaning should also be soaked into the meaning of the translated paragraph. Unfortunately, in Uzbek translation of the novel “The Moon and Sixpence” we would be observer to that some sentences where used stylistic techniques, had not been translated into Uzbek. For example the Uzbek equivalent to the following sentence we can’t find in Uzbek translation.

“There was about all of them an air of well-satisfied prosperity” (Maugham, 1969: 37).

Russian translation is as following:

‘От них так и веяло самодовольством” (Maugham, 1983: 22). The phrase “Веяло самодовольством” can be translated as “мағрурликнинг х
иди келиб турарди”. But in Uzbek version this sentence hadn’t been translated.

And one another passage of the novel Maugham depicted the party of arrogant aristocrats. Each of them, who were taken part in this part tried to show their superiority from others. As a result the party was dull and in fascinated. In his artwork the author depicted this episode as following:

"But there was no general conversation" (Maugham, 1969: 37).

If this sentence is translated word by word there is appeared unclear sentence like this “бу эрда ҳумумий сухбат йўқ эди”. That’s why Russian translator used the metaphor:

"Но общий разговор не клейлся" (Maugham, 1983: 22).

Узбек таржимони ҳам жумланинг маъмунини ҳақий олган:

“Лекин ұртадагы ұмумий гап ковушмаётганды” (Maugham, 2006: 51).

If the phrase “ұмумий гап ковушмаётганды” changed into the phrase “гап гапга ковушмаётганды” the Uzbek meaning would be more clearer.

In the novel, the following episode: the artist who had gone to Paris leaving his family, the young writer threatened him by law for the purpose of persuading him returning home. Strickland replied as below:

"Can the law get blood out of a stone?" (Maugham, 1969: 60),

N. Man’s translation:

“– А может закон снят луну с неба?” (Maugham, 1983: 43).

In original the main hero compared himself to the “stone” and asked “Can the law get blood out of a stone? In Russian translation this specific comparison used by Maugham translated completely different. And Uzbek translator also had to translate the words “луна” (the Moon) and “небо” (the sky) which are changed by Russian translator as he translated from Russian:

“– Осмондағи ойни олиб берадиган қонунхамбордир?” (Maugham, 2006;
The phrases which are used in the original served as a key of opening metaphoric character. If the translator doesn’t draw his attention to the words used in the original carefully, there can’t be defined the style of the author. Sometimes it caused to completely opposite meaning of the authors point of view. Such kind of situation we can see the following sentence translated into Uzbek.

In original: “The smile abandoned his lips, and he spoke quite seriously” (Maugham, 1969; 60).

Russian translator had found suitable equivalent to the original version:

“Улыбка сбежала с его губ, и он очень серьезно сказал…” (Maugham, 1983; 44).

Uzbek translator didn’t take into consideration the meaning of the word “сбежала (abandoned)” . As a result of this, the metaphor “The smile abandoned his lips” (лабларни табассум кочди (йўқолди)) used in the original translated into Uzbek in contradict as “табассум зухур этди”:

“Лабларида табассум зухур этди ва қатъийравишда шундайди…” (Maugham, 2006; 65).

In one place the author while telling about the situation for showing how the main hero Charles Strickland was disgusting and scoundrel used the following comparison:

“...I could only draw back in horror as from a monster of hardly human shape” (Maugham, 1969; 68).

The Russian translator N. Man’s translation the suffix “as” is missed. The result is that the phrase “I could only draw back in horror as from a monster” in Russian translation it is interpreted wrong as “мен бу маҳлукдан кочдим” (I ran from this monster): “...я с ужасом отшатнулся отэтогочудовища, утративше го человеческий облик” (Maugham, 1983; 51).
R. Inogomov also repeated the mistake used in the Russian translation:

“...инсонийлик киёфасини йўқотган бу ғазандан ихлосим бутунлайкайти, ундан коўғирдим” (Maugham, 2006; 70).

IV. Challenges of translating the main character’s depiction

In the novel “The Moon and Sixpence” Maugham drew great attention to the depiction of the appearance the main character Charles Strickland. As a result of comparing to the people around, it’s not difficult to notice lack of sympathy of this indulged artist through the depiction of his appearance. But in the translations of the novel the appearance of the Strickland had not always been depicted as it was given in original. For example, in the 6th chapter of the artwork, the story teller guy who met with the artist described him as following:

“He was bigger than I expected: I do not know why I had imagined him slender and of insignificant appearance...” (Maugham, 1969; 38).

