

# Methods of Artistic Translation of Comparisons (On the Example of the Story of E. Hemingway "Old Man and the Sea")

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## ABSTRACT

In this article, a comparison is shown as an expressive agent of artistic speech on the example of the story of E. Hemingway "Old Man and the Sea". In the process of research, all comparisons found were divided into different groups depending on the subject, structure, the degree of complexity. The author cites the differences in figurative and logical comparisons. Under the sample comparison is a comparison of two items, which has a common feature for them, in order to more brighter one of them, while a logical comparison is a comparison of two objects belonging to one class. Considered main ways to transfer formal comparisons. It is concluded that the translation of the comparisons found in the text is close to the original.

**KEYWORDS:** *figurative comparison; stylistic agent; object comparison; comparative design; thematic group; structural type*

Russian and foreign writers reserve a large creative heritage that attracts

Caution as literary critic and linguists. Researchers analyze the language funds of these writers, which is of great importance for disclosing expressive opportunities at a certain time. One of many ways to achieve expressiveness in artistic speech is a comparison, which still has no definition literature and literary design.

According to linguists, the translator should strive to maintain the image of the original translated, using expression as one of the most complex functions of the transformation theory from English into Russian. This causes the relevance of this study. One of the outstanding writers of the twentieth century is E. M. Hemingway, whose works are saturated with means of expressiveness. His story "Old man and the sea" [11], published in 1952, especially rich in the presence of various stylistic funds, among which comparisons are given a special role. From the text of the story of English and Russian variants, 70 comparative structures were found by the solid sample. The purpose of the study is to compare the artistic English text of the story with the same translation by E. Golysheva and B. Isakova [9] in order to identify ways to transfer comparative designs into Russian. To achieve the goal, the following tasks were delivered:

1. To study the theoretical aspects of the issue: determination of comparison, its types and structure (according to some researchers), differences in figurative and logical comparisons.
2. To identify all comparative revs (shaped and logical) from the original text.
3. Classify all comparisons found in the story, according to thematic groups.

4. Determine and characterize structural formulas and types of author comparisons in the story "Old Man and the Sea".
5. Analyze the ways to transfer comparisons into Russian performed by E. Golysheva and B. Isakov.
6. Track, whether the strength of stylistic expressiveness is not lost when translating comparisons from English into Russian.

Previously, attempts have already been made to analyze comparative designs in the texts of English-speaking artistic works, for example, described figurative comparisons in the texts of Romans S. Maem [8]. The typology of comparisons in the novel T. Dromezer "Sister Kerry" [4]. This study is designed to expand the ideas about comparing as a bright expressive agent in the artwork from the point of view of its structure, themes, types of comparisons, the degree of complexity and methods of translation. This information may be useful in teaching a foreign language, as it can be analyzed by comparative turns in other foreign language artistic texts.

In this work, we adhere to the point of view that the comparison is a way to create imagery and It is for the paths, being an important fine-expressive agent language. When compared, two phenomena, items, people and their features on the basis of the sign, the most expressing plan, the position, the author's globility, are compared. When comparing, two phenomena, objects, people and their features are compared according to the feature that most expresses the intention, position, the author's attitude. In English, comparison is used in the form of words such as: *such as (также как, такой же как), as if (как будто), like (как, похожий), seem (казаться)* and etc.

Comparison in meaning is close to a metaphor, but, unlike comparison, a metaphor does not characterize two different objects, but creates a single image. A metaphor is a hidden comparison that contains an unnamed comparison of an object with any other on the basis of a common characteristic. Comparative conjunctions are not used in the metaphor. Comparison can be expanded from a metaphor, and vice versa. In the story "The Old Man and the Sea", a comparative turn in the sentence "*He came like a pig to the trough*". / «Она подошла, словно свинья, к своему ко-рыту» can be transformed into a metaphor "*A pig came to the trough*". / «Свинья подошла к своему корыту».

According to Yu. Stepanov, "comparisons can be individual and generally accepted, stable. In any text, generally accepted comparisons are based on objective information, on the basis of which two specific objects, two persons, natural phenomena, etc. can be compared." [5,161]. Some of these comparisons are international, for example: "*brave as a lion*" (*смелый, как лев*), *stubborn as a mule*

(*упрямый, как осел*) and etc. Individual comparisons create a unique look to the item: *"I wandered lonely as a cloud". / «Я одиноко брёл словно облако».*

A.I. Efimov distinguishes in the structure of comparison "the subject of comparison (what is being compared), the object of comparison (what is being compared with), the basis of comparison" [1,224]. N.D. Arutyunova operates with other names: "...the object is what is compared, the image is what the attribute is compared with, on the basis of which the comparison of the first two is made" [7, 204]. There are figurative (simile) and logical (comparison) comparisons. In a logical comparison, all properties of two objects are taken into account, but one is highlighted and compared. For figurative comparisons, an element of fiction, fantasy is characteristic. It is well known that the basis of any stylistic effect lies in unpredictability, because the recipient of information in reality acquires something completely different from what he initially tuned in [3]. To successfully implement a logical (non-descriptive) comparison it is necessary to compare homogeneous concepts that reflect "homogeneous objects and phenomena of objective reality" [2,568]. And in figurative comparative units, concepts that are far from each other are most often compared. However, it is not always possible to distinguish a figurative comparison from an ordinary logical comparison. In the expression *"Oh, John could do this forty times better than I". / «Джон смог это сделать в 40 раз лучше, чем я»* an exaggeration is evident, which makes the comparison figurative, despite the fact that John and the speaker belong to a class of people.

