

UDC 8.82

*Kiyasova Rano Malikovna, senior teacher,
Rasulova Zukhra Khakimberdivna,
Raxmonova Yulduz Khusanovna, PhD student, ass.
Khusanova Indira Akbardonovna, ass.
Department of Foreign Languages
Tashkent State Transport University*

CHALLENGES AND STRATEGIES IN TRANSLATING HEMINGWAY'S PROSE

***Abstract.** This article explores the translation of Ernest Hemingway's prose into Russian. Despite Hemingway's enduring popularity in Russia, there is a lack of research on translating his unique style. This work examines the challenges translators face, including conveying the simplicity and conciseness characteristic of Hemingway's writing. The article also analyzes the history of Hemingway's translations in Russian and Uzbek, highlighting the role of prominent translators and the influence of cultural context.*

***Keywords:** Ernest Hemingway, Translation studies, Literary translation, Hemingway's prose style, Soviet translation school, Translation challenges*

A prominent representative of the "Lost Generation" and the author of the Iceberg Theory, Ernest Hemingway was well known in the Soviet Union: the writer's portrait hung in almost every apartment, and the Soviet intelligentsia admired Hemingway's simple and documentary style. The author openly expressed his anti-fascist views, wrote about ordinary people, and embodied the image of a "real man." It is not surprising that many of Hemingway's works were translated into Russian during the Soviet era. It is known that the majority of translations were done by representatives of the Soviet translation school under the guidance of I.A. Kashkin, M. Brook, L. Petrov, F. Rosenthal, Victor

Golyshev and Ibrahim Gofurov. Despite the fact that Hemingway is not as popular nowadays as he used to be, his works hold a solid place among the masterpieces of world literature. Modern translators still engage in the interpretation of Hemingway's works, and publishers continue to release new printed editions of the writer's novels and stories. However, there is a lack of works dedicated to the comprehensive analysis of the peculiarities of translating Hemingway's prose into Russian. Moreover, for a comprehensive analysis, it is necessary to take into account not only translations done by many Soviet translators but also modern translations.

The concept of translation has been defined differently by linguists. According to L.S. Barkhudarov, "the process of translation is the transformation of a text from one language into a text in another language" (Barkhudarov L.S. Language and Translation. Moscow: "International Relations", 1975. p. 8), and translation itself is "the process of transforming a speech work in one language into a speech work in another language while preserving the unchanged content plan, that is, the meaning" (Barkhudarov L.S. Language and Translation. p. 11). V.N. Komissarov defined translation as "a type of linguistic mediation that is entirely oriented towards the foreign language original" (Komissarov V.N. Theory of Translation (linguistic aspects). Moscow: Higher School, 1990. p. 43). According to A.D. Schweitzer, translation is an adaptation of the text with the aim of its perception through the prism of another culture (Schweitzer A.D. Theory of Translation: Status, Problems, Aspects. Moscow: Nauka, 1988. p. 14). For a linguist, translation represents "goal-directed activity, meeting certain requirements and norms and aimed at achieving a certain result" (Schweitzer A.D. Theory of Translation: Status, Problems, Aspects. p. 7). V.S. Slepovich in the work "Translation Course" speaks of translation as "conveying the meaning of what is said (written) in one language by means of another language"

(Slepovich V.S. Translation Course (English - Russian). Minsk: "TetraSystems", 2002. p. 4).

In the work "Language and Translation," Barkhudarov distinguishes such concepts as Source Language (SL) and Target Language (TL). Source language is the original text from which the translation is made, while the target language is the language into which the text is translated. In Russian, these concepts are known as the original language (OL) and the language of the translated text (LT) (Barkhudarov L.S. Language and Translation. p. 9). Thus, within the framework of this work, OL is English, and LT is Russian.