Russian translation:

“Он оказался выше, чем я думал; почему-то я воображал, что Стриклэнд— худощавый, незречный человек...” (Maugham, 1983; 22).

The translation of R. Inogamov:

“У мен уйлаганимдан кура баландбўйлир, орқидан келган, кўримсизгина одам экан...” (Maugham, 2006; 52).

Here the English word “bigger” translated as the meaning “higher”. And it caused to change the meaning of the content. And this mistake repeated again in the translation of R. Inogamov and also the Uzbek translator didn’t translate the
phrase “почему-то я воображал” ("somehow I imagine"). Owing to this stalwart artist became an emaciated person,

The narrator described the face appearance of Strickland as following:

“He was clean shaven, and his large face looked uncomfortably naked” (Maugham, 1969:38).

N. Man translated this sentence as following:

“Он был чисто выбрит, и его большое лицо казалось неприятнообнаженным” (Maugham, 1983: 22).

But R. Inogamov didn’t translate the words “uncomfortably naked” clearly:

“...меъёридан каттароқ бўлган, соколи киртишлаб олинган юзлари фалати та ассуроққолдиридил” (Maugham, 2006:52).

It’s known that the style is the interpretation of the thoughts of writer or speaker regarding to the chosen topic by using the phonetic, vocabulary and grammatical opportunities of the language in the specific systematic way. In other words the artistic skills of the author on using the words taking into consideration its stylistic meaning differs his style from others, So, the author should draw specific attention to choose the word for saving his style in the process of translation. In some places of the Russian translation of the novel “The Moon and Sixpence” one can notice the indifferent attitude to the depiction tools used by Maugham. The following sentence said by the main character, the Russian translator didn’t translate the word “small”. And Uzbek translator also repeated this mistake:

“His hair was reddish, cut very short, and his eyes were small, blue or grey” (Maugham, 1969:38).

Russian translation:

“Волосы у него были рыжеватые, коротко остроженные, глаза не то серые, не то голубые” (Maugham, 1983: 22).

R. Inogamov’s translation:
"Сочлари сарғишдан келган, қалқа қиылб олғанын, күздері құрлығы білпен күк рантінің ұртасындағы қандайыр рәнгтә мүйілрөк елі" (Maugham, 2006; 52).

Another sentence about the behavior of Strickland, Inogamov followed the right way by dropping out some words which were not more important to reveal the meaning of the content:

"It was obvious that he had no social gifts, but these a man can do with out; he had no eccentricity even..." (Maugham, 1969; 38).

N. Man translated this sentence as following:

"Он был явно лишен светского лоска, но это качество не обязательное; он даже не выделялся какимнибудь чудачествами" (Maugham, 1983; 23).

R. Inogamov defined the content more clearly by dropping out the odd words:

"Унда жозиба етишмасди. У бирор галапирок табиғати билан ҳам ажралиб турмасди..." (Maugham, 2006; 52).

The narrator was surprised at why he hadn’t noticed earlier that he was out of the common comparing the others by remembering his first meeting with Strickland:

"...if I was thick-witted not to see that there was in Charles Strickland at least something out of the common "(Maugham, 1969; 41).

N. Man’s translation:

"...может, я просто дурак, если не разглядел в Чарлзе Стрикленде ничего что отличало бы его от простого обывателя?" (Maugham, 1983; 25).

But R. Inogamov added the other words that we couldn’t find them both its original version and Russian translation:

"...Нахотки Чарз Стрикленд киёфасида ўзидан бошқани тан олишни истам айдиган оддий одамларданажралиб турадиган бирор хусусиятни сеза олмаганге нтакбулсам" (Maugham, 2006; 53).

