



THE CHARACTERIZATION STYLE OF THE HEROES IN 'A FAREWELL TO ARMS' (BASED ON UZBEK AND RUSSIAN TRANSLATIONS)

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Abstract: This article presents a comparative study of the characterization style of Ernest Hemingway's "A Farewell to Arms" in the original version and its Uzbek and Russian translations. The paper explores stylistic and semantic changes found in the translations, explores their causes, and examines how these shifts affect the portrayal of the novel's characters.

Keywords: characterization style, translation, minimalism, laconicism, emotionality, dramatism, inner conflict, literary translation, original text

Introduction. Ernest Hemingway is considered one of the greatest and most influential figures in world literature. His works stand out for their unique writing style, deep exploration of human themes, and the way they address complex issues such as war, love, loss, and hope in a simple yet powerful manner. Hemingway's numerous novels, short stories, and journalistic pieces have captured the hearts of millions of readers around the globe. Among his creative legacy, the novel "A Farewell to Arms" holds a special place. Through the destinies of the American ambulance driver Frederic Henry and the English nurse Catherine Barkley, who serve on the Italian-Austrian front, the novel raises themes such as the senselessness of war, the value of human relationships, and the brevity of life. "A Farewell to Arms" is one of Hemingway's most famous works, translated into many languages and widely studied by literary scholars.

Methods. Hemingway's writing style is defined by concepts such as minimalism, conciseness, and the "iceberg theory," which set him apart from other writers.

In minimalism, Hemingway uses short, clear, and simple sentences. He avoids excessive descriptions and allows the reader to imagine the events for themselves.

With conciseness, Hemingway is economical with words, giving great importance to the meaning of each word and striving to express much with very few words.

According to the "iceberg theory," Hemingway only reveals a small part of the story, while the rest (emotions, ideas, meanings) are left for the reader to interpret. He believed that the main meaning of a story should be "hidden beneath the surface."

Results and discussions. Ernest Hemingway's characterization style in his novel "A Farewell to Arms" has garnered special attention in literary studies. The novel's protagonist, Frederic Henry, is portrayed as participating in the war, but more as an observer; he is distinguished by his inner emptiness, passivity, and search for meaning in life. Frederic Henry, with his lack of religion, politics, or clear values, his loneliness, and indifference to life, also becomes a universal image for many of his contemporaries. He appears more carefree and as a spectator in war events and in his relationships with the people around him – Rinaldi, the priest, and others. Catherine Barkley, on the other hand, is presented as an English nurse who lost her fiancé in the war, suffered psychological trauma, but is ready for new love. Her

relationship with Frederic develops throughout the novel into a genuine, deep, and tragic love story. Rinaldi, Frederic's close friend, a witty doctor who strives to enjoy life, brings a sense of levity to the atmosphere of the novel. The priest, on the other hand, is juxtaposed with Frederic as a symbol of humanity, faith, and spirituality.

In the Uzbek and Russian translations of the novel, some differences emerge in the way these characters are characterized. While Hemingway adheres to short and precise sentences and the principle of "more meaning - fewer words" in the original English text, in the Uzbek and Russian translations, emotionality and details are sometimes amplified. For example, Frederic's inner world and Catherine's subtle feelings are revealed more extensively in the Russian translation, while simple and fluid expressions prevail in the Uzbek translation.

In general, the characterization style in "A Farewell to Arms" is revealed through their inner struggles, their attitude to war and love, and dialogues and monologues. It is difficult to fully convey this style in translations, as each language and culture interprets Hemingway's laconic style in its own way.

Significant differences arise in the characterization style when translating Hemingway's "A Farewell to Arms" into Uzbek and Russian, as we can see with the translation differences in the scene where Frederic Henry flees the war and jumps into the river.

"I ducked down, pushed off, and swam underwater as far as I could. The current was swift. I came up and took a long breath and swam underwater again. The current was very strong. I swam and drifted with the current. Finally, I came up, gasping, and looked back. The bridge was far away."

«Я нырнул, оттолкнулся и поплыл под водой, сколько мог. Течение было быстрое. Я вынырнул, глубоко вдохнул и снова поплыл под водой. Течение было очень сильное. Я плыл и неся по течению. Наконец, я вынырнул, задыхаясь, и оглянулся. Мост остался далеко позади.»

"Men boshimni suvga urdim, o'zimni itardim va imkon qadar uzoq suzdim. Oqim juda tez edi. Nafas olish uchun suv yuzasiga chiqdim va yana suv ostida suzdim. Oqim juda kuchli edi. Men suzdim va oqim bilan birga oqdim. Nihoyat, nafasim qisilib, suv yuzasiga chiqdim va orqamga qaradim. Ko'prik uzoqda qolgan edi."

The Russian translation, while preserving Hemingway's style, slightly lengthens the sentences and makes Frederic's state more dramatic with words such as "задыхаясь" (gasping). This makes the reader feel the hero's inner torment more strongly. The Uzbek translation, on the other hand, is minimalistic and simpler. Short, precise sentences, no extra drama, close to Hemingway's "more meaning - fewer words" style. The hero's mental state is shown through the event, not directly. The English text is the shortest and most detached, making the reader feel the hero's inner torment and despair through the sequence of actions. There is more emotionality and drama in the Russian translation, while simplicity and conciseness prevail in the Uzbek. This shows how each language and culture accepts Hemingway's style.

"the scene in Switzerland scene, where Catherine and Frederic experience happiness away from the war, is key to understanding both their characters and their relationship."

"We knew the time was limited and we tried to live in it as well as we could. Catherine was very cheerful and I was happy. The mountains were beautiful, the snow was bright and the air was clear and cold."

"Vaqtimiz cheklanganini bilardik va uni imkon qadar yaxshi o'tkazishga harakat qilardik. Ketrin juda quvnoq edi, men esa baxtli edim. Tog'lar go'zal, qor oqarib yotar, havo esa tiniq va sovuq edi."

"Мы знали, что времени у нас мало, и старались прожить его как можно лучше. Кэтрин была очень веселой, а я был счастлив. Горы были прекрасны, снег ярко белел, воздух был чист и холоден."

In the Uzbek and Russian translations, this style is mostly preserved, but in Russian, emotionality is slightly enhanced through expressions such as "старались прожить его как можно лучше" (tried to live it as well as possible), while simplicity and naturalness prevail in Uzbek. Hemingway's minimalistic style is clearly visible in this scene: short, precise sentences, without excessive emotionality, but with deep meaning. In the relationship between the characters, there are not many words, but each sentence shows their happiness and appreciation of time. Catherine and Frederic's relationship is based on mutual support, they try to enjoy life, but they always feel the limitation of time. This has a strong impact on the reader in every action and word, especially against the backdrop of Catherine's cheerfulness and Frederic's happiness. The writer also reveals the characters' state of mind through nature descriptions: mountains, snow and air - all become symbols of short but unforgettable moments of happiness for them, the characters' inner world, their need for each other and their happiness are expressed in a compact but deep way that is characteristic of Hemingway. In the translations, however, each language adds its own tone: emotionality is slightly stronger in Russian, while simplicity and sincerity prevail in Uzbek.

In conclusion, it is worth noting that the Uzbek and Russian translations of "A Farewell to Arms" have certain differences in the style of characterization. These differences are mainly due to translation principles, cultural characteristics, and linguistic possibilities. As a result, the image of the novel's characters may be perceived differently by readers of each language. Literary translation is essentially a process of constant choices and compromises. Translators must strive to preserve the meaning, style, and spirit of the original text while making full use of the possibilities of their own languages. The Uzbek and Russian translations of "A Farewell to Arms" are successful examples of this complex task

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