

**THE PROCESS OF TRANSLATION OF THE NOVEL "ULYSSES" BY
J. JOYCE INTO RUSSIAN AND UZBEK**

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Abstract: The purpose of the paper is to consider the process of translation of the novel "Ulysses" by Joyce into Russian and it was translated into Uzbek indirectly through Russian. The work went through referential translation and fragmentary translation processes until it was completely translated into Russian.

Key words: homeland, Russian culture, referent, referential translation, representative, cosmopolitanism, puzzle.

INTRODUCTION

It is known that James Joyce, a major representative of 20th century English and European modern literature, is one of the first great writers who created in the modernist direction. He won the hearts of readers with his endless creativity.

James Joyce was born on February 2, 1882 in Dublin in an old Irish family. At the age of six, Joyce was educated at Clongous Woods Jesuit College in Avallo Clain and later in 1893 at Belvedere College Dublin. After graduating from college in 1897, he studied at the University of Dublin and graduated with honors in 1902. At all stages of education, the writer shows himself as a talented person and a promising linguist. During his student days, he is very fond of history and philosophy, and studies foreign languages.

A prominent student at Dublin University, Joyce developed a serious interest in English and Italian literature, and began to write poems for the first time. Later, Joyce's chosen path as a writer will take its toll, and he will become a writer of rare works with a great contribution to world culture.

It is known that the novel that brought fame to Joyce was definitely "Ulysses". The writer worked on the novel from 1914 to 1921, and it was published in Paris for the first time in 1922. The novel was published in the USA in 1933, in Great Britain after 1936, and in Ireland, the writer's homeland, in 1939. Until then, the text of the novel was published in parts from 1918 to 1920 in the American magazine "The Little Review".

METHODS

One of the factors that make up the content of our research is the translation process of the author's novel "Ulysses".

Apparently, the main characters of the work are Leopold Bloom, his wife Molly, school teacher and writer Stephen Dedalus. The events of the play take place on one day, on June 16, 1904.

As we mentioned above, writer Joyce spends seven years writing "Ulysses". The publication of the work will be possible only in France. The American writer Sylvia Beach publishes "Ulysses" for the first time in her shop "Shakespeare and Company" in Paris. The novel faces some problems during its initial translation into French. At first, the French publisher Gaston Gallimar asked Joyce for the complete work to translate Ulysses in the magazine "Nouvelle Revue Française". First published by Paul Farg and Sylvia Beach in Sommerce in the summer of 1924, excerpts from Ulysses, Telemachus,

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Ithaca, and Pinelope, and later the full novel was translated into French in 1929, first by Adrien Monet and then by Gaston Gallimard. was founded on the tradition of short translation. [1]

It should be noted that the first edition of the novel was translated into German in 1927 and the second complete edition in 1930, the Czech translation in 1931, the translation of certain episodes into Spanish in 1936-1938, Japanese in 1932, Hungarian and Italian in 1933, and Portuguese in 1938. year was achieved under copyright. [2]

RESULTS

Russian translators, who have concluded from the laborious but enjoyable translation of the French translators, soon begin to translate the work into Russian. First, in 1925, the translation of "Ulysses" by V. Zhytomirsky appeared in the "Novinki Zapada" almanac. Acquaintance with this work of Joyce in Russia coincided with the most interesting period of Russian culture.

It should be noted that in 1930-1940. In the Russian school of translation, there were mainly two directions: technologically correct translation (literal) and "golden mean", i.e., "creative" principles of translation. Representatives of literal translation include E.L. Lann, A.V. Krivtsova and G. .A. Shengeli and others, the translators of the creative group, and K. I. Chukovsky, I. A. Kashkin and his school included.

The sequence of the novel is given in three untitled parts, not episodes. Their description is the same as the three parts of the novel, that is, the first part - "Telemachyda", the second part - "The Adventures of Ulysses" and the third part - "The Return". [1]

In this way, the reader used the introduction as a starting point. V. Zhytomirsky performs the translation by compressing the main content of the original text, that is, by the referential type of translation.

