

GRAMMATICAL CHALLENGES IN LITERARY TRANSLATION (on the example of translation of Jack London's "Martin Eden")

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Abstract. *In this article, we analyze some grammatical issues observed in the translation of Jack London's Martin Eden into Uzbek, undertaken by Qodir Muhammadov. This novel presents number of challenges in translation due to the structural and grammatical differences between English and Uzbek languages, which belong to different language families.*

Keywords: *Language family, grammatical challenges, sentence structure and word order, pragmatic aspects, tense and aspects, predicativity.*

Introduction.

The process of translating literary texts includes a variety of complexities, especially when addressing the grammatical differences that exist between different languages. Such differences are especially pronounced when engaging in translation between languages belonging to distinct linguistic families, exemplified by English and Uzbek. In this segment, we investigate extant scholarship and theoretical frameworks pertinent to the grammatical obstacles encountered in the translation process, specifically emphasizing the translation from English to Uzbek.

Translation, as a complex process, includes far more than mere word-for-word substitution; it necessitates meticulous modification of grammatical frameworks to maintain the semantic integrity and stylistic peculiarities of the original text. As outlined by Newmark (1988), translation is naturally transformative, mandating both structural and semantic recalibrations to align with the grammatical conventions of the target language while simultaneously preserving the fundamental essence of the source text. This complexity is particularly pronounced when engaging in translation between languages belonging to distinct linguistic families, exemplified by the contrast between English, a member of the Germanic language group, and Uzbek, which is classified within the Turkic language family.

Main body. The grammatical system of English is distinguished by its reliance on articles, verb tenses, and prepositions, many of which lack direct correspondences in Uzbek. For instance, the English

language employs articles (“a”, “the”) that are absent in Uzbek. Additionally, the verb tenses utilized in English convey intricate temporal relationships that may not find complete representation within Uzbek grammatical constructs. As Baker (1992) observes, the act of translating between languages with pronounced grammatical disparities demands meticulous scrutiny regarding how meaning is articulated through verb tense, aspect, word order, and various other syntactic components. These challenges become particularly important in the translation of “Martin Eden”, wherein the structural and grammatical divergences between English and Uzbek necessitate substantial adaptations.

Consider the sentence: “*Came a beautiful fall day, warm and languid, palpitant with the hush of the changing season...*”

Translated into Uzbek as:

“*Iliq va huzurbaxsh ajoyib kunlar boshlanar...*”

In the translation, the sentence was divided into two parts, reflecting structural changes. While the English sentence uses the past indefinite tense, the Uzbek version employs a future-oriented narrative tense, illustrating temporal differences between the two languages. Furthermore, adjectives in English often follow the nouns they describe, whereas in Uzbek, adjectives are placed before the noun, as seen in “*Iliq va huzurbaxsh ajoyib kunlar.*”

This type of structural transformation can also be seen in the example from the first text: “*We hope that the number of guests will decrease after a few days.*” This English sentence is structurally simpler compared to its Uzbek equivalent, which may require additional words or phrases to express temporal aspects, such as “*bir necha kundan keyin*” (after a few days).

Translation also involves maintaining pragmatic coherence. For instance: “*Be careful,*” her mother warned her once again. “*I am afraid you are seeing too much of Martin Eden*”.

Translated as:

“*Ehtiyyot bo'l,*” dedi bir kun onasi qizini ogohlantirib. “*Sen nazarimda, Martin Iden bilan haddan ziyod ko 'p uchrashyapsan.*”

Here, the phrase “once again” is omitted, reducing the repetition’s emphasis. The word “once” is translated as “bir kun” (one day), which alters its meaning from frequency to temporal context. This reflects a shift in the feature of the sentence, demonstrating how idiomatic expressions require careful adaptation to the target language.

In another example: “*A father is asking his son to contribute to the family’s daily expenses.*”

This request is often translated into Uzbek with a higher degree of politeness, reflecting both the pragmatic and cultural norms of the target language. The verb choice in the Uzbek version might become more indirect, such as “*Ota o'g'liga oilaning kundalik xarajatlariga hissa qo 'shishni so 'raydi*” to reflect respect and formality.

English sentences often use explicit subjects, as in: “*Why do you want to do that?*” she asked.

Translated as: “*Nega endi?*” – *deb so ‘radi qiz.*

The Uzbek translation omits the explicit subject “you” and simplifies the predicate. This demonstrates how Uzbek grammar often reduces explicitness, relying on contextual understanding, which can sometimes lead to polysemy.

This phenomenon is also observable in the example from the text: “*The number of guests will decrease after a few days.*”

In Uzbek, the subject and auxiliary verb might be omitted, relying on the context to make the meaning clear. The translation could be: “*Bir necha kundan keyin mehmonlar soni kamayadi.*” Here, the subject “the number of guests” and auxiliary “will” are dropped or implied, which is common in Uzbek sentence construction.

Tense is another complex area in translation. For example: “*But if all you wanted was money, why didn’t you stay in the laundry?*”

Translated as: “*Durust, agar faqat pul kerak bo ‘lsa, nega kirxonada qolib ishlayvermadingiz?*”

The past indefinite tense in the conditional clause “if all you wanted was money” is not explicitly reflected in the Uzbek version. While this omission does not significantly alter the meaning, it demonstrates how aspectual distinctions in English often lack direct representation in Uzbek.

In another case, the translation of verb tenses also requires careful attention. Consider: “*A father is asking his son to contribute to the family’s daily expenses.*” The present continuous tense in English is translated into the Uzbek future tense, as the action reflects a future intent: “*Ota o‘g‘liga oilaning kundalik xarajatlariga hissa qo‘shishni so‘raydi.*” This change in tense illustrates the translator’s need to adjust the verb tense based on the peculiarities of the target language.

Certain shifts in semantic features occur during translation. For instance: “*Money, was the answer. I’ll have to lay in a supply for my next attack on the editors.*”

Translated as: “*Pul kerak,*” dedi Martin. “*Noshirlarga yangidan hujum boshlashim uchun menga pul kerak.*”

The single-word response “*Money*” in English is expanded into a full predicate in Uzbek: “*Pul kerak,*” demonstrating how grammatical predicativity varies between the languages. This is indicative of how English tends to prioritize brief, while Uzbek often requires additional information to maintain clarity.

Conclusion. Grammatical differences between English and Uzbek necessitate significant transformations to preserve the original text’s meaning and style. Temporal, predicative, and syntactic structures often require adaptation, and translators must balance fidelity to the source text with the naturalness of the target language. While the translator of *Martin Eden* made commendable choices in many instances, careful attention to omitted features and altered grammatical features could enhance the translation’s overall fidelity and coherence. By addressing these issues, future translations can better

capture the complexities and colorfulness of Jack London's work for Uzbek readers. This analysis underscores the importance of considering both linguistic and cultural contexts in translation, ensuring that the final text retains both its original meaning and its stylistic qualities. Existing literature underscores the importance of balancing fidelity to the source text with the naturalness of the target language, with particular emphasis on how grammatical transformations impact the translation process. In the case of Martin Eden, these challenges are evident throughout the translation, requiring significant adjustments to preserve both the meaning and style of Jack London's work.

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