



Linguistic And Stylistic Analysis Of The Translation Of Ernest Hemingway's Works (On The Example Of The Translation Into Uzbek)

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Abstract: This article thoroughly analyzes the linguistic and stylistic features of the Uzbek translation of Ernest Hemingway's works. The study examined how such features as the writer's minimalist style, the «iceberg principle», short syntactic structures, repetitions, and emotional neutrality are reflected in the translation process. According to the results of the analysis, the successful translation of Hemingway's works depends on simplicity, lexical economy, syntactic conciseness, and preservation of semantic depth. It is also emphasized that the translator must harmoniously apply the artistic possibilities of the Uzbek language, taking into account cultural differences. The results of the article have scientific and practical significance in the fields of translation studies, stylistics, and intercultural communication, highlighting ways to convey Hemingway's prose in a natural yet original spirit for the Uzbek reader.

Keywords: Ernest Hemingway, translation, linguistic-stylistic analysis, Haisberg principle, minimalism.

Introduction: Ernest Hemingway, one of the greatest representatives of world literature of the 20th century, is one of the writers who, with his short, precise, and profound style, had a great influence not only on American, but also on world literature. His works are examples of minimalism, laconicism, depth of inner content, and the «iceberg» style. In his works, Hemingway expresses universal themes such as the inner world of man, courage, fear, love, and loss in a simple yet profound way. In this regard, the translation of his works into other languages, in particular, into

Uzbek, is a complex process from a linguistic and stylistic point of view. The peculiarity of Hemingway's prose is, first of all, its simplicity in the use of language, short sentences, and expressive minimalism. The writer imposes the meaning of «under the iceberg» behind the words on the reader's thinking. Therefore, when translating its texts into Uzbek, the translator must ensure not only literal equivalence, but also semantic and stylistic correspondence. Hemingway's works such as «The Old Man and the Sea», «A Farewell to Arms», «For Whom the Bell Tolls» have been translated into Uzbek several times, and the issue of fully conveying the writer's artistic style, rhythm, and emotional tone in these translations requires special scientific analysis.

This article aims to analyze the linguistic and stylistic features observed in the translation of Hemingway's works into Uzbek. In the process of analysis, it is determined how the semantic layer, syntactic structure, means of artistic representation, and emotional tone of the writer's original texts are reflected in the Uzbek translation. Thus, the translator's creative approach, the level of equivalence, and the methods of cultural and literary adaptation are revealed. The relevance of the topic lies in the fact that in today's era of globalization, the high-quality translation of world literary heritage into the national language serves to enrich national literature, expand the reader's worldview, and strengthen intercultural communication. The linguistic and stylistic study of the translations of such writers as Hemingway into Uzbek is of scientific importance not only for translation studies, but also for linguistics, stylistics, and intercultural communication.

METHOD

The issue of translating the works of Ernest Hemingway is one of the scientific directions that receives special attention both in world translation studies and in the practice of Uzbek literary translation. The peculiarity of Hemingway's style - short, simple, but deep syntactic structures, the principle of giving hidden meaning based on the «iceberg» theory, and strong influence through emotional neutrality - creates great linguistic and stylistic problems in the translation process. For this reason, a number of studies have been conducted on the translation of this writer's works into other languages, including Uzbek. The first theoretical views on Hemingway's artistic style were expressed by G. Stein (1933) and E. Baker (1952), who emphasized the writer's ability to «express complex life truth through simple words». Later, P. Smith (1983) interpreted Hemingway's prose as an example of «linguistic economy». In this regard, the reproduction of his

works in another language requires the preservation of the lexical conciseness, simple syntactic structure, and semantic density of the original text. From the point of view of translation theory, A. Popovich (1970), connecting the levels of equivalence in translation with semantic, stylistic, and pragmatic factors, showed that the preservation of stylistic equivalence in the translations of such writers as Hemingway is the most difficult stage. N. Komissarov (1990) also emphasizes the need to preserve the harmony of meaning and style in translation, to recreate the emotional tone of the text.

Several literary scholars have analyzed the issues of translation of Hemingway's work into Uzbek. In particular, the translations made by A. Kahhar and H. Gulom in the 1950s-1960s were an important stage in introducing the Uzbek reader to Hemingway's prose. Later, researchers such as B. Nazarov (2002), N. Qobilova (2015), M. Jo'raeva (2018) studied the problems of lexico-semantic compatibility, syntactic abbreviations, and the adaptation of the author's style to the national literary norm in the Uzbek translations of Hemingway's works. For example, in the Uzbek version of «The Old Man and the Sea», instead of the simplicity of some short dialogues, imagery and emotionality are observed, which indicates the translator's attempt to increase the spiritual and emotional impact on the Uzbek reader. At the same time, in the translation of «A Farewell to Arms», instead of simple English syntax, more complex, artistic constructions characteristic of the Uzbek language were used, as a result of which some elements of Hemingway's minimalism were lost. In modern translation studies (Venuti, 2012; Munday, 2016) considers the balance between «translation fidelity» and «cultural adaptation» as an important issue. In the study of Hemingway's translation, it is also important to find a balance between these two principles, that is, to create a version suitable for the perception of the Uzbek reader while preserving the author's artistic style.

