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## **BADIIY MATNING IKKI TARJIMA VARIANTINING QIYOSIY TAHLILI**

**Sarsenbaeva Zoya Jangabay qizi**

*Ijtimoiy va siyosiy fanlar instituti Pedagogika va tillar kafedrasi mudiri, DSc,  
dotsent.*

**Zilolova Gulhayo Muxammadkarim qizi**

*Pedagogika va tillar kafedrasi o'qituvchisi  
Ijtimoiy va siyosiy fanlar instituti*

### **Annotatsiya**

Mazkur maqolada Ernest Hemingwayning "The Old Man and the Sea" (Chol va Dengiz) asarining o'zbek tiliga qilingan ikki xil tarjimasi tahlil qilinadi. Tarjimalarda qo'llanilgan uslubiy yondashuvlar, ekvivalentlik darajasi, tarjimonning individualligini aks ettiruvchi xususiyatlar va semantikani saqlab qolish darajasi qiyosiy ravishda o'rganiladi. Maqolada literal tarjima va erkin tarjima o'rtasidagi farqlar hamda ularning afzallik va kamchiliklari yoritiladi.

**Kalit so'zlar:** qiyosiy tarjima, erkin tarjima, literal tarjima, tarjimon uslubi, semantik adekvatlik.

## **СРАВНИТЕЛЬНЫЙ АНАЛИЗ ДВУХ ПЕРЕВОДНЫХ ВЕРСИЙ ХУДОЖЕСТВЕННОГО ТЕКСТА**

**Сарсенбаева Зоя Жангабай кизи**

*заведующая кафедрой педагогики и языков Институт социально-политических наук  
доктор наук, доцент.*

**Зилолова Гулхайо Мухаммадкарим кизи**

*преподаватель кафедры педагогики и языков  
Институт социально-политических наук*

### **Аннотация**

В статье рассматриваются два различных узбекских перевода повести Эрнеста Хемингуэя «Старик и море». В ходе исследования проводится сравнительный анализ стилистических приёмов, использованных в переводах, степени переводческой эквивалентности, особенностей, отражающих индивидуальный стиль переводчиков, а также уровня сохранности семантического содержания оригинала. Особое внимание уделяется различиям между буквальным и свободным переводом, а также их преимуществам и ограничениям.

**Ключевые слова:** сопоставительный перевод, свободный перевод, буквальный перевод, стиль переводчика, семантическая адекватность.

## **COMPARATIVE ANALYSIS OF TWO TRANSLATED VERSIONS OF A LITERARY TEXT**

**Sarsenbaeva Zoya Jangabay qizi**

*Doctor of Science, Associate professor Head of the Department of Pedagogy and  
Languages Institute of social and political sciences, Doctor of Science, Associate professor*

**Zilolova Gulhayo Muxammadkarim qizi**

*Teacher at Department of Pedagogy and Languages Institute of social and political  
sciences*

### **Abstract**

This article examines two different Uzbek translations of Ernest Hemingway's *The Old Man and the Sea*. The study comparatively examines the stylistic approaches employed in the translations, the degree of equivalence, features reflecting the translators' individual styles, and the extent to which semantic meaning is preserved. Particular attention is paid to the differences between literal and free translation, as well as to their respective advantages and limitations.

**Keywords:** comparative translation, free translation, literal translation, translator's style, semantic adequacy.

In the context of globalization and the increasing exchange of literary works across cultures, the quality of literary translation has become a matter of significant scholarly and cultural importance. Classical literary texts, in particular, require careful translation that preserves not only semantic meaning but also stylistic, emotional, and cultural dimensions. Ernest Hemingway's *The Old Man and the Sea*, as a canonical work of world literature, has been translated into Uzbek more than once, making it a valuable object for comparative translation analysis. Despite the existence of multiple Uzbek translations of this novella, systematic comparative studies focusing on stylistic approaches, degrees of equivalence, and the balance between literal and free translation remain limited. Differences in translators' individual styles may lead to variations in meaning, tone, and artistic effect, which can significantly influence readers' interpretation of the original text. Therefore, examining how semantic meaning is preserved or transformed in different translations is essential for assessing translation quality and identifying effective translation strategies. This study is urgent in that it contributes to translation studies by highlighting the practical implications of theoretical translation models, particularly the tension between literal and free translation. By analyzing the advantages and limitations of these approaches within the Uzbek literary context, the study provides insights that are valuable for translators, scholars, and educators. Ultimately, the findings aim to enhance the understanding of translation practices and support the production of higher-quality literary translations in the future.

