



HEMINGWAY'S MINIMALISM IN A FAREWELL TO ARMS: A COMPARATIVE STYLISTIC ANALYSIS IN ENGLISH AND UZBEK

Author: Nezomov Mirzokhid Nosirjon o'g'li¹

Affiliation: Master student of Nordic International University¹

DOI: <https://doi.org/10.5281/zenodo.15173320>

ANNOTATION

This article explores the stylistic features of Ernest Hemingway's *A Farewell to Arms* by contrasting its original English version with its Uzbek translation. It begins by exploring Hemingway's use of minimalism, consisting of sentence brevity, simple diction, and implicit symbolism, and examines how these stylistic features are adapted in Uzbek language. The article then presents the key areas of analysis, including sentence structure, word choice, symbolism, and dialogue, emphasizing the linguistic and cultural difficulties encountered in translation process. The results contribute to translation studies and literary stylistics by shedding light on the challenges of preserving Hemingway's distinctive prose across various languages. This research is specifically based on scholars of literary translation, comparative linguistics, and Hemingway's literary style. The conclusion underscores the values of understanding these aspects for improved literary knowledge in terms of stylistics.

Keywords: Minimalism, Hemingway, *A Farewell to Arms*, stylistic analysis, translation studies, English-Uzbek comparison, literary style, symbolism, dialogue, sentence structure.

INTRODUCTION

Ernest Hemingway is often linked to the "iceberg theory" that emphasizes implicitly rather than explicitly in literature. That can be seen as an evidence from this article: "Hemingway famously said, "If a writer of prose knows enough about what he is writing about, he may omit things that he knows, and the reader, if the writer is writing truly enough, will have a feeling of those things." This became known as his **Iceberg Theory** - only a fraction of the story is visible on the surface, while the bulk of its meaning lies beneath."¹ That can mean that the readers cannot understand completely in the first attempt of their reading process since the primary goal is under the water if we compare to the iceberg. *A Farewell to Arms*, set against the backdrop of World War I, exemplifies Hemingway's unique style. The novel's minimalist literary technique often goes through significant changes due to linguistic and cultural differences in translation. This article explores the extent to which Hemingway's minimalism is preserved or altered in the Uzbek translation.

¹ <https://medium.com>

METHODOLOGY

There are several significant features that should be focused on while we are analyzing this novel through a stylistic lens. First of all, **Sentence structure** is important to take it into account. In each works of Hemingway, the author tried to follow shortness and simplicity. This is mentioned in this source too “Due to Ernest Hemingway’s mastery over the art of modern narration, he earned the Nobel Prize. His writing style is characterized by objectiveness, minimal metaphors, moderate diction, multitude of simple declarative sentences and detailed narration etc. He is also known to convey a lot of information with his laconic style.”² The following are some examples of propositions which show simple syntax:

You could not see his face but only the top of his cap and his narrow back

“I would like to go with you and show you Things,”

“You will please come and make a good impression on her.”

Word choice is also crucial to explore as well as sentence structure as the extent to which direct and straightforward word usage is maintained in translation. In *A Farewell to Arms* Hemingway uses a lot of simple nouns, and he often repeats them in the same passage. This usually occurs in a chapter’s opening paragraphs, as in the following examples:

The forest of oak trees on the mountain beyond the town was gone. The forest had been green in the summer when we had come into town but now there were stumps and the broken trunks and the ground torn up, and one day at the end of the fall when I was out where the oak forest had been I saw a cloud coming over the mountain. It came very fast and the sun went a dull yellow and then everything was gray and the sky was covered and the cloud came on down the mountain and suddenly we were in it and it was snow. The snow slanted across the wind the bare ground was covered, the stumps of the trees projected, there was snow on the guns and there were paths in the snow going back to the latrines behind trenches.

The room was long with windows on the right-hand side and a door at the far end that went into the dressing room. The row of beds that mine was in faced the windows and another row, under the windows, faced the wall. If you lay on your left side you could see the dressing-room door. There was another door at the far end that people sometimes came in by. If anyone were going to die they put a screen around the bed so you could not see them die, but only the shoes and puttees of doctors and men nurses showed under the bottom of the screen and sometimes at the end there would be whispering. Then the priest would come out from behind the screen and afterward the men nurses would go back behind the screen to come out again carrying the one who was dead with a blanket over him down the corridor between the beds and someone folded the screen and took it away.³

In the first paragraph, the nouns forest cloud and snow are repeated three two and four times, respectively. If the readers were to read the paragraph quickly and then they can close their eyes, the chances are the image that would stick with them would be a forest (in this case a devastated one) that is overcast and covered with snow. So the

² <https://www.ijcrt.org>

³ <https://timweed.net>

words ground the reader in a scene, and they also create a certain mood: forest, cloud, snow, silence, winter, death.