That’s reasonable while translating the article some words can be dropped out. Because we can see some mistakes any translated articles while looking through
their translated version. But if there is dropped out the whole sentence in the translated artwork, it would be definitely caused to loss the literary idea of the author and the plot of the novel. One can meet such kind of lacks several time in the translations of R, Inogamov. For example, the following sentence depicted the strange feature concerned to the appearance of the main character. There is depicted that it’s more convenient for Strickland living untidy in chaotic than living in order:

"When last I saw him he was spruce enough, but he looked ill at ease; now, untidy and ill-kempt, he looked perfectly at home" (Maugham, 1969:56).

N, Man translated this sentence as following:

"Тогда, у себя дома, в элегантном костюме Стрикленд явно был не в своей тарелке; теперь, неопрятный и непричесанный, он, видимо, чувствовал себя пре восходно" (Maugham, 1983; 39).

N, Man while translating the first part of the sentences translated the content correctly by adding the word "элегантный костюм" ("elegant suit"). But in Uzbek version the first part of the sentence wasn’t translated,

“Ўзига қарамаган, сочни тарамаган бўлсада, чамаси, у ўзини ниҳоятда ёрки ниҳоятда эркини ёки эстаётапи” (Maugham, 2006; 62).

The narrator remarked long for the purpose of showing the right way to the artist Strickland gave a chuckle: "Suddenly he gave a chuckle" (Maugham, 1969:57).

In the translation of N, Man the words "gave a chuckle" translated as "фыркнул".

"Вдруг он фыркнул" (Maugham, 1983; 41).

In the Russian-Uzbek dictionaries the verb “фыркнуть” has the meaning "пи шктирмоқ" ("snort") and "пиқиллаб кулиб юбормоқ" ("chuckle") which are completely different according to their meaning. The words
nort is used describing the state of animals and the word “chuckle” is used describing the state of a person, R. Inogamov used the first meaning of the word in his translation in mistook:

‘У тўсатдан пишқирибюборди’ (Maugham, 2006; 63).

There are many dialogues in the novel “The Moon and Sixpence”. Especially the dialogues, the main character taken part in, have their specific features. Because Strickland was very reserved man despite he was very talented person, He couldn’t express his thoughts clearly, while speaking he answered to the questions shortly, not completely, He accustomed to express his thoughts by his paintings, His such character depended on his hard behavior, Maugham revealed the character of the artist by describing the short answers of Strickland to the questions of the narrator, As a result it spoiled the conception of the author by joining some sentences as following in translation:

‘Has she deserved that you should treat her like this?

“No."

‘Have you any complaint to make against her?’

“None” (Maugham, 1969; 57-58).

The Russian translation of the dialogue:

“– Чем она заслужила такое отношение?
– Ничем,
– Вы что-нибудь против нее имеете?
– Ровно ничего” (Maugham, 1983; 41).

R. Inogamov shortened the dialogue and changed two sentence into one by joining them:

“– Хотинингиз бундай муносабатда бўлишинингга арзийдиган бирор иш қилдими? Унга бирор давоингиз борми?
– Ҳеч қандай” (Maugham, 2006; 64).
In the first chapters of the novel, when the painter ran away Paris, nobody knew that he came there aiming to deal with painting. It was also unexpected situation for Strickland himself dealing with creative work without any reason at the age more than forty. Such kind of development of the plot one could notice the main essence of the artwork: creative talent is a great power, if one met with it, it would attract anyone involving as a magnet, and one cannot get rid of it. This was proofed by the following words of the painter:

"I tell you I’ve got to paint, I can’t help myself" (Maugham, 1969; 62).

Russian translation:

"– Говорят вам, я должен писать, Я ничего не могу с собой поделать" (Maugham, 1983; 46).

We could say that these words had been revealed the main idea of the novel, R. Inogamov also translated these words excellently:

‘Сизга мен расм чизишым керак деб айтыпман, Мен бошқача йўл тута олима йиман” (Maugham, 2006; 66).

The narrator described the painter’s working condition as following:

“…his hands were not clean; and his face, with the red s tubble of the unshaved chin, the little eyes, and the large, aggressive nose, was un couth and coarse” (Maugham, 1969;62-63).

The translation of N. Man:

“….руки нечисты: лицо его с небритой рыжей щетиной на подбородке, с маленькими глазками и большим задорным носом, грубо и неотесанно…” (Maugham, 1983; 46).