**Literature review.** The comparative analysis of two translations of Ernest Hemingway's *The Old Man and the Sea* highlights the complexity and multidimensional nature of literary translation. As a classic work characterized by linguistic simplicity, symbolic depth, and stylistic restraint, the novella poses particular challenges for translators, requiring a careful balance between fidelity to the source text and naturalness in the target language. The findings of this study demonstrate that different translation strategies can significantly influence the interpretation, aesthetic value, and emotional impact of the literary work. One of the key observations arising from the comparison is the translators' differing approaches to Hemingway's minimalist style. While one translation tends to preserve the concise sentence structure and lexical simplicity of the original text, the other shows a tendency toward elaboration and explicitation. This divergence reflects contrasting translation philosophies: a source-oriented approach that prioritizes stylistic equivalence versus a target-oriented approach aimed at enhancing readability and cultural accessibility. As a result, readers of each translation may form different perceptions of the protagonist, narrative pace, and overall tone of the novella.

Another important aspect revealed through the analysis is the treatment of cultural and symbolic elements. Hemingway's text is deeply embedded with universal symbols such as the sea, the marlin, and the struggle between man and nature. The study shows that one translator retains these symbols with minimal adaptation, allowing readers to engage directly with the author's intended meanings. In contrast, the other translator occasionally employs cultural substitution or interpretative translation, which, while making the text more accessible to the target audience, may alter or narrow the symbolic resonance of the original work. This raises

broader questions about the extent to which translators should mediate meaning versus preserving ambiguity inherent in literary texts.

The analysis also underscores the role of the translator as an active interpreter rather than a neutral mediator. Lexical choices, syntactic restructuring, and stylistic adjustments reflect the translator's subjective understanding of the text and their intended readership. Consequently, each translation can be regarded as an independent literary product that coexists with, rather than merely reproduces, the source text. This supports contemporary translation theories that view translation as a creative and interpretive act shaped by linguistic, cultural, and ideological factors.

Overall, the comparative study of the two translations of *The Old Man and the Sea* confirms that no single translation can fully encapsulate all dimensions of the original work. Instead, multiple translations contribute to a richer and more nuanced reception of the classic text within the target culture. This discussion emphasizes the importance of comparative translation analysis in revealing how meaning, style, and cultural values are negotiated across languages. Such studies not only deepen our understanding of literary translation practices but also enhance appreciation of world literature in its translated forms.

Ernest Hemingway is widely regarded as one of the most influential stylists in modern American literature. His prose is distinguished by concise and direct sentence construction, limited use of modifiers, frequent repetition, and a conversational register. Emotional expression is typically restrained, with meaning often conveyed through understatement. Owing to this disciplined and economical technique, Hemingway is considered among the most dramatic literary figures of the twentieth century. His novella *The Old Man and the Sea* exemplifies this stylistic approach, combining irony and literary subtlety while engaging with the ethical complexities inherent in narrating profound moral struggles.

In interviews, Hemingway explained that his compositional method for *The Old Man and the Sea* was grounded in careful observation, whereby each observed detail contributes to an accumulated body of knowledge derived from lived experience. Central to this method is the so-called "iceberg principle," which posits that only a small portion of meaning should be explicitly stated, while the greater part remains implicit. According to this principle, the omission of what the author knows but does not articulate strengthens the narrative by allowing submerged meaning to shape the text [16]. Consequently, readers must recognize that the apparent simplicity of Hemingway's language conceals a dense foundation of experience and insight.