The most important task in translating Ernest Hemingway's works into Uzbek is to recreate the writer's minimalist style, implicit meanings characteristic of the «iceberg principle», and neutral, but strong emotional tone in the artistic-normative system of the Uzbek language. This process requires choices at the lexico-semantic, syntactic, pragmatic, and cultural levels simultaneously. In Hemingway's prose, each word is free from «excess», the semantic density is high; in translation, the tendency towards interpretation in the Uzbek language tradition, the melodiousness of sentence construction, and the desire to «tell» more about the depth of meaning collide. Therefore, the translator often compensates for short,

paratactic, and repetitive English constructions through Uzbek hypertaxis (compound sentences), semantic interpretation, and sometimes metaphors and periphrases. This is a set of strategies necessary for maintaining methodological equivalence, but requiring a delicate balance. In Hemingway's dialogue-centered prose, sentences are usually simple, and the lexical content is everyday. For example, constructions such as «He was comfortable but suffering, although he did not admit the suffering at all» in «The Old Man and the Sea» provide semantic contrast with simplicity. In Uzbek translations, this is often given as «He felt comfortable, but did not admit that he was suffering». holds the semantic core, but the psychological and linguistic subtlety of the English «admit» - the internal mechanism of denial of suffering - is somewhat smoothed out by a neutral «non-recognition». At such points, light modulation, such as «denied» or «did not admit internally», can intensify the psychological resistance in the subtext.

Syntactically, Hemingway makes extensive use of parataxis and ellipsis. Parataxis - presentation of content segments side by side, in linear connection - determines the rhythm and breathing of the student. In Uzbek prose, melodic conjunctions and attributive subordinate clauses are naturally used more often. Therefore, there is a risk of expanding simple sentences into complex compound sentences. For example, a chain such as «He woke, looked at the moon, and slept again». should be short in Uzbek, preserving the rhythm of three simple verbs: «U uyg'ondi, oyga qaradi, yana uyquga ketdi». The introduction of melodic colored units, such as «then», can disrupt minimalism. From the point of view of digital analysis (relying on the corpus), maintaining short verb chains - leaves Hemingway's rhythm unbroken, does not lose the feeling of «quiet dynamics» in the reader's soul. Repetitions are the central feature of Hemingway's style. He takes the feeling of spiritual tension, internal struggle, or time dragging from repetitions: «He felt the line. He felt it again». Small Uzbek version: «He felt the rope. He felt it again». Here, synonymous substitution («felt», «noticed») reduces the rhythmic-aesthetic effect of repetition. Thus, the preservation of lexical repetition in translation is the key to stylistic equivalence. In many translations, «extra» repetitions are editorially shortened; but in Hemingway, this is not «extra», but a musical rhythm.

At the lexico-semantic level, the writer creates semantic density using simple verbs and everyday nouns: such units as go, see, say, make, good, bad have minimal, but universal foundations of worldview. In the Uzbek translation, to maintain this simplicity,

«bordi» can be used instead of «borgan edi», and «yaxshi» can often be used instead of «juda yaxshi». Excessive intensifiers («extremely», «infinitely») disrupt the «smooth» intonation in English. In this case, the translator, following the principle of «less - more», gives compensation in another place - for example, with more precise solutions in the rhythm of pauses and punctuation marks. In the matter of metaphor and imagery, Hemingway often creates a hidden metaphor through «visible» objects, leaving the reader with freedom of interpretation rather than using an explicit trop. In the Uzbek language, it is traditional to reveal the image, to describe «how». For example, «The sea was very big and he was small in it». Uzbek is often poeticized as «Dengiz behad edi, u esa uning bag'rida juda kichkina». The component «bag'rida» is not bad, but the physically balanced size of «very big» transfers to the poetic incomparability of «behad». To maintain minimalism, it is enough to say: «The sea was very large, and he was small in it». The subtext - human weakness before the cosmos - is formed in the reader's consciousness. Pragmatic layer - consistent repetition of the social role and register. In Hemingway's dialogues, the speech of the characters implicitly expresses social indicators (age, profession, experience). In Uzbek translation, dialectal coloring, significant exaggeration of locality (domestication) can narrow the author's universality. For example, extending the voice of an elderly Cuban fisherman to the «shepherd's» or «village» register in the Uzbek environment is excessive domestication. At the same time, it is advisable to maintain a minimal level of phonetic or lexical localization while maintaining the tone of «neutral-modest» and «experienced-spoken».