At this point, we need to understand that when we say referent or referential translation, the main content of the source text in one language is condensed using another translation language. [4]

Thus, V. Zhytomirsky's translation includes five episodes of the novel: the first, the seventh, the twelfth and the eighteenth.

At that time, V. Zhytomirsky attempted such a translation, while other translators translated individual episodes of the novel.

In 1929, "Literaturnaya gazeta" published two episodes of the novel under the title "Ulysses" (fragmenty) with the translation of S.Ya.Alimov and M.Yu.Levidov in order to show the nature of the novel.

In the introduction to the work, the translators dwell on the features of Joyce's work and name "Ulysses" as "an index of actions, moods, memories, thoughts and tastes that occur during one day with Bloom, a Jew from Dublin". , they try to explain the reasons why it was not accepted by the literary critics of France and England and was banned from publication based on their views.

The translators have divided two parts of Ulysses: the fourth and eighth episodes ("Calypso" and "Lestrigons"). in the kitchen with the cat, that is, devoted to his morning work. The second part (fragment): Bloom goes out and looks at glasses in a store window all day (could he adjust his glasses in a stream of consciousness), suddenly his mind wanders to what is lost in the railway cameras, and at the same time the mind wanders.

The Lestrigons episode focuses on Bloom's lunch at Devi Birna's alehouse and other actions of the character.

This translation is the second translation after the translation of V. Zhytomirsky and is fundamentally different in that it translates individual episodes. If V. Zhytomirsky made a concise

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translation in order to provide a general idea of the novel, S.Ya. They show the fragmentary potential and variability of the novel *Ulysses*.

After the above-mentioned translations, literary critic and translator V. O. Stenich (1897-1938) also translated "*Ulysses*". In 1934, the sixth episode of "*Ulysses*" was published in "*Zvezda*" magazine of "*Aid*" under the title "*The funeral of Patrick Dignem*". The translation was published. In 1935, the Leningrad literary publication "*Literaturnyy sovremennik*" published two more of his episodes: the fourth "*Calypso*" and the fifth "*Latophages*" under the name "*Mr. Blum's morning*" (*Utro m-ra Bluma*).

In the translations of "*Ulysses*" by S.Ya. Alimov and M.Yu. Levidov, as we noted above, the fourth and eighth episodes are combined, while V.O. In Stenich's translation, the fourth and fifth episodes are combined. According to S. Stepura, V. O. Stenich tried to make his adequate translation based on the fact that the translation of S. Ya. Alimov, M. Yu. Levidov is a condensed translation. In addition, V. O. Stenich gives independent titles to the episodes himself. [1]

Russian culture became so interested in the translation of the novel "*Ulysses*" that translators began to translate it one after another in their own style. In the 1930s, the school of translation created by Kashkin contributed to the translation of this work.

The translated works of the "*The Kashkins*" group were published by the "*Inostrannaya literatura*" magazine. The interest in this group, which aimed to complete the translation of this work, at the same time, was growing, and their efforts gained scientific significance. However, this writer lived and worked during the period when the direction of modernism flourished in art and literature. A group of talented translators not only managed to re-translate many works of foreign classics for future collections, but also opened up new titles to readers. Including: Joyce, Caldwell, Steinbeck, Galsworth, Bernard Shaw, Aldridge and others. [4]

Kashkin, as a representative of the creative direction of translation, criticizes literal translation and supports the idea that the first step in creating a perfect literary translation is to understand the original, so it cannot be interpreted in the same limited version.

In 1935-1936, the first attempt was made to fully translate the novel "*Ulysses*" in the magazine "*Internatsionalnaya literatura*". Initially, ten episodes were published. Eight translators worked on the translation of the work: I. K. Romanovich, L. D. Kislova, An. Eleonskaya, V. M. Toper, N. A. Volzhina, E. D. Kalashnikova, N. L. Daruzes, O. P. Kholmetskaya worked. However, in 1937, after I.K. Romanovich was accused of cosmopolitanism and arrested, the work on the translation of the novel was stopped.

