

# ARTISTIC MASTERY IN IBROHIM GAFUROV'S TRANSLATION: A CASE STUDY OF ERNEST HEMINGWAY'S "THE OLD MAN AND THE SEA"

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**Abstract.** This article provides a literary and translational analysis of the Uzbek translation of Ernest Hemingway's "The Old Man and the Sea" by Ibrohim Gofurov. The study examines the key features of Hemingway's style, including the "iceberg theory" principle, psychological depiction and symbolism. Furthermore, it scientifically illuminates the translator's lexical choices, methods of stylistic adaptation and skill in preserving the spirit of the original text. The research findings indicate that Ibrohim Gofurov successfully recreated the emotional impact and philosophical content of the work in his translation.

**Keywords:** translation studies, literary translation, Hemingway, Ibrohim G'ofurov, The Old Man and the Sea, style, psychologism.

**Annotatsiya.** Mazkur maqolada Ernest Hemingwayning "The Old Man and the Sea" ("Chol va dengiz") asarining Ibrohim G'ofurov tomonidan amalga oshirilgan o'zbekcha tarjimasini badiiy-tarjimaviy jihatdan tahlil qilinadi. Tadqiqotda Hemingway uslubining asosiy xususiyatlari — "iceberg theory" tamoyili, psixologik tasvir va ramziylik masalalari ko'rib chiqiladi. Shuningdek, tarjimonning leksik tanlovi, stilistik moslashtirish usullari hamda original matn ruhini saqlab qolishdagi mahorati ilmiy asosda yoritiladi. Tadqiqot natijalariga ko'ra, Ibrohim G'ofurov tarjimada asarning emotsional ta'siri va falsafiy mazmunini muvaffaqiyatli qayta yarata olgan.

**Kalit so'zlar:** tarjimashunoslik, badiiy tarjima, Hemingway, Ibrohim G'ofurov, "Chol va dengiz", uslub, psixologizm.

**Аннотация.** В настоящей статье представлен художественно-переводческий анализ узбекского перевода повести Эрнеста Хемингуэя "Старик и море," выполненного Ибрагимом Гафуровым. В исследовании рассматриваются

ключевые особенности стиля Хемингуэя — принцип "теории айсберга," психологическое изображение и символизм. Также на научной основе освещаются лексический выбор переводчика, его приёмы стилистической адаптации и мастерство в сохранении духа оригинального текста. Результаты исследования показывают, что Ибрагим Гафуров сумел успешно воссоздать в переводе эмоциональное воздействие и философское содержание произведения.

**Ключевые слова:** переводоведение, художественный перевод, Хемингуэй, Ибрагим Гафуров, "Старик и море," стиль, психологизм.

## **Introduction**

Ernest Hemingway, one of the major figures of 20th-century world literature, is distinguished by his simple, concise, and deeply meaningful style. In particular, his work *The Old Man and the Sea* is especially significant for portraying humanity's struggle with nature, endurance in the face of life's challenges and spiritual resilience through philosophical symbols. This work was translated into Uzbek by Ibrohim Gafurov. He is known not only as a translator, but also as a literary scholar, publicist and critic. By translating the works of many representatives of world literature into Uzbek, he made a significant contribution to the development of national translation studies. In literary translation, it is important to recreate not only the content of the work but also the author's style and emotional impact.

The aim of the research is to determine the translator's skill in the Uzbek translation of the work "The Old Man and the Sea" and to study the extent to which artistic imagery, psychological expression, and stylistic features have been preserved.

## **Hemingway's style and translation problems**

One of the most important features of Hemingway's work is the "iceberg theory." According to this theory, only a small part of the meaning is expressed openly in the text, while the main content is stored in a hidden layer (Hemingway, 1952). For this reason, the writer's style, based on avoiding short sentences, simple syntax and excessive imagery, creates difficulties in translation.

Translation scholar Eugene Nida has promoted the principles of "formal equivalence" and "dynamic equivalence" in translation, emphasizing that the translator must maintain a balance between the original form and the content (Nida, 1964). This balance is observed in the translation of Ibrahim Gafurov. The translator tried to convey the inner emotional layer of the text to the reader while preserving its simple syntactic structure as much as possible. For instance, the short and sharp sentences in Hemingway's text are also rendered concisely in the Uzbek translation. This serves to maintain the dramatic rhythm of the work. The translator's main objective was not to embellish the text, but to preserve the naturalness of the author's style.

### **1. Preservation of short sentences**

In the original text, Hemingway uses simple and concise phrases:

"He was an old man who fished alone in a boat in the Gulf Stream" (Hemingway, 1952, p. 1).

