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DEPICTION OF SCIENCE FICTION FEATURES IN UZBEK TRANSLATION OF “ISLAND OF DOCTOR MOREAU” BY H.WELLS

Annotation. *This article studies the ways of expressing specific features of science fiction in Uzbek translations of “Island of Doctor Moreau” by H. G. Wells.*

Key words: *science fiction, translation, translator, literary translation, scientific translation, novel, reader.*

By the 21st century, science fiction had become much more than a literary genre. Science fiction is a genre which deals with future and technology, especially, space travel, time travel and etc. science fiction usually explores the consequence of scientific and other innovations. Science fiction is largely based on writing about alternative possible worlds or future.

Herbert George Wells is considered one of the best-known science fiction writers. His works are translated into many languages of the world and also into Uzbek. In Uzbek translation of “Island of Doctor Moreau” the translator used his best skills to show the thoughts of the English writer to the Uzbek readers. He didn't miss any paragraph in the chapters and translated every sentence in a way that will be understandable to the readers.

The first sign of mystery in the novel is shown in the second chapter, where the protagonist, Edward Prendick in the ship (“Ipecacuanha”, where he was given by the boatmen after the shipwreck of Lady Vain) heard low growling sound of some large animal. While in original version of the novel that is in English Wells used words and phrases where the meaning of the novel and what is going on can easily be guessed, in its Uzbek translation the writer wanted to do it mysteriously and the reader from the first time cannot understand the moral till some very point.

In the third chapter “The Strange Face” there the first expression of science fiction features in M'ling's (Montgomery's man) characteristics is given. “In some indefinable way the black face thus flashed upon me shocked me profoundly. It was a singularly deformed one. The facial part projected, forming something dimly suggestive of a muzzle, and the huge half-open mouth showed as big white teeth as I had ever seen in a human mouth.” [4; 12]

“Yopiray, uning qora qurum basharasini ko'rib, kayfim uchib ketdi. U nihoyat darajada badburush edi. Hayvon tumshug'ini eslatuvchi jag'i oldinga turtib chiqqan, o'ra-

day nim ochiq og'zidagi oqish tishlari shu qadar yirik ediki, umrim bino bo'lib, odam zotida bunday tishni ko'rma-gandim.” [3; 10]

In this paragraph the translator used literary translation in giving the meaning of the original text. The phrase “singularly deformed” is translated as “nihoyat darajada badburush”. The word “singularly” can be used in positive meaning, but the translator showed the meaning openly as he knows the meaning of the novel.

This is emotional colouring exactly, negative emotional colouring. [1; 111] The real meaning of the word is negative and that's why the translator used this way.

In this paragraph in the translation of the phrase “black faced”, and everywhere in the novel for phrases “deformed”, “repulsive”, “extraordinary” the translator used the word “badburush”. Unlike the words “repulsive” and “black faced”, “deformed” and “extraordinary” gives simply positive meaning. But as mentioned above knowing the real meaning of the context the translator used the words with more negative meanings in Uzbek. In this passage the translator again showed negative emotional colouring openly.

The introduction of M'ling in Chapter III is significant for many reasons. Chiefly it foreshadows the rest of the story. For example, Prendick hints at his bestiality, describing the coarse hair, muzzle-like face, and huge mouth. This chapter also exposes us to the tragedy of the Beast Men, exemplified in how the crew and even the dogs abuse the frightened and cowering M'ling. Thus, very early on, Wells ensures that his readers will be sympathetic to the Beast Men. We already find such beings pitiable and unsettling.

Other foreshadowing builds suspense, such as the unexplained animal menagerie and the captain's angry comments about the island and the voyage thus far. Of particular note is the captain's frenzied characterization of

M'ling, which carries religious implications: "That's just what he is — he's a devil, an ugly devil."

Prendick's dreams reflect a growing animalism in the novel. He sees "guns and howling mobs. With this, the cruelty of the captain and Doctor Moreau's refusal to take Prendick, the novel is presenting a very unflattering image of Prendick's fellow man. The humans all too often act like animals. The animals on board, meanwhile, elicit sympathy given that they are dumped roughly from the ship. As in earlier chapters, Wells is working to prejudice the reader toward the beasts over the men.