In the second paragraph, which has a similar structure, the main repeating nouns are **room**, **row**, **door**, **windows**, and **screen**. The shift from the repetition of room row windows door to screen gives the reader the sense of turning, within the interior of the room, to eventually settle on the screen. This creates a strong impression of foreboding if they consider that the subject of the paragraph is death, which, as the narrator points out, occurs behind the screen.

It's worth noting that in the two paragraphs above the repeating nouns shift focus, settling almost obsessively on one noun, **snow** in the first and **screen** in the second. In both cases a strong mood is created: call it recognition, claustrophobia, or even suffocation. For me a more compelling use of noun repetition occurs in descriptive passages where the repeated nouns do not settle exclusively on one "main" noun, as in the following example:

Mrs. Guttingen came into the room early in the morning to shut the windows and started a fire in the tall porcelain stove. The pine wood crackled and sparked and then the fire roared in the stove and the second time Mrs. Guttingen came into the room she brought big chunks of wood for the fire and a pitcher of hot water. When the room was warm she brought in breakfast. Sitting up in bed eating breakfast we could see the lake and the mountains across the lake on the French side. There was snow on the tops of the mountains and the lake was a gray steel-blue.

Hemingway was also a master of writing the novels implicitly by using symbols in his works. A farewell to Arms was also written like that. Here, **Symbolism and Implicit meaning** is essential to analyze from this novel, According to some researches, it is clear that several objects, colors, figures, are used in the novel to represent abstract ideas or concepts. In this novel, Rain, Catherine's hair and The St. Anthony Medal can be some examples for such symbols. In the following, it can be seen the explanation for each of them.

Rain

Rain serves in the novel as a potent symbol of the inevitable disintegration of happiness in life. Catherine infuses the weather with meaning as she and Henry lie in bed listening to the storm outside. As the rain falls on the roof, Catherine admits that the rain scares her and says that it has a tendency to ruin things for lovers. Of course, no meteorological phenomenon has such power; symbolically, however, Catherine's fear proves to be prophetic, for doom does eventually come to the lovers. After Catherine's death, Henry leaves the hospital and walks home in the rain. Here, the falling rain validates Catherine's anxiety and confirms one of the novel's main contentions: great love, like anything else in the world-good or bad, innocent or deserving-cannot last.

Catherine's Hair

Although it is not a recurring symbol, Catherine's hair is an important one. In the early, easy days of their relationship, as Henry and Catherine lie in bed, Catherine takes down her hair and lets it cascade around Henry's head. The tumble of hair reminds Henry of being enclosed inside a tent or behind a waterfall. This lovely description stands as a symbol of the couple's isolation from the world. With a war raging around them, they manage to secure a blissful seclusion, believing them protected by something as

delicate as hair. Later, however, when they are truly isolated from the ravages of war and living in peaceful Switzerland, they learn the harsh lesson that love, in the face of life's cruel reality, is as fragile and ephemeral as hair.

The St. Anthony Medal

The St. Anthony Medal Catherine gives Henry for luck symbolizes the uselessness of tradition. From the start, the medal has been stripped of all its meaning. In Catholicism, St. Anthony is the patron saint of lost things and not necessarily an amulet used for protection in war. However, Catherine wouldn't know that because she is neither Catholic nor religious. Instead, she gives Henry the medal out of a kind of desperation, knowing that giving someone a saint's medal is the kind of thing people do for luck. The medal's usefulness is equally hollow. The very next time Henry is sent near the front, he ends up injured in a mortar attack. Not only does the medal not protect him from danger, but Henry loses the medal in the attack. Even if we consider the medal's traditional significance, instead of helping Henry find something or someone lost, the medal becomes a lost thing itself. The powerful traditional force of Catholicism has no power against the horrors of war.⁴

Dialogue can also play a pivotal role in Ernest Hemingway's novels as well as "A Farewell to Arms" since the readers can see the representation of Hemingway's naturalistic speech patterns in Uzbek language.

