

TRANSLATING METONYMIES INTO UZBEK LANGUAGE USING VARIOUS TRANSLATION STRATEGIES (‘THE GREAT GATSBY’ BY F. SCOTT FITZGERALD’S)

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Abstract: Translation is not merely a mechanical process of converting words from one language to another; it involves capturing the nuances, cultural references, and literary devices embedded within a text. One such challenge faced by translators is the translation of metonymies, which play a significant role in conveying meaning and subtext. This empirical study delves into the complexities of translating metonymies in F. Scott Fitzgerald's «The Great Gatsby» into Uzbek, using a comparative analysis approach. Through a comprehensive analysis of various translations and their strategies, this study aims to compare the complexities of conveying the richness and depth of literary works across linguistic and cultural boundaries.

Keywords: *metonymy, strategies literal translation, equivalent, cultural equivalents and analogies.*

Understanding Metonymy

Griffiths (2006: 85) defines metonymy as referring to something or someone using its other parts which is related to it. Related to metonymy, Rambaud (2012:208) argues that metonymy is an easy way of using referent and is used to “highlight associative relation”. While in conceptual categories discussed previously, words are understood through their literal and denotative meaning, in metonymy, the meaning is nonliteral or connotative. In other words, the meaning is not the one taken from dictionaries, but rather it has to be understood through an association of that certain word. Dirven and Radden (2007) describe metonymy as a conceptual shift where the concept of a certain word shifted from its original meaning to another concept which is different but still associated and has the same characteristics as the original meaning. In ‘The Great Gatsby’ Fitzgerald masterfully employs metonymies to evoke imagery, characterize settings, and describe social hierarchies. These metonymies are often deeply rooted in the cultural and historical

context of 1920s America, presenting a challenge for translators aiming to convey their significance to Uzbek readers.

Introduction:

‘The Great Gatsby’ stands as a testament to the Jazz Age, a period marked by opulence-luxuriousness, social revolution, and cultural transformation in America. Central to its narrative are metonymies, literary devices that substitute one term for another based on association or contiguity. Translating these metonymies into Uzbek poses unique challenges, as they are deeply intertwined with the cultural and historical context of 1920s America. This study embarks on an empirical exploration of the translation of metonymies in ‘The Great Gatsby’ into Uzbek, aiming to uncover the strategies employed by translators and their impact on the target audience.

Strategies for Translation:

Translators must employ various strategies to effectively convey metonymies while maintaining fidelity to the original text. One approach is to provide explanatory footnotes or glossaries that elucidate the cultural significance of certain terms and phrases. By offering contextual information, translators can ensure that readers grasp the subtleties and implications inherent in the metonymies. Another strategy involves finding equivalent metonymies or cultural references within Uzbek language and culture that parallel those in the original text. For instance, translating ‘West Egg’ and ‘East Egg’ could involve using terms that evoke similar distinctions in Uzbek society, such as urban and rural areas or affluent and working-class neighborhoods.

Additionally, translators may choose to prioritize conveying the underlying themes and emotions of the text over literal fidelity to the original metonymies. By focusing on capturing the essence of Fitzgerald's prose rather than adhering strictly to specific terms, translators can create a rendition of ‘The Great Gatsby’ that resonates authentically with Uzbek readers.

1. Literal Translation vs. Cultural Adaptation:

- Some translators opt for literal translation of metonymies, preserving the original terms such as «West Egg» and «East Egg» in Uzbek. However, this approach may overlook cultural nuances and fail to resonate with Uzbek readers. «West Egg» is translated literally as ‘Vest---Egg’ or «G'arbiy tuxum» in some translations, preserving the original term without adaptation. While literal translation maintains fidelity to the source text, it may fail to capture the cultural nuances and associations inherent in the English metonymy. So adapting metonymies to align with Uzbek culture and context, substituting terms that convey similar meanings or associations with word explanation. For example, «West Egg» and «East Egg» may be translated as «G'arbiy Qism – rivojlangan, gurkiragan » and «Sharqiy Qism- mamlakatning qoloq qismi » respectively, referencing geographical or social distinctions within Uzbekistan.