In the translation of Ibrahim Gafurov, this sentence is given as follows:

"Chol qayiqda yolg'iz o'zi Golfstrimda baliq ovlar edi." (Gafurov, 1986, p. 1).

Here, the translator did not allow for complications; the simple syntactic construction has been preserved in the Uzbek language. As a result, Hemingway's natural rhythm has not been lost.

### **2. Preservation of dramatic rhythm.**

Hemingway expresses extreme situations through short sentences:

"Fish," he said softly, aloud, "I will stay with you until I die" (Hemingway, 1952, p. 52).

In translation:

"Baliq, — dedi u sekingina, — men o'lgunimcha sen bilan qolaman" (G'ofurov, 1986, p. 41).

The translator has preserved the emotional stress of the original. In particular, the natural and simple presentation of the phrase "I'll stay with you until I am dead" in the form of "men o'lgunimcha sen bilan qolaman" enhances the dramatic effect.

### **3. Avoidance of Excessive Ornamentation**

In Hemingway's style, excessive metaphors and complicated descriptions are rarely found:

“Everything about him was old except his eyes” (Hemingway, 1952, p. 10).

In translation

“Undagi hamma narsa qari edi, faqat ko‘zlari bundan mustasno” (G‘ofurov, 1986, p. 6).

In this example, the translator did not attempt to “literarize” or overly decorate the sentence. If the translator had added excessive poetic devices, Hemingway’s minimalist style would have been distorted. Instead, Ibrohim G‘ofurov preserved both the simplicity and the deep meaning of the original text.

#### **4. Preservation of psychological naturalness.**

Original:

"Now is not the time to think about what you do not have." Think about what you can do with what you have" (Hemingway, 1952, p. 68).

Translation:

“Hozir yo‘q narsani o‘ylaydigan payt emas. Bor narsa bilan nima qila olishingni o‘yla” (G‘ofurov, 1986, p. 55)

Here, too, the translator preserved the natural tone of the internal monologue. The sentences have become concise, clear and emotionally impactful.

Based on these examples, it can be argued that Ibrohim G‘ofurov successfully recreated Hemingway’s minimalist style in the Uzbek language. Without unnecessarily embellishing the original text, the translator managed to preserve its rhythm, psychological impact, and emotional intensity. This achievement significantly enhances the artistic value of the translation.

#### **Representation of Artistic Imagery and Symbolism in Translation**

The central images in the novella — the old man, the sea, and the giant fish — carry profound symbolic meaning. The old man symbolizes human endurance, inner strength and unwavering determination, while the sea represents life itself and the

unpredictability of fate. The fish, in turn, serves as a symbol of human aspiration, purpose and the constant struggle to achieve one's goals.

Preserving this symbolic layer is one of the most essential tasks in literary translation. In his Uzbek translation, Ibrohim Gofurov employs simple yet expressive lexical choices that allow the philosophical depth of the work to be conveyed naturally to Uzbek readers. His translation does not overload the text with unnecessary artistic decorations; instead, it carefully retains the emotional and symbolic atmosphere of the original.

Translation scholar Peter Newmark emphasizes that preserving imagery is a crucial aspect of literary translation and argues that a translator should skillfully balance both semantic and communicative translation strategies (Newmark, 1988). This harmony between semantic accuracy and communicative effectiveness can clearly be observed in Gofurov's translation. Through this balanced approach, the translator succeeds not only in transferring the literal meaning of Hemingway's prose, but also in preserving its aesthetic subtlety and philosophical resonance.

### **Stylistic features and translation strategies**

Ibrohim Gafurov's translation employs several translation strategies:

Formal proximity - preservation of the author's syntax;

Semantic equivalence — the full delivery of the original content;

Simplification - avoiding excessive complexity in accordance with Hemingway's style;

Domestication — the presentation of certain phrases in a form suitable for the Uzbek reader.

In translation theory, Lawrence Venuti puts forward the concepts of "domestication" and "foreignization" (Venuti, 1995). In Gafurov's translation, a balance between these two principles is felt: although the text is understandable to the Uzbek reader, the foreign spirit of the original work is preserved.

### **Conclusion**

In conclusion, the translation of Ibrahim Gafurov's work "The Old Man and the Sea" is considered one of the successful literary translations in Uzbek translation studies. The translator managed to preserve the main features of Hemingway's style—psychological depth and symbolism—as much as possible.

During the translation process, not only linguistic consistency but also artistic and aesthetic harmony was ensured. This demonstrates Gafurov's high level of translation skills. This translation is of great importance as an important scientific source for Uzbek translation studies and literary studies.

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