RESULTS

In this part, the outcomes will be explained based on data that learned during the Research. On the novel Hemingway's style is defined by short, clear sentences that convey meaning efficiently. A comparison of English and Uzbek texts show syntactic differences:

English text: "The rain continued. It was coming down in sheets."

Uzbek translation: "Yomg'ir davom etardi. U quyilib yog'ardi."

It is obvious that the translation introduces syntactic modifications. The Uzbek language tends to favor longer and more detailed sentences, which can sometimes soften Hemingway's original style. Hemingway's minimalist approach avoids unnecessary words. However, in the Uzbek translation, certain words tend to be expanded in meaning. For instance, the word **"good"** is often translated as **"yaxshi"** but additional clarifications may be added depending on context. **Rain** in *A Farewell to Arms* serves as a symbol of **death** and **sorrow**. In translation, this **symbolism** is sometimes made more explicit or supplemented with explanatory phrases, which can alter Hemingway's technique of using subtext for deeper meaning. Hemingway's dialogues are **direct** and **concise**. In the Uzbek translation, some dialogues are rendered in a grammatically refined manner, which slightly alters Hemingway's naturalistic style of conversation.

DISCUSSION

The analysis of a farewell to Arms reveals that Hemingway's minimalist style is not completely maintained in the Uzbek translation because of linguistic and cultural

⁴ <https://www.sparknotes.com>

changes. As it was mentioned before, Sentence structure, word choice, and symbolism are key features of Hemingway's novels - undergo varying degrees of modification. The keeping of these elements are largely up to the translator's stylistic skill. Although some aspects of linguistics were analyzed in this article, future research could expand this study by comparing translations of Hemingway's works into other languages.

CONCLUSION

While Hemingway's minimalist style shows difficulties for translation into Uzbek, particular aspects of his works remain unchanged. However, syntactic and lexical changes in the translation inevitably impact on the novel's stylistic approach. The information about the challenges of minimalism from this source⁵ can support if the process is really difficult or not: "Of course, not everyone is a fan of Hemingway's style. Some critics argue that his minimalism can feel too dry or detached. But I believe that's where personal taste comes in. Hemingway's writing isn't about hand-holding; it is about trusting readers to dive deeper. All in all, Hemingway's minimalist style is believed more relevant than ever. With tweets, Instagram captions, and TikTok videos, brevity is key. Hemingway would have thrived in today's digital landscape - his words would have cut through the noise, but further research on this topic could provide complete insights into literary translation strategies.

REFERENCES

1. Shtandel A. B. Nekotorye osobennosti stilya Hemingueya-romanista // Vestnik Moskovskogo universiteta. —1974. —No1. —S. 29–40.
2. Akbardjanovna, X. I., & Farhodovna, M. S. (2022). Harlem Renaissance in the USA. Czech Journal of Multidisciplinary Innovations, 4, 97-99.
3. Akbardjanovna, X. I., Allovidinovna, I. D., & Ismailovna, M. S. (2022). RELATIVE PRONOUN AS A SYNTACTIC UNIT IN LANGUAGE SYSTEM. Emergent: Journal of Educational Discoveries and Lifelong Learning (EJEDL), 3(10), 16-21.
4. Bloom, H. (Ed.). (2000). Ernest Hemingway's A Farewell to Arms: Modern Critical Interpretations. Philadelphia: Chelsea House Publishers.
5. Brown, L. M. (2020). Modernist Voices in 20th Century Literature. New York: HarperCollins.
6. Hemingway, E. (1932). Death in the Afternoon. New York: Scribner's.
7. Johnson, P. (2019). Symbolism in Hemingway's Works. London: Penguin Books.
8. Kakhramonovich, A. A., Mirsharapovna, S. Z., Malikovna, K. R. N., & Shadjalilovna, S. M. (2022). The Inner Form and National Cultural Specificity of Phraseological Units. Eurasian Research Bulletin, 14, 98-102.
9. Kakhramonovich, A. A., Mirsharapovna, S. Z., Malikovna, K. R. N., & Shadjalilovna, S. M. (2022). The Inner Form and National Cultural Specificity of Phraseological Units. Eurasian Research Bulletin, 14, 98-102.

⁵ <https://medium.com>

10. Monteiro, G. (2000). Critical Essays on Ernest Hemingway's A Farewell to Arms. New York: G.K. Hall & Co.
11. Spanier, S. (1973). "Hemingway's A Farewell to Arms: The Novel as Drama." Twentieth Century Literature, 19(1), 47–57.