In the translated version by R, Inogamov руканичксты(his hands were not clean)and с маленькими глазами(the little eyes)were dropped out:

“….анчадан бери олимыйган саргиштир сокол ва катта бурунли бу одамни кимга ўхшатишни билмасдим” (Maugham, 2006; 67).
While translating artwork from one language into another keeping the balance between free and word by word translation demands a great creativity from the translator. Free translation doesn’t mean that it is allowed to translate from original as you like and you can change as you like. Especially the translation of the sentences revealed the inner thoughts of the main character and played an important role in the plot of the artwork if the translator used wrong approach contrast to the author’s style and missing the original meaning caused to loss the content of the artwork:

“But though he said nothing of any consequence, there was something in his personality which prevented him from being dull” (Maugham, 1969; 64).

In this position Maugham stating that something which belonged to the personality of Strickland didn’t allow him to be dull and he didn’t tell what that was definitely. Because the narrator himself couldn’t discover that specific feature belonged to the only that artist to the end, And in the Russian translation the words “there was something” to be dropped out. This defect moved to the translation of R. Inogamov:

“Но, хотя ничего сколько-нибудь значительного он не говорил, никто бы не посмел назвать этого человека скучным” (Maugham, 1983; 47).

“Лекин у бирор арзийднган гап айтмага хам уни зерикарли одам деб бўлма сди” (Maugham, 2006; 67).

Another weakness specific to the personality of the main character was his lack of sympathy all other things except his creative work. The notions like convenience, extravagance, adornment, wealth was alien for Strickland. Even the sights of Paris, which are considered the most beautiful cities of the world couldn’t awake his interest. The narrator had been astonished by this state:

“I can never walk its streets without feeling myself on the verge of adventure,
Strickland remained placid” (Maugham, 1969: 64).

N. Man translated this sentence as following:


It would be correct if the word "хладнокровный" translated as "бамайлихоти" (serenity). The Uzbek translator had chosen this equivalent. But here it would be reasonable if he a bit avoided word by word translation and translated this word as "бефарқ" (placid):

"Унинг кўчаларидан юкоркинан, ўзимни саргузашларга ўч бахтиёр одам с ифатида ёки этардим, Стрикленд эса бамайлихотирэди" (Maugham, 2006: 67).

In the translation if it is not taken into consideration that the sentence referred to whom, for what purpose and how it pronounced such kind of translation caused the loss of any literary sense of the artwork. While reading the Russian version of the book “The Moon and Sixpence” it seemed that in some parts the translator didn’t understand the purpose of the author clearly. In the fourteenth chapter there is given the following sentence:

“When I had asked him what first gave him the idea of being a painter, he was unable or unwilling to tell me” (Maugham, 1969: 65).

N. Man’s translation:

"На мой вопрос, когда у него впервые зародилась мысль стать художником, он не мог или не пожелал ответить" (Maugham, 1983: 49).

In the original there was stated that Strickland had a inherent abilities dealing with painting and he himself didn’t know what first hit him the idea of being a painter. The Russian translator translated the word “what” into Russiansas “when”. But Strickland had already told when this thoughts came to his mind in the previous chapters of the novel. And we can see this mistake in the translation of R.Inogamov:
The narrator came into such conclusion that Strickland had chosen to deal with the creative work for the purpose ridding of his family:

"If, seized by an intolerable boredom, he had determined to be a painter merely to break with irksome ties, it would have been comprehensible and commonplace; but commonplace is precisely what I felt he was not" (Maugham, 1969; 66).

Russian translator translated this sentences as following:

"Если Стрикленду до того опостылело, что он решил сделать художником, лишь бы порвать с докучными узами, — это было постижимо и довольно банально — слово "бanalность" никак не вязалось с Стриклендом" (Maugham, 1983; 49).

In Uzbek translation the words постижимо (comprehensible) and банально (commonplace) translated into Uzbek only one word as "ғалати" (unusual). The second part of the sentence wasn’t translated:

"Ҳамма нарса Стриклендининг жонига тегиб, рассом бўлиш учунгина оилави й иллярни узб ташлаши ҳарҳолда ғалатиэди" (Maugham, 2006; 69).

The main character of the artwork is indifferent both to the society and its policy:

"But here was a man who sincerely did not mind what people thought of him, and so convention had no hold on him..." (Maugham, 1969; 67).