The translator often uses the phrases which are used only in the Uzbek language, as in translation "... I will cut his inside out" [4; 16] he used "...qornini yorib, ichak-chavog'ini boshiga salla qilaman." [3; 14] In translation of this sentence the translator used free translation as he added an Uzbek phraseological unit just to give more colour to the work.

Till the end of the novel there are expressions of Moreau's creatures like "...their bodies were abnormally long and thigh-part of the leg short and curiously twisted." [4;30] "...tanalari nihoyatda cho'ziq, oyoqlari esa sonlaridan kalta, maymoq ekan." [3;25] There the translation used word for word translation.

In the novel the translator used the words "bedavo", "badbashara" where in English version there are "ugly" or "black faced". In both languages the given words has negative meanings, thus the translator used words with equivalent meanings.

"... I was struck especially by the curious movements of the legs of the three swathed and bandaged boatmen — not stiff they were, but distorted in some odd way, almost as if they were jointed in the wrong place." [4;32] Translation: "... Meni lol qoldirgani ularning g'alati qadam olishlari bo'ldi. G'ayrioddiy ham, beso'naqay ham deb bo'lmasdi buni, yo'q, oyoqlari xuddi mayib-majruh, uzun-kalta, baayni alqash-chulkash ulangandek edi." [3;27] In this paragraph the translator used again word for word translation as he translated every word in the sentences. But as professor Barxudarov mentioned the most usual process in translation is changing order of the words. As there is no likeness in English and Russian, this case will be the main problem. [1;190] There is no likeness in word order in Uzbek and English. So, the order of the original text is, of course, changed.

In Chapter VI, the foreshadowing runs thick as Prendick makes increasingly perceptive observations of the Beast Men, giving the reader the clear impression that something is wrong — although like Prendick, we do not

know what. Accompanying the heightened suspense is the introduction of Doctor Moreau, although he is as yet unnamed in Prendick's experience.

Moreau is strong, mature, white-haired, and resolute. Much of Moreau's power is in his image. Prendick's description echoes many traditional interpretations of God, and the description establishes him as the unquestioned authority on the island. His manner fits his profession, and he appears to move and talk with purpose and precision. Moreau, if anyone, can command nature to do his work.

There is another creatures' expression, which is also very important: "Then astonishment paralyzed me. Under his stringy black locks I saw his ear; it jumped upon me suddenly close to my face. The man had pointed ears, covered with a fine brown fur!" [4;38] "Ammo dahshatdan o'tirgan joyimda qotib qoldim: mayda, qora, taram-tram sochlari orasida... quloqqa ko'zim tushgan edi! U shundoqqina tumshug'im tagida soch orasidan chiqib turardi. Voajab, quloq uchqur bo'lib, mayin, kulrang yung bilan qoplangan edi!" [3;32] In this case the translator also uses word for word translation.

Characteristic feature science-fiction style is informativeness (giving the context), logical side (the main chain of the text, real cohesion between the original text and details), exactness and neutrality and following exactness and clearness from these peculiarities.[2;13]

In the Uzbek translation of the novel there we can find every criterion mentioned above. The translator knows his job and the translation was done professionally.

From this time on Prendick began to realize who Doctor Moreau is, which he was trying to remember when he first heard this name in the island. He remembered everything about Moreau. "The Moreau Horrors" ("Moro dahshatlari"), "The Moreau Hollows" ("Morodan qaqshaganlar") were going in his mind.

As Prendick was said that they could not believe and show him their works, it did not make any difficulties for him to realize that, as he himself was a biologist. He was understanding everything, as "...to another scientific man, there was nothing so horrible in vivisection as to account for this secrecy." [4;40]

Thus translation of science fiction of the novel shows the specific features of the genre both in English and Uzbek languages. It shows to the reader that the translator is a good specialist in English and Uzbek languages. As it is established in the theory of translation implementation of translated terms helps to enlarge both world outlook and vocabulary in the language of translation.

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