

**JACK LONDON'S MARTIN EDEN: ITS TRANSLATION INTO UZBEK AND
MISTAKES OF TRANSLATION****Sotiboldiyeva Gulcharos Murat qizi**

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Abstract: This article examines the Uzbek translation of Jack London's novel *Martin Eden*, focusing on the mistakes that occur due to misapplication of translation transformations. The analysis identifies common problems such as misinterpreted idioms, stylistic leveling, simplification of philosophical passages, neutralization of irony, and calque errors. Selected examples demonstrate how semantic, stylistic, and pragmatic adequacy is weakened in translation. Drawing on translation theory by Salomov, Komissarov, Barkhudarov, and Schweizer, the study emphasizes the importance of functional equivalents, compensation strategies, and stylistic sensitivity. The findings suggest that to preserve the novel's intellectual depth and social critique, translators must go beyond literal rendering and ensure pragmatic and cultural adequacy.

Keywords: Jack London, *Martin Eden*, Uzbek translation, translation mistakes, translation transformations, lexical errors, stylistic adequacy, irony in translation, idioms, calque errors.

INTRODUCTION

Jack London's novel *Martin Eden* (1909) is both a social critique and a philosophical narrative about individual struggle, class division, and intellectual aspiration. Translating this novel into Uzbek introduces one of the masterpieces of world literature to local readers. However, the translation is not without problems. Certain linguistic and stylistic shifts reduce the philosophical depth and social nuances of the original. From the perspective of translation theory, most of these mistakes arise from the incorrect use of translation transformations such as lexical substitution, syntactic restructuring, compensation, calque, addition, and omission.

LITERATURE REVIEW AND METHODOLOGY

Translation transformations, as discussed by scholars such as G. Salomov, V. Komissarov, L. Barkhudarov, and A. Schweizer, are necessary for rendering meaning across languages. Properly applied, they ensure semantic accuracy and stylistic fidelity. Improperly applied, however, they produce semantic loss, stylistic flattening, pragmatic neutralization, and cultural misrepresentation. This study analyzes the Uzbek translation of *Martin Eden* by focusing on several passages where such mistakes are evident.

RESULTS AND ANALYSIS

One frequent problem is the misinterpretation of idioms. For example, the original sentence "All I wanted was to make good" was translated as "Menga kerak bo'lgani faqat yaxshi odam bo'lish edi," which literally means "All I needed was just to be a good person." The idiom "to make good," however, means "to succeed socially." The translation shifts the meaning from social success to moral goodness. A more accurate version would be: "Menga faqat jamiyatda muvaffaqiyat qozonish kerak edi."

Another issue is the loss of register. Martin's sailor slang, for instance, "Ain't it a hell of a job, this writing?" was translated into Uzbek as "Bu yozish juda qiyin ish," which is neutral and literary. The rough, colloquial tone of Martin's working-class speech is lost, eliminating the contrast between his background and the refined speech of Ruth. A better rendering would be: "Bu yozish degani naqadar mashaqqatli ish-a!" which preserves the colloquial force.

Philosophical density is also simplified. The line "He was a realist, a materialist, and at the same time he clung to the vision of beauty" was translated as "U realistik va moddiy narsalarni sevardi." This version reduces a complex philosophical paradox into a flat statement. A more accurate translation would be: "U realizm tarafdori, moddiyotchilikka moyil edi, biroq go'zallik haqidagi tasavvurga ham yopishib olgan edi."

Irony is sometimes neutralized. London's sarcastic observation "He discovered that the middle class had a thousand ways of avoiding work" was translated as "U o'rta tabaqa ishlashni istamasligini tushundi." The hyperbolic irony of "a thousand ways" disappears, leaving a plain description. A more faithful version would be: "U o'rta tabaqaning mehnatdan qochishning ming xil yo'lini topganini anglab yetdi."

Finally, calque errors are evident. The idiom "Red tape was everywhere" was translated literally as "Qizil lenta hamma joyda edi," which makes little sense in Uzbek. In English, "red tape" refers to bureaucracy. The correct version should be: "Byurokratiya hamma joyni egallagan edi."

DISCUSSION

These examples demonstrate that the Uzbek translation of Martin Eden suffers from several recurring issues: lexical errors, stylistic leveling, simplification of complex philosophical content, pragmatic loss through neutralization of irony, and calque errors caused by literalism. Translation is not a mechanical transfer of words but a recreation of meaning, register, and pragmatic force. To achieve adequacy, translators must preserve idiomatic meanings, retain stylistic contrasts, and ensure that irony, satire, and philosophical nuance are not lost.

CONCLUSION

Jack London's *Martin Eden* is a masterpiece that introduces Uzbek readers to one of the deepest philosophical novels of modern literature. The existing translation, however, contains significant weaknesses that diminish its impact. To improve future translations, idioms should be rendered with functional equivalents, stylistic contrasts must be preserved, philosophical passages should not be oversimplified, irony and satire must be compensated, and calque errors avoided. Only through semantic, stylistic, and pragmatic adequacy can *Martin Eden* resonate with Uzbek readers as powerfully as it does in the original.

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