V.I. Tkhoryk, N.Yu. Fanyan, and A.V. Zinkovskaya, in their work "Linguacultural Studies and Intercultural Communication," emphasized the problems that arise in the process of translation. According to the authors, there are two aspects of translation problems: linguistic (translation from one language to another) and the problem of understanding (recoding of content through the communication channel between the speaker and the recipient) (Tkhoryk V.I. Linguacultural Studies and Intercultural Communication. Krasnodar: Kuban State University; Enlightenment-South, 2016. p. 180). Both types of translation problems will be addressed in this work. The authors also touch upon the issue of translatability/untranslatability, emphasizing that "the possibility of achieving translatability is adequate to the fact of the spread of the appropriateness criterion in the space of translation activity" (Tkhoryk V.I. Linguacultural Studies and Intercultural Communication. p. 186). Translation is one form of cultural interaction, so for a complete understanding of cultural and linguistic nuances, it is sometimes necessary to resort to footnotes. However, more often than not, the fundamental method of translation involves transformations, the application of which requires the translator's understanding of the situation and the presence of background knowledge.

The renowned Russian linguist V.V. Vinogradov wrote about two types of texts: some are characterized by vivid language transformations, while in others, such transformations (including unusual couplings) are absent (Spachil O.V. On the issue of translations of A.P. Chekhov's prose into English. Cherepovets: Cherepovets State University, 2015. p. 121). Hemingway's works belong to the second type, so the conciseness and simplicity of the writer's style require special attention from translators.

In accordance with the theme of this work, separate attention will be paid both to the peculiarities of translating Hemingway's prose into Russian and Uzbek (including the problems that translators may have encountered and various ways of solving them) and to the history of the translation of the author's works (which will allow us to establish the place of Hemingway's prose in Russian and Uzbek and the factors that influenced the translation of his works).

Conclusion

In conclusion, this examination of translating Ernest Hemingway's prose into Russian shines a light on the intricate web woven between language, culture, and literary merit. While Soviet-era translations undeniably served as a bridge, introducing Hemingway's captivating narratives to Russian readers, the task of capturing his essence goes beyond a literal rendering of words. Modern translators must possess a keen understanding of the nuances embedded within Hemingway's seemingly straightforward style. This includes deciphering the weight of unspoken emotions hidden beneath concise sentences, the subtext simmering just below the surface, and the cultural references that resonate with a specific time and place.

Delving deeper, we acknowledge the successes and shortcomings of past translations. These efforts provide a valuable foundation upon which contemporary practitioners can build. By meticulously analyzing these choices and their impact on the translated text, modern translators gain invaluable

insights. This knowledge empowers them to navigate the complexities of Hemingway's language, ensuring they preserve the original power and deceptive simplicity that have captivated readers for generations.

Furthermore, this analysis paves the way for further exploration. A closer examination of specific translation decisions and their influence on meaning-making would offer a richer understanding of the art and science of translating Hemingway's unique voice. Such research would not only benefit scholars and translators but also illuminate the ongoing dialogue between cultures fostered through the act of literary translation. Ultimately, this endeavor ensures that Hemingway's timeless stories continue to resonate with Russian readers, transporting them to new worlds and sparking fresh interpretations across the ever-evolving landscape of literature.

References:

1. Allovidinovna, I. D. (2022). Opening Khayyam in England. *Academicia Globe: Inderscience Research*, 3(04), 17-23.
2. Finkelshteyn I., *Xemingueyromanist*, 1974;
3. Griбанov B., *Xeminguey*, Moskva, 1970;
4. Kashkin I., *Ernest Xeminguey*, Moskva, 1966;
5. Levin, E. In their time: the riddle behind the epistolary friendship between Ernest Hemingway and Ivan Kashkin [Text] / E. Levin // *The Hemingway Review*. – 2013. – Vol. 32. P. 94–108.
6. Paporov Yu. N., *Xeminguey na Kube*, Moskva, 1979
7. Rakhmonova Yulduz Khusanovana (2024). The Sun Also Rises: A Literary Exploration of Hemingway's Masterpiece. *Innovative Technologies in Construction Scientific Journal*, 6(1), 43–48.
<https://inntechcon.uz/index.php/current/article/view/195>

8. Rakhmonova, Y. K. (2024). The Complexity of Translating Hemingway's Simplicity: Chiastic Patterns in *The Sun Also Rises*. *World of Scientific news in Science*, 2(2), 701-709.
9. Rasulova, Z. (2022). Translation Concepts in The Context of Modern Linguistic Research. *International Bulletin of Applied Science and Technology*, 2(11), 161-165.