2. *Cultural Adaptation*: ‘West Egg’ is translated as «Yangi Shahar» (New City) in one translation, adapting the metonymy to align with Uzbek cultural and geographical contexts. Cultural adaptation ensures that the translated metonymy resonates with Uzbek readers, facilitating greater comprehension and engagement with the text.

3. *Footnotes and Explanatory Annotations*:

Several translations incorporate footnotes or explanatory annotations to provide readers with contextual information about specific metonymies. These annotations elucidate the cultural references and historical contexts, enhancing readers' understanding of the text.

- While helpful for comprehension, the inclusion of footnotes may disrupt the flow of reading and detract from the immersive experience of the narrative.

Example: Translators provide footnotes explaining the significance of ‘East Egg’ and ‘West Egg’ in 1920s American society, enhancing readers' understanding of the cultural context. While helpful for comprehension, footnotes may disrupt the flow of reading and detract from the immersive experience of the narrative.

4. *Cultural Equivalentents and Analogies*:

- Translators often employ cultural equivalentents or analogies to convey the underlying meanings of metonymies. For example, terms representing social class distinctions or geographical locations in Uzbekistan may be substituted for the original English metonymies. This approach ensures that the essence of the metonymies is preserved while making them accessible and relatable to Uzbek readers.

- Example: «*Valley of Ashes*» is translated as «*O'choq, Kullar Vodiysi*» (*Qoloq – Qashshoq Vodiy*) in another translation, using an analogy that evokes similar imagery and associations. ‘Shag'al vodiysining yonida katta daryo oqib o'tardi.’ Analogies enable translators to convey the intended meanings of metonymies in a way that is accessible and relatable to Uzbek readers. Translator was able to convey a seamless transition between languages and cultures, preserving the essence of the metonymy while ensuring cultural resonance.

Other metonomies:

‘*Green Light*’ ‘*Yashil Yoruglik*’ (Literal Translation) ‘baxt shu'lası bo'lmish yashil chiroq’ preserves the original term, capturing its symbolic significance. Furthermore, it can be translated as ‘umid shu'lası’ or ‘umid yog'dusi

«*Eyes of Dr. T.J. Eckleburg*»- «*Dr. T.J. Eckleburgning Ko'zlar*» (Literal Translation) retains the original term, maintaining the metonymy's cultural reference.

«*The American Dream*»- «*Amerika orzusi*» (literal translation) a culturally relevant term, ensuring resonance with Uzbek readers.

‘*Old Sport*’ ‘*Qadimiy, eski Sport*’ (Literal Translation) ‘*Eski tanish*’- (Cultural Equivalentent). An excerpt from the book: ‘Look here, Old sport. What’s your

opinion about me? *Birodar*, siz men haqimda qanday fikrdasiz? Culturally relevant term is used for capturing its colloquial tone.

'*Daisy*' ('*Margaritka*') (*Literal Translation*) Here the translation maintains fidelity to the original text, retaining the symbolic significance of the character's name.

«*Gatsby's Mansion* -«*Gatsbyning Bog'i*» (*Literal Translation*) trying to preserve the name of the character's residence.

«*The Jazz Age*»- «*Jazz Asri*» (*Cultural Equivalent*) The translation substitutes a culturally relevant term, conveying the historical period's essence.

«*The Roaring Twenties*»- in Western culture it was a period of economic prosperity, cultural dynamism, and social change, marked by jazz music, flapper fashion, and the rise of consumerism and moral decay. In contrast, the 1920s in Uzbekistan, then a part of the Soviet Union, saw significant political, social, and cultural changes under Soviet rule. While there were some parallels in terms of societal changes and cultural shifts, the contexts and specific developments in Uzbekistan were influenced by Soviet policies rather than the dynamics of Western capitalism.

Conclusion: This study provides valuable insights into the complexities of translating metonymies in «*The Great Gatsby*» into Uzbek. Some translators opt for literal translation to preserve the original terms, others employ cultural equivalents or analogies to ensure resonance with Uzbek readers. By analyzing strategies and their impact on the target audience, we gain a deeper understanding of the challenges and considerations involved in cross-cultural translation. Ultimately, the goal of such translations is to bridge linguistic and cultural divides, allowing readers to experience the timeless beauty of Fitzgerald's masterpiece in their native tongue.

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