N, Man’s translation:

"Но здесь передо мною был человек, которого действительно нимало не тривожило, что о нем думают: условностью немелинадымности" (Maugham, 1983; 51).
The part of the sentence “тариб-қоидалар unga таъсир қилмасди” (the policy didn’t impact him) wasn’t translated into Uzbek:

“Лекин менинг каршиимда ҳақиқатан ҳам одамларнинг гапидан заррача ҳайик майдиган киши туради” (Maugham, 2006; 69).

It’s known that the process of translation includes itself the stage of feeling the content of the original text and the stage of redesigning. If the first stage relates with reading and comprehending the artwork in originality, the second stage is the efforts of the author to interpret the artwork in Mother tongue. If the author can’t follow this despite his language fluency the content of the original version would be spoiled and it sounds differently from original. The meaning of the following sentence sounds differently in its Uzbek version from original. In the original:

“Presently, after moving, he leaned back and gazed with a curious abstraction at his antagonist” (Maugham, 1969: 86).

In this situation after moving the chess piece the personage stared at his antagonist meaninglessly. The Russian translator translated the word "antagonist" as “пространство” (desolation). It was wrong translation. As a result both Russian and R.Inogamov’s translation the original meaning had been lost:

“Сделав ход, Стрикленд откинулся на стуле и вперил в пространство рассеянный взгляд” (Maugham, 1983; 69).

“In some places in the Uzbek translation we can meet several words with incorrect translation. For example, Maugham wrote about Strickland’s night wanderings in Paris as following:

“...it was an occupation that appealed to his sardonic temper; and somehow or other he had acquired a wide acquaintance with the more disreputable quarters of the city” (Maugham, 1969:89).
N. Man translated the sentence as following:

"...это занятие более или менее соответствовало его сардоническому нраву, и он каким-то образом умудрился досконально изучить самые "прошлые" кварталы Парижа" (Maugham, 1983; 72).

It is possible to translate the words "Сардонический нрав" into Uzbek as "тажанг" (irritable), "тўпори" (humble), "фешлатвор" (character). R. Inogamov simplified these words. The translation of the phrase "Пропащие кварталы" (disreputable quarters) also given incorrect:

"Бу масъулот маълум дарёқада унинг ўзига анча мос келарди. Шу баҳона да қандайдир йўллар билан ўларга кўпчилик ниголдан пана даги кўчалар рини миридан-сиригача ўрганиб олди" (Maugham, 2006; 82).

Maugham depicted the character Strickland – who lack of common human sense because of choosing the way of art very impressive and draw his character definitely. In the novel the life, dream and creativity of Strickland depicted as a unclear world for other people, and common people can’t imagine this world. Complete description such kind of complex and multifaceted character’s figure in the translated version as an original demands from the translator word by word clarification as well as stylistic clearness. For redesigning the character of Strickland the translator should know about the mysterious ideas of the author which have been hidden behind this character.

V. Conclusion

It is known, that under the metaphor lay the comparison, That’s why it is called shortened comparison another words. It is clear from the above given
examples, than Maugham often used this comparative stylistic technique in his novel “The Moon and Sixpence”. Unfortunately from the Uzbek translation of this artwork the reader couldn’t get enough pleasure such kind of meaningful word game used in the original, there are two reasons which are caused to the mistakes regarding to move the meaning of stylistic techniques appropriately into Uzbek. The first reason is “The Moon and Sixpence” didn’t translated into Uzbek directly from original. It is translated from Russian. The second reason is that while translating stylistic techniques the translator didn’t draw enough attention to the integrated hidden meaning of the words.

“The success of the literary artwork translator is defined by his faithfulness to the originality, his love to originality, saving specifics of original artwork’s literary-idea logic sense, not loosing the spirit, faith, literary means and stylistic discoveries of the original” (Gofurov, 2008; 61). And loyalty to the originality required from the translator to move not only the meaning of the sentences, but the stylistic techniques soaked into the meaning of the phrases belonged only to the authors style. If we compare the literary artwork to the message, the main task of the translator should turn into the trustful ambassador of the writer who delivered this message completely to the reader spoken the other language,
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