Since the object of the study is E. Hemingway's story "The Old Man and the Sea", now it is necessary to dwell on it in detail. In the center of the plot is the old fisherman Santiago, who, after 84 days of an unsuccessful catch, does not lose heart, believing that on the 85th day he will be lucky and he will catch a big fish. You just need to move away from the coast. And he was right: in the end he caught a big fish - marlin. Several days of fighting with fish and sharks exhausted the old man. Unfortunately, from Santiago's biggest catch, only the head and sword of a marlin were left. To achieve the goal, all comparisons by the author were classified into thematic groups, structural types, and also highlighted comparisons according to the degree of complexity. The following thematic groups of comparisons related to the image of the main character - the old fisherman Santiago:

1. Sea (48): *"His sword was as long as a baseball bat and tapered like a rapier". / «Вместо носа у нее был меч, длинный, как бейсбольная клюшка, и острый на конце, как рапира».*
2. Appearance (3): *"...they were the same color as the sea". / «...глаза были цветом похожи на море».*
3. Character (15): *"Keep your head clear and know how to suffer like a man". / «Приведи свои мысли в порядок и постарайся переносить страдания, как человек».*
4. Nature (4): *"The clouds over the land now rose like mountains...". / «Облака над землей возвышались теперь, как горная гряда ...».*

The structures of the author's comparisons in the story "The Old Man and the Sea" are very diverse. Knowledge structural type of comparisons, as the study shows, greatly facilitates the process of their translation. Several formulas

of figurative comparisons characteristic of the English language, proposed by M.D. Kuznets, who divides comparisons by parts of speech that are used in their structure [6]:

1) (*as*) + *adj.* / *нар.* + *a s* + *noun.*: *"They were not the ordinary pyramid-shaped teeth of most sharks. They were nearly as long as the fingers of the old man...". / «Они были не похожи на обычные пирамидальные зубы большинства акул. Длинною они не уступали пальцам старика...».* The word "long" is already given in a figurative comparison. It is attached to another component of the construction - the comparison object (the fingers) using the union *as*. The semantic analysis of this phrase suggests that the teeth of the shark, with which the fearless old man had to fight once again, were huge, the same length as his fingers;

2) linking verb + *like* + (*adj.*) + *noun*: *"His shirt had been patched so many times that it was like the sail". A figurative comparison means that the main character was poor, as can be judged by his clothes: его латаная-перелатаная рубаша сопоставляется с парусом, который тоже был весь в заплатках из мешковины;*

3) verb + *like* + (*adj.*) + *noun*: Sentences containing a figurative comparison of this type characterize the action expressed by the verb. The person who performs the action becomes the subject of comparison, and what the hero is compared with becomes an object: *"They played like young cats ...".* In this example, we are talking about Santiago's dreams of distant lands, in which lion cubs, coming out to the seashore and frolicking in the gloomy haze, are compared to kittens. He dreamed of neither women, nor great events, nor fights, nor big fish, namely lion cubs, perhaps because their image gave the old man pleasure and at the same time caused him nostalgia for a long-gone youth;

4) in negative form: *"He is not a scavenger nor just a moving appetite as some sharks are. He is beautiful and noble and knows nor fear of anything".* This comparison shows that the dentuso shark differs from other sharks in that it does not just devour carrion and not just an insatiable womb like them, but it is a beautiful and noble animal that does not know what fear is. Santiago, of course, is sorry that he had to kill her, but he defended his life, because everyone is killing someone or something in one way or another;

5) with a comparative adjective: *"He... watched the lines that went straight down into the dark of the water. He kept them straighter than anyone did ...". / «Он... смотрел в глубь моря, куда уходили его лески. У него они всегда уходили в воду прямее, чем у других рыбаков...».* Obviously, in this way the author wanted to emphasize the ability of the fisherman Santiago to do everything in the right way, especially if the case related to fishing;

6) by means of allied adverbs as though, as if, introducing a relative comparison. The type of comparison with such a structure usually represents a construction in which not individual objects are compared, but the situations or states of the characters: *"When the fish had been hit it was as though he himself were hit".* We see that in this example, after the union adverb as though (as if, as if), the subjunctive mood is used, as indicated by the form were hit. In this example, the anxiety state of the old man is

clearly traced at the moment when the shark rushed to the fish. It seemed to him that she rushed at him. Each time the old man entered into a fight with sharks, protecting his rather tortured prey - a huge marlin, trying to take it to the shore.