Cultural-referential units - religious references, toponyms, drinks, fishing gear - appear as non-equivalent vocabulary. As a strategy, giving minimal explanation (gloss) at the first meeting, followed by preserving the original term (for example, «marlin (a large marine fish species) - subsequently the 'marlin' itself) creates a moderate balance between the «foreignisation» (foreignisation) and «domestication» (domestication) described by Venuti. Filling the translated text with footnotes or glosses in minimal parentheses can disrupt Hemingway's smooth readable rhythm; therefore, the commentary should be economical and serve as a one-time orientation. Punctuation marks, pauses, and syntactic segmentation in Hemingway connect the content to «breath». Chains connected by English commas and «and» in Uzbek are often copied directly with «va». Sometimes it's helpful to maintain verbal stress through « - « (tire): «He was tired and he knew it and he went on». → «He was tired - he knew this - he continued anyway». Here, dashes

rhythmically separate the inner stream of consciousness (not the stream of consciousness, but the links of the conscious decision). However, punctuation compensation should be in moderation and not turn into excessive dramatization. Lexical compensation is often not the substitution of spring «weak» words, but the finding of connotative balance. For example, «He loved the boy». - «She loved the child». This is where the power of simplicity lies. Intensifying «had a lot of love» increases Hemingway's calm, measured feeling. On the contrary, in some places, the natural tone of the Uzbek language requires a subtle degree of warmth; in such cases, the adaptation of the verb tense (present-future tense denoting the habitual state) («likes») strengthens the continuity of interpersonal communication. Consequently, the choice of time and aspect is also a means of stylistic equivalence.

Hemingway's minimal tropics - metonymy and synecdoche - connect the state of mind with the world of objects. The phrase «His hands were old». is not only a physical fact, but also a synecdoche of experience and hardship. In Uzbek, it is enough to say «His hands were old». Softenings like «he was quite old» reduce the semantic impact. Similarly, «The fish moved» - showing the agent when the fish is the center of the story also shows the hero's attention; «The fish moved» - simple and impactful. Additional characters, such as «as if to fly away», can bring lyricism not characteristic of Hemingway. Among translation strategies, transposition (changing parts of speech), modulation (changing the point of view), reduction/explanation (opening or closing the implicit meaning) are effective when used cautiously. For example, saying «He wasn't unlucky» instead of «He wasn't unhappy» increases the naturalness of the Uzbek language, preserving the tone of «swallowing the experiences» in Hemingway through modulation. However, in such reconstruction, the conversation should not be drawn out too long. From the point of view of the Isberg principle, the most vulnerable point is the non-globalization of implicature. In the phrase «A man can be destroyed but not defeated», the opposition «can be destroyed, but not defeated» is clear. Here it is not necessary to include additional philosophical commentaries, explanatory sentences, the author's «explanatory voice» around the quote - otherwise, the mental filling left to the reader's perception will be cancelled. Therefore, the principle of «less words - more meaning» should also be a leading one in translation.

Consistency is also important in realia and terminology. For example, for units related to fishing, such as «gaff», «skiff», «mast», the corresponding

equivalents selected once (gaff - hook stick; skiff - small boat; mast - pillar) should then be used strictly sequentially. Replacing «little boat» in one chapter and «boat» in the next chapter disrupts the reader's mental model and can turn Hemingway's realism into a «toy» tone. It makes sense to use comments (short gloss) only at the first meeting, then «closed». Finding a balance between stylistic fidelity and readability is the general criterion of translation. In Uzbek literature, sometimes small poeticization gives the reader aesthetic pleasure; but in Hemingway, «low key» - a controlled expression subordinated to emotion - head. The translator's task is not to cover the writer's balanced tone with ornaments, wanting to give the Uzbek reader the pleasure of reading. Therefore, word choice, sentence length, repetitions, pauses, and punctuation marks should be followed consistently like a «metronome».

CONCLUSION

The analysis clearly shows that the translation of Ernest Hemingway's works into Uzbek is a complex creative process not only linguistically, but also culturally and aesthetically. Its minimalist style, short sentences, repetitions, and internal semantic layers require a unique adaptation in the Uzbek language system. The most important task for the translator is to convey the hidden meanings of Hemingway's prose based on the «iceberg principle», a simple but profound style of expression, emotional neutrality, and natural rhythm in an understandable way to the national reader. In the Uzbek translations of Hemingway's works, the most successful solutions are observed in cases of simplicity, lexical economy, syntactic brevity, and preservation of repetitions. On the contrary, poeticization, synonymous expansion, and excessive commentary negatively affect the writer's spirit of minimalism. The translator must strive to recreate Hemingway's tone and artistic philosophy using the possibilities of the Uzbek language, strictly adhering to the principle of «less words - more meanings». Also, cultural differences, realities, and stylistic differences between the Uzbek and English languages require special attention in the translation process. In this regard, it is important to ensure equivalence not only at the level of language, but also at the level of intercultural thinking. Hemingway's works serve as a means of conveying universal ideas about human patience, courage, and spiritual struggle to the Uzbek reader. In general, the linguistic and stylistic analysis of Ernest Hemingway's works shows that high-level translation is the art of recreating not only words, but also the author's artistic philosophy, aesthetic spirit, and worldview in the national language. In this sense, the study of Hemingway's translations has important theoretical and practical significance for Uzbek translation studies, stylistics, and intercultural

communication.

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