

## THE PROBLEM OF EXPRESSION OF ILLUSION IN THE "THE OLD MAN AND THE SEA" BY ERNEST HEMINGWAY

Majidova Zarnigor Mamadjonovna  
Bukhara State University

zarnigormajidova9997@gmail.com, Contact number: +998 91 419 29 93

### ABSTRACT:

**In this article, the art of expression illusion in Ernest Hemingway's "The Old Man and the Sea" and the problem of its interpretation in the translation is discussed by illustrating different passages. As the Uzbek version of the work Ibrahim Goffurov's translation is taken.**

**Keywords:** The old man and the sea, story, Ernest Hemingway, translation studies, illusion, world literature.

### INTRODUCTION:

"Ernest Hemingway's The Old Man and the Sea has become an important event in the literary process, both in terms of artistic mastery and the problems it raises. This small story has a special place in Hemingway's work. It can be called a story with a deep philosophical meaning, but at the same time the images depicted in it rise to the level of symbolic generalization, have a concrete and unique character".

Indeed, as Ivan Kashkin points out, the brevity in fiction, the principle of the "telegraph" method of description, was a novelty in world literature in general. Ernest Hemingway's art was not only the novelty of thought, but also it was the stylistic novelty. Usually, works written in such a simple way stand out. But its height also stems from such simplicity. In addition to the "telegraph method" in the story "The Old Man and the Sea", the author uses artistic illusions to shed more light on the main idea of the work.

### RESULTS AND DISCUSSION:

In the story "The Old Man and the Sea", one artistic illusion is the image of the sea, and another example of artistic illusion is the image of a shark in the work. Its teeth did not look like ordinary shark's teeth, they were twisted like animal claws and resembled human fingers. *"Inside the closed double lip of his jaws all of his eight rows of teeth were slanted inwards. They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws. They were nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides. This was a fish built to feed on all the fishes in the sea, that were so fast and strong and well armed that they had no other enemy"* [5, 25]. This artistic illusion is a sign of confusion and difficulties in human life, and the fact that the teeth are depicted in this place is a sign that these difficulties are gnawing the person's heart. On the other hand, the shark itself is a reference to the rich in society, showing how ruthlessly they oppress and humiliate the relatively low-income population. But old Santiago can't live without hope for the future, without looking for his "giant fish". His desire for better days is so strong that he cannot extinguish these hopes in himself, and each time he returns to the starting point and decides to start all over again.

Translator I. Gafurov consistently observes the sad spirit of the old man, the signs of depression in him, the various thoughts that pass through his mind, and pays attention to the simple details. As a result, in the story, these mental states of the old man convince the

reader, encourage him to share his concerns: *"It was too good to last", he thought. "I wish it had been a dream now and that I had never looked the fish and was alone in bed on the newspaper. But man is not made for defeat" he said. "A man can be destroyed but not defeated". I am sorry that I killed the fish, he thought. Now the bad time is coming and I do not ever have the harpoon. The dentuso is cruel and able and strong and intelligent. But I was more intelligent then he was. Perhaps not, he thought. Perhaps I was only better armed"* [5, 28].

The writer's concept is reflected in the same passages. A characteristic of all great artists is that the hero they create can clearly show the greatness of man, what he is capable of. For them, the average image is not ambiguous. If the writer Ernest Hemingway had said in his article or speech, "Man can be crushed, but he cannot be subdued," which has risen to the level of an aphorism, he would not have been able to demonstrate the power of the whole man. Because when the old man subdued a large shark and killed a wild shark that attacked his fish, he felt dizzy and regained his composure. In this case, the quality given to a person is more impressive and valuable than any anthem.

Ernest Hemingway's attitude to nature, to people, to the world around him is astonishing. He even regrets killing a wild shark while describing the old man's apathy. The old man stared at the drowning shark and regretted that he had killed it. The old man is not happy with his victory, imagining the dexterity of a shark. On the contrary, he considers his victory to be due to his armament. This is a sign of Ernest Hemingway's humanistic view of man and other creatures created by nature. As strong as Hemingway's hatred of fascism was, his attitude to man, to his power and will, to his noble aspirations, was incomparably great. This love is especially reflected in his story

"The Old Man and the Sea". This world-famous story has a strong symbolic meaning. Hemingway wants to say that man comes into the world and does not stop fighting, his will is invincible. The old fisherman Santiago was not physically defeated in the fight against the sea, fish, sharks, but he alone was able to overcome such terrible forces of nature.

Santiago now struggles with sharks to protect his prey from predators. However, the abundance of sharks, the loneliness and fatigue of the old man do not allow to save their prey from these sea predators. Although he was defeated in the fight against sharks, he is not defeated spiritually and spiritually. In him, the optimistic spirit does not die under any circumstances. Below are his thoughts on how he broke away from the fish and fell into a miserable situation: *"The wind is our friend, anyway, he thought. Then he added, sometimes. And the great sea with our friend and our enemies. And bed, he thought. Bed is my friend. Just bed, he thought. Bed will be a great thing. It is easy when you are beaten, he thought. I never knew how easy it was. And what beat you, he thought. "Nothing", he said aloud. "I went out too far"* [5, 30].

There is no depressed, mournful soul in the old man's thoughts. If we talk about the translation of this passage, we will see that the theme absorbed by the author has a wide meaning and expression. There is a deep meaning in these words of the old man, who spoke to himself as if he had ended his life. His words to the reader inspire him to look deeper into life. Indeed, as the old man said, the wind is sometimes as dear as a brother, and sometimes worse than a rival. We have come to the conclusion that the image of the "wind" here is also an example of the artistic illusion in the work, and was used as a reference to the ups and downs of life. The sea is a source of food for the people, but at the same time there are enemies and various unpleasant incidents.