In the text of the story, basically all comparisons are figurative, but examples of some logical comparisons were also recorded: *"Maybe he was as poor as we are and would understand"*. In this sentence, the old man argues that perhaps he and Father DiMaggio belonged to the same class - the poor. This comparison is used to logically compare two objects and does not carry any figurative characteristics: the old man Santiago and father DiMaggio are united by one property - poverty. According to grammatical and lexical-semantic features, all comparative constructions in the story are divided into two groups: simple and complex. The following example can be referred to as simple ones: "... as a bubble...". A complex comparison is a whole sentence: *"...as something that gave or withheld great favours"*.

The words that are the object (associate) of comparison in the text of this work refer mainly to the noun: *"to suffer like a man"*, *"tapered like a rapier"*, *"as old as erosions"*, less often - to the personal pronoun: *"Never have I seen a greater... thing than you, brother"*. When working on the comparison of English comparisons of their translation by E. Golysheva and B. Izakov, the following translation methods were identified:

1. Syntactic assimilation (literal translation): *"... like a male and he pulls like a male..."*. / *«...как самец и он тянет как самец...»*.
2. Grammatical substitution, a common occurrence of which is part of speech substitution: *"... As it keeps me alive"*. The adjective alive has been replaced by the Russian verb *"умереть"* in translation. Literally the comparison would be framed like this: *"она (рыбная ловля)... держит меня живым"*. But the translators felt that literal translation would complicate the reader's perception, and therefore chose a grammatical substitution method. But the translators felt that literal translation would complicate the reader's perception, and therefore chose a grammatical substitution method.
3. Adding is a process that requires the dissemination of some contracted language from the point of view of the TL (target language) in the original language turnover: *"... like the backing of mirrors"*. / *"...которой покрывают оборотную сторону зеркала"*.
4. Omission is the removal of certain elements of the source text due to their redundancy from the point of view of the TL: *"... as long as the one room of the shack"* / *«...такой же длины, как хижина»*.
5. Reception of semantic development: *"... it looked like the flag of permanent defeat"*. / *«...он (нарус) напоминал знамя наголову разбитого полка»*.
6. Permutation is a change in the arrangement (order) of linguistic elements in the translation text in comparison with the original text: *"They were nearly as long as the fingers of the old man"*. / *"Длиною они не уступали пальцам старика"*.

7. Dividing a sentence - consists in transforming a simple or complex sentence of the source language into two or more independent sentences in the target language: *"... only the tops of the blue hills that showed white as though they were snow-capped and the clouds that looked like high snow mountains above them"*. / *"...вдали вырисовывались лишь вершушки голубых холмов, которые отсюда казались белыми, словно были одеты снегом. Облака над ними тоже были похожи на высокие снежные горы"*.
8. Preservation of the comparison in the Russian translation, despite its absence in the original text. For example, in the English sentence *"The old man ... lifted the burnished gold fish with its purple spots over the stem"*. / *«Старик... втащил в лодку жаркую, как золото, рыбу с фиолетовыми разводами»*, there is no comparison, while in the Russian translation it appears: *"золотая рыба"(gold fish) turns into "рыбу, как золото"*.
9. Lack of comparative conjunctions in Russian translation. For example, the sentence *"Each line, as thick around as a big pencil"* should sound like this: *«Каждая леса такая же толстая, как большой карандаш»*, but the translators changed the structure of the sentence, omitting the conjunctions when translating *«такой же, как»* (as... as): *«Каждая леса толщиной с большой карандаш»*.

The study led to the conclusion that basically everything, with the exception of a few examples, is comparable in the story are figurative, while retaining the power of their stylistic expressiveness. The most common structures of figurative comparisons in the story "The Old Man and the Sea" are the structures: verb + like + (adj.) + Noun. and (as) + adj. / bed. + as + n. Comparisons are mostly nouns. The most popular thematic group of comparisons is the "Sea" group, which includes figurative and some logical comparisons concerning the catch of fish, the thoughts of the old man while fishing and the attitude to reality. Throughout the story, the images of the sea, sky and wind undergo changes, their emotional background changes. These images show that time goes by for a very long time. If at the beginning of the story the time "is not constrained by narrow frames, presenting the life of Cuban fishermen and the old man's past, then at the moment of a fight with a fish it narrows to a gorge of clouds" [10, 29].

Consideration of comparisons within the framework of the above classifications reveals the essence of the stylistic device of comparison in the story "The Old Man and the Sea", being also an effective stylistic means of characterizing the main character - the fisherman Santiago, assessing his behavior, role and emotional state. Among the common methods of translation, syntactic assimilation was recorded, grammatical substitution and semantic development. A feature of the translation of figurative comparisons in the story is its closeness to the original text. In a number of cases, comparisons are not transmitted directly, but for the convenience of perception by the reader are presented by more understandable language means. In some cases translators prefer to omit comparative conjunctions or to introduce comparisons in the absence of a comparative phrase in the English text. When translating figurative comparisons, the possibilities

of the Russian language turn out to be richer than that of the English language.

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