At first glance, the narrative premise of *The Old Man and the Sea* appears straightforward: it recounts the story of Santiago, an aging Cuban fisherman who endures a three-day struggle to capture an enormous marlin, only to lose his catch to sharks during his return to shore. However, the use of an omniscient narrative perspective enables readers to develop a deep emotional connection with Santiago as he attempts to make sense of his existence through his confrontation with the natural world. This empathetic engagement is particularly evident in Santiago's reflections on the fish, which reveal both admiration and identification.

Research discussion. In the translation of a literary work, the translator must convey not only words but also the author's style, the system of imagery, mood, and connotative meanings. Especially when two or more translations of the same work exist, a comparative analysis allows for a clearer understanding of different translation approaches and the quality of the resulting translations. This article examines two translations of Ernest Hemingway's renowned novella *The Old Man and the Sea* (1: translated by To'xtasin Jalil [2]; 2: translated by Z. Saidmurod [3]). Newmark [4] classifies translation into free translation and literal (word-for-word) translation. According to him, while literal translation preserves the formal structure of the source text, it may lead to the loss of artistic value and emotional impact. Venuti [5], on

the other hand, discusses the concept of the translator's "invisibility" and emphasizes the importance of preserving the cultural context of the author's original text. These theoretical perspectives provide a useful framework for the theoretical grounding of the present analysis.

Analysis: Selected Passage

Source Text (Hemingway) [1]: "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish."

Translation 1 (To'xtasin Jalil) [2]:

"U qari bir baliqchi edi, yolg'iz qayiqda Yevropaga yaqin dengizda baliq tutar, endi esa qirq to'rt kundan beri hech vaqo tuta olmayotgan edi."

("He was an elderly fisherman who fished alone in a small boat in a sea near Europe, and by then he had gone forty-four days without catching anything")

Translation 2 (Z. Saidmurod) [3]:

"U kekxa baliqchi edi, Gulfstrimda yolg'iz qayiqda baliq ovlardi, va endi qirq to'rt kundan beri biror baliq tutolmagan edi".

("He was an old fisherman who fished alone in a skiff in the Gulf Stream, and by then he had been unable to catch a single fish for forty-four days").

Comparative Analysis. In the first translation, the term "Gulf Stream" is localized and rendered as "a sea near Europe". In the second translation, "Gulf Stream" is preserved through transliteration as "Gulfstrim." The first translation adopts a freer approach, incorporating contextual adaptation to enhance accessibility for the target readership. By contrast, the second translation follows a more literal strategy and demonstrates a higher degree of fidelity to Hemingway's original style and lexical choices.

Analysis of Character Representation

Source text: "He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride."

Translation 1:

"U shunchalik sodda ediki, qachon kamtarlik darajasiga yetganini anglab ham yetmasdi. Lekin u buni bilardi – bu uyatli emas edi va u insoniy g'ururni yo'qotmas edi".

("He was so simple that he did not even realize when he had reached the state of humility. However, he knew this—it was not shameful and it did not result in the loss of human dignity").

Translation 2:

"U haddan ziyod sodda edi. Qachon kamtarlikni o'zlashtirganini anglab yetmasdi. Ammo u bu holatga yetganini bilardi va bu holatda haqiqiy g'ururini yo'qotmagan edi."

("He was excessively simple. He did not realize when he had internalized humility. Yet he knew that he had attained this state and that, in doing so, he had not lost his true pride").

In Translation 1, the syntactic structure is simplified, making the text more accessible and reader-friendly. In Translation 2, the more complex syntactic structure of the original is preserved, demonstrating a higher degree of fidelity to the author's stylistic features.

The selected passage illustrates Hemingway's characteristic syntactic simplicity and parallel structures, reinforced through the repetition of key lexical items such as "fish," "fight," and "hooked." The use of alliteration further enhances this parallelism. By expressing compassion for the marlin and emphasizing its masculinity, Hemingway subtly establishes a thematic link between Santiago and the fish. Both are portrayed as participants in an intense struggle for survival, yet the severity of this conflict is deliberately muted through understatement. The absence of overt emotional expression heightens the dramatic tension of Santiago's internal monologue, allowing meaning to emerge implicitly rather than through explicit sentiment.