Santiago does not make philosophical sense by thinking only about natural phenomena. These thoughts are the essence of life. This content, which we are emphasizing, appears in the Uzbek translation as in the original. We do not consider it necessary to analyze this passage verbatim. As a similar example in the story, the philosophical observations we have cited are one of the main sources of controversy at the time of publication. Many critics have sought figurative meaning. The sea was interpreted as an artistic illusion representing the existing society, and the sharks in it were seen as members of a crushing class that could crush the people, tear them apart, and suck their blood.

In our opinion, although their ideas are partially close to the truth, but the idea put forward by the writer, the concept of man, which he put forward, is completely different. Hemingway's conception as a creator is universal. In "The Old Man and the Sea" he remained true to this concept.

Speaking of the translation of "The Old Man and the Sea", it is necessary to dwell on the image of Manolin in the work. Although Manolin is given little space in the story, the old man's imagination, through his thoughts, always brings to mind the image of a child. Because a left-wing hunter like Santiago could not escape the life of a noble-hearted man who looked at everything with kindness. The author describes Manolin as the heir of the old man from the same point of view. That's what Hemingway did as a talented artist. The reader knows that Santiago cannot go hunting for a second time. Although his fight with the wild sharks ended in victory, his fate ended in tragedy. Because the old man's death was obvious. However, the writer does not notice this tragic situation to the reader, and at the end of it, confidence in the future, an optimistic spirit shines. Confidence in the future in the work, the high spirit is reflected not in the

language of the old man, but in the image of the child, interpreted as the heir of the old man.

We see this image at the beginning and end of the work. At the beginning of the work, Manolin is seen as a simple companion to the old man, a pastime for the old man, but in it the writer's artistic goal, the "burden" placed on him, is felt. Based on the essence of the work, the translator describes the relationship between them very sincerely. Emphasis is placed on preserving the spirit of the original. In these passages, the child's love for the old man is evident in every word and every action. This love in the child is ignited when he sees the fish that caught the old man. Manolin's faith in the elderly grows: *"How is he?" – one of the fisherman shouted. "Sleeping", the boy called. He did not care that they saw him crying. "Let on one disturb him". "He was eighteen feet from nose to tail", the fisherman who was measuring him called. "I believe it", the boy said. "Hot and with plenty of milk and sugar in it" "Anything more?" "No. Afterwards. I will see what he can eat" [5, 32].*

In this passage, Manolin's immaculate spiritual world, typical for children, is presented. His every action, word in word shows his love for the old man. When the fisherman, who was measuring the fish's neck in this passage, said that it was eighteen feet, Manolin said childishly, "I believe it". Because in this case it is natural for a child to say such words with complete confidence. First of all, the child prefers the old man to his parents. He feels the old man's success as his own. Secondly, the old man knows how much he loves him and is proud to be a friend, like-minded and a student of such a fisherman. That's why the boy boldly answers in front of the fishermen, as if he was catching a fish. The details of the child's character, created by the author, show that the old man is not fat. As you know, every word and detail in the play carries its own burden. As a creator, Ernest

Hemingway is well aware that human beings have their own laws, which do not obey the laws created by them. It was unlikely that the old man, who was living in poverty, would leave a bright mark. It is clear from the image in the work that the old man, no matter how high his humanity, could not help anyone or correct anyone, or rather, he needed someone's help. This need in him is very correctly interpreted by the writer in the following words of the old man: "*He noticed how pleasant it was to have someone to talk to, instead of speaking only to himself and to the sea. "I missed you", he said. "What did you catch?"*" [5, 33].

It is known that each work of art has its own ideological and methodological direction. Based on his style, the artist instills in the character certain views through the eternity of life, advances the concept of life. Usually, when a person is full of energy, he does not worry about loneliness, poverty, hard work. He believes in his own power. He can live his life as he wants. The protagonist, Santiago, lived in the same way. Now he is helpless, unable to attract people's attention, he hardly lives from hand to mouth. He is especially concerned about his condition after three days of fighting with wild sharks. That is when he feels very lonely in his heart. This was the conclusion of the old man's life. In a way, this idea of the old man ended his life. The skill of the writer is that he discovers the iron laws of life through such simple human thoughts. The translator translates these thoughts of the old man very accurately, typical of the original. The translator is well aware that such passages play an important role in the work. Through the content of this passage, we know that Santiago is grateful to Manolin. That is why he feels inwardly how wonderful it would be to have someone to talk to. At the same time the writer draws our attention to the character of the child.

Santiago, the protagonist of Ernest Hemingway's *The Old Man and the Sea*, is taken as the character formed in the work. As we have seen, he embodied many of the qualities of a human being. Hemingway's goal is not to expose the old man's character or to praise his deeds. As an artist, he artistically portrays the greatness of man as omnipotent. In this way, the author expresses his attitude to man in an artistic way. In the translation, the character of the old man is given in such a way that the work follows the logic of events similar to his ideological current. His tired spirit is felt in every word, in every action. This is especially evident in the indifference of the old man to the fish that he has caught so hard. This is because he gave the fish's head as food to another hunter. He presents his sword to the child as a souvenir. These actions of the old man indicate that he has no hope of hunting in the future. However, the child's aspirations and youthful zeal do not take into account the deep meaning of the old man's words. This is natural.

### CONCLUSION:

The symbolic content of the story plays an important role in understanding the typological structure of critical realism. The writer uses the artistic illusion on a high and absolute level, and through it shows the general laws of human life. The law is that people always strive to improve their lives, but this aspiration often encounters various, insurmountable obstacles in their path; We have witnessed the predominance in the play of the idea that man is firmly attached to the place where he stands, and that all attempts to change life for the better will lead him to worse destruction.

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