DISCUSSION

It is known that in 1934 Joyce's modernism was condemned at the congress of Soviet writers. Nevertheless, the episodes of "*Ulysses*" translated by Romanovich were published in 1936. [5]

1940-1950 Joyce's name disappears from the pages of the official press, but by 1960, D. M. Urnov's "*James Joyce and Modern Modernism*", N. P. Mikhalskaya's "*James Joyce's Ulysses*", D. G. Jantieva's "*James Joyce*" works James Joyce and the interest in his work was again found.

After that, V. A. Khinkis worked on the translation of this novel, and by 1989, its magazine version was published. The complete translation of the novel was made by S. S. Khorujy ends and is published in 1993. Khinkis, Khoruzhii was originally translated by academician D. It is also worth mentioning that Likhachev was announced and recognized by the famous writer Ch. Aitmatov.

Available internet sources indicate that the novel "*Ulysses*" has been translated into almost 20 languages. Including: "*Ulysses*" was reprinted by the skilled translator and critic Ibrahim Gafurov

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in 2000 and is a collection of episodes 1-10 written by the Ivan Kashkin translation school. It was translated into Uzbek based on

V. Khinkis and S. Khoruji's complete translation options and was published in the 2008 issue of "Jahon adabiyoti" magazine.

According to the opinion of linguist M. Holbekov: "Ulysses" was written in the form of a shorthand in an impressionistic spirit, which was mainly used to reflect the "stream of consciousness" in the text. As Joyce himself noted, the novel "Ulysses" is a puzzle, and at the same time, it is not written in literary language and is a text intended to be seen and heard. For this reason, although the work was completely translated into French and Italian, it was not translated into other languages. Only some parts of the work were translated into Russian and Georgian languages. [6]

For example, Stephen Dedalus, the main character of the work, looking at the sea, has an internal monologue, i.e. thoughts in the "stream of consciousness", embodied in this way:

A.T...A cloud began to cover the sun slowly, wholly, shadowing the bay in deeper green. It lay beneath him, a bowl of bitter waters. Fergus' song: I sang it alone in the home, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery. (P.14-15).,[8]

В.Т...Облако медленно наползает на солнце, и гуще делается в тени зелень залива. Он был за спиной у него, сосуд горьких вод. Песня Фергуса. Я пел её, оставшись дома один, приглушая долгие сумрачные аккорды. Дверь к ней была открыта: она хотела слышать меня. Безмолвно, жалостно благоговением, я приблизился к её ложу. Она плакала на своем убогом одре. Над этими словами, Стивен: над горькою тайною любви. (Улисс. P. 12-13).,[9]

...Булутлар оҳиста тўсар кун изини, шарпадан қораяр яшил кўрфазлар. Ётар орқада кўрфаз- гўё таир сувлар косаси. Фергус¹ кўшиги: мен уни уйда куйладим, қорайган куйларни созлабон чалдим. Унинг эшиги очиқ эди: у менинг куйимни тинглашни истади. Юрагим тақво ва шафқатга тўлиб, овозим чиқмай унинг тўшагига яқинлаб бордим. Ночор тўшак узра у йиглаб ётарди. Ўша сўзлар, Стивен, уни юм-юм йиғлатган эди: севгининг кўп аччиқ асрори. ("Adventures of Ulysses", P.30-32 .),[10]

CONCLUSION

Thus, when looking at I. Gafurov's translation from the reader's point of view, one can feel the brilliance of artistry.

Joyce is a writer who deeply reflects the reality and the world of the hero in a natural way.

In the words of writer Nazar Eshanqul, "The Adventures of Ulysses" is considered the largest and the most sensational work of the 20th century in terms of scale and weight, and the work that shook the entire Western culture is among the works recognized as a unique national phenomenon, regardless of its translation into any language of the world. The translation of this work tests any language, shows its power, expands its possibilities. [7]

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