To fully understand Hemingway's detached narrative voice, it is also necessary to consider the emphasis on masculinity within the dramatic situation. Hemingway's work

frequently centers on concepts of personal honor and the manner in which individuals confront life and death in a world where violence is an inescapable reality. He consistently depicts human existence as defined by conflict with nature, as reflected in Santiago's declaration of love and respect for the fish alongside his determination to kill it. This paradox underscores the moral complexity of the narrative and signals the gradual emergence of Santiago's internal ethical struggle, particularly as he contemplates the boundaries between human and non-human relationships:

It is silly not to hope, he thought. Besides I believe it is a sin. Do not think about sin, he thought. There are enough problems now without sin. Also I have no understanding of it. I have no understanding of it and I am not sure that I believe in it. Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is a sin. Do not think about sin. It is much too late for that and there are people who are paid to do it. Let them think about it. You were born to be a fisherman as the fish was born to be a fish. San Pedro was a fisherman as was the father of the great DiMaggio (OMTS 104-105).

A central ethical dilemma that Santiago struggles to resolve concerns the tension between appreciating and benefiting from nature while simultaneously being compelled to destroy it. This conflict is articulated through simple syntactic structures and culturally rooted conceptualizations that frame an abstract moral discourse. Hemingway employs internal monologue to construct a somber thematic juxtaposition, prompting readers to contemplate notions of guilt, awe, and the presumed dominance of humanity over the natural world. Hemingway's recognition of the importance of revering the beauty and grandeur of nature is closely linked to Santiago's fatalistic response to his moral uncertainty about killing the fish. Through the use of parallel structures, the author delineates a recurring pattern that defines the essential characteristics of fishermen within Santiago's worldview. Specifically, the shared identity of Saint Peter, Santiago, and Joe DiMaggio's father as fishermen establishes a sense of cosmic order, which may be interpreted as a symbolic representation of stability and continuity in the universe [12]; [13].

Hemingway's portrayal of Santiago's response to the loss of the marlin likewise exemplifies his distinctive narrative technique.

He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer. He settled the sack around his shoulders and put the skiff on her course. He sailed lightly now and he had no thoughts or any feelings of any kind. He was past everything now and he sailed the skill to make his home port as well and as intelligently as he could. In the night sharks hit the carcass as someone might pick up crumbs from the table. The old man paid no attention to them and did not pay any attention to anything except steering. He only noticed how lightly and how well the skiff sailed now there was no great weight beside her (OMTS 119).

The relative absence of dramatic intensity in the plot arises from the narrative's slow and deliberate progression. Moreover, the underlying symbolic significance of the story can be easily overlooked. Although the text conveys numerous messages and moral lessons when read with an awareness of its setting and characters—such as the symbolic roles of the sea and the sharks—the implicit meanings remain challenging for younger readers to comprehend. Hemingway's rejection of overt emotional manipulation is clearly evident in his narrative technique [15].

Conclusion. The effective use of alliteration contributes to the reader's understanding of Santiago's extreme exhaustion and the magnitude of his loss. The narrative method of *The Old Man and the Sea* is constructed around a heroic figure who, at this critical moment, concentrates entirely on catching the fish and becomes indifferent to all other concerns. Although Santiago is defeated, his honest confrontation with failure allows him to retain a sense

of dignity. It can therefore be inferred that Hemingway's stylistic approach is fundamentally grounded in precise and economical word choice, carefully structured sentences, consistent repetition, extensive use of internal monologue, and a restrained deployment of emotion, parallelism, and alliteration.

The comparative analysis demonstrates that differences between two translations of the same literary work extend beyond linguistic variation and are deeply influenced by the translator's artistic perspective, intended readership, and theoretical orientation. While the free translation approach prioritizes readability, cultural adaptation, and stylistic fluency for the target audience, the literal translation approach emphasizes fidelity to the author's original intent and semantic precision. Both strategies possess inherent value and can be considered appropriate depending on the purpose of the translation and the expectations of the audience. Consequently, this study highlights the importance of adopting a flexible and context-sensitive approach in literary translation, recognizing that no single method can fully capture all dimensions of a source text.

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