

**“THE IMPORTANT ROLE OF METAPHOR IN E. HEMINGWAY’S A FAREWELL TO ARMS: A STYLISTIC ANALYSIS IN ENGLISH AND UZBEK”**

*Mirzokhid Nezomov Nosirjon ugli*

*Master Student of Nordic International University*

*Faculty: Foreign Language and Literature*

*Email: [mirzoxidnezomov22@gmail.com](mailto:mirzoxidnezomov22@gmail.com)*

*Phone number: +99 899 637 34 74*

**Abstract:** This article studies the role of metaphor as a key stylistic device in Ernest Hemingway’s novel *A Farewell to Arms* and examines how metaphors are used in the Uzbek translation. By using stylistic and comparative analysis, the study investigates the key metaphorical expressions that contribute to the novel’s emotional tone, thematic depth, and narrative structure. The results show that while most metaphors are preserved during translation, some experience a modification, reflecting cultural adaptation and linguistic difficulties. The results highlight the importance of metaphor in Hemingway’s style and the difficulties translators face in maintaining stylistic authenticity across languages.

**Keywords:** metaphor, stylistic analysis, intercultural communication, comparative analysis, translation studies, Uzbek translation, literary devices, modification.

**Introduction**

The term “metaphor”, as the etymology of the word studies, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Ernest Hemingway’s *A Farewell to Arms* (1929) is widely regarded as a masterpiece of American literature. Known for his succinct, economical prose, Hemingway often employed subtle stylistic devices that give his seemingly simple language deep emotional resonance. Among these devices, **metaphor** plays a crucial role in portraying the horrors of war, the fragility of love, and the inevitability of death. Metaphor can let Hemingway express complex emotional experiences indirectly, adding layers of meaning without heavy description. In the context of literary translation, preserving the function and emotional weight of metaphors is a significant challenge, particularly when cultural and linguistic differences intervene.

The objectives of this article is twofold: to investigate the importance role of metaphor in shaping the emotional and thematic structure of *A Farewell to Arms*, and to examine how these metaphors are preserved, changed, or lost in the novel’s Uzbek translation.

Research questions:

What types of metaphors are most commonly used in *A Farewell to Arms*?

How are these metaphors rendered in the Uzbek translation?

What are the implications of any changes or losses in metaphorical expression?

**Literature review**

Considered in numerous disciplines and from many perspectives, representation, as seen by language specialists and other students of dialect, are basically linguistic utterances, created by speakers and prepared by listeners. In analyzing representations as linguistic phenomena, examiners need to get it the structure of metaphorical expressions, the highlights that distinguish them from both strict expressions and other figurative discourse and their truth and meaning:

They study how representations are utilized in communication in so far as what is expecting to

be caught on is different than what is truly said and they attempt to reply why people so regularly resort to allegory to communicate and extend the cognitive and expressive capacities of language. Metaphor, it could be a complex device, where the relation between the word reference and relevant implications perhaps kept up along diverse lines:

The stylistic device based on likeness of two objects, thoughts, actions and etc. The representation could be a well-known semantic way of building unused implications and new words. Metaphors, like all stylistic devices can be classified according to their degree, of startling quality. The metaphors, which are completely unforeseen, are called genuine metaphors original, fresh metaphors. The representations, which are commonly used in speech and some of the time indeed settled in word references, are called trite representations. V.V. Vinogradov states: "...a metaphor on the off chance that it isn't a cliché, is an act of setting up an individual word viewpoint, it is an act of subjective isolation. There for a word representation is narrow, subjectively encased; it assumes on the per user a subjective see of the question or marvel and its semantic ties.

**For example:** *floods of tears. Ko'z yoshlar toshqini.* Stylistic function and through the metaphor that writers reveal their emotional attitude towards life. Sometimes a metaphor is not confined to one image. The writer finds it necessary to prolong the image. A Farewell to Arms, by Ernest Hemingway, is a story about love and war. Frederic Henry, a young American, works as an ambulance driver for the Italian army in World War I. He falls tragically in love with a beautiful English nurse, Miss Catherine Barkley. This tragedy is reflected by water. Throughout the novel Ernest Hemingway uses water as metaphors. Rivers are used as symbols of rebirth and escape and rain as tragedy and disaster, which show how water plays an important role in the story

### Methods

In this article, it can be clearly seen 2 types of methods: **Qualitative stylistic analysis** and **Comparative translation analysis**. As a basic source, the followings are used: "A Farewell to Arms" (English original, 1929 edition) and "Alvido qurol" in Uzbek translation. Metaphors were analysed through close reading, particularly in passages related to war, love, nature, and existential reflection and approximately 30 metaphorical expressions were chosen for detailed analysis. Each metaphor was categorized by theme (war, love, death, nature). English and Uzbek versions were compared to assess the degree of preservation (faithful translation, adaptation, or loss).

### Results

From the analysis of the novel "A Farewell to Arms" by Ernest Hemingway, it can be precisely clear to understand the used stylistic devices in several sentences. In the following, we can face to some examples of metaphors:

**1. "In the bed of the river, there were pebbles and boulders, dry and wide in the sun, and the water was clear and swiftly moving and blue in the channels".**

In this sentence *'the bed of the river'* is a metaphor. Because the word *'a bed'* is a piece of furniture and Hemingway used this word for river, meaning *'the bottom of river'*.

**2. "Troops went by the house and down the road and the dust they raised powdered the leaves of the trees".**

The word *'powdered'* is used for *'dust'* and this can mean it as metaphor. It is "personification" as *'dust'* can't do any action. But the writer used as the person.

**3. "The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn".**

In this sentence two metaphors "bare-branched" and "dead" are explained. The writer wrote about vineyards "bare-branched" since he wanted to write "vineyards were without leaves". The second metaphor is "dead". The writer used this word for 'country', but this word is in inanimate, because of it this can also justify the word dead as a metaphorical personification.

Now, we will try to give some examples related to the translations of Metaphors from English into Uzbek.

**1. “The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves” (English)**

*“Daraxtlarning shoxlari ham rangga burkangandi, o’sha yili yaproqlar erta to’kila boshlagandi, biz bo’lsa, yo’ldan qo’shinlarning o’tib borishini, chang to’zoning ko’kka o’rmlashini, shamol yaproqlarni yulkib-sulkib o’girib ketayotganini, soldatlarning odimlarini, so’ng esa kimsasiz, bo’m-bo’sh tuproq yo’lda yolg’iz yaproqlargina to’kilib yotishini tomosha qilardik” (Uzbek)*

It is clear that from the translation of the sentence, Author tried to his novel more interesting and attract the readers’ attention by using several adjectives and stylistic devices and by using these, the author can create natural scenery for the readers and they can imagine in their mind and that can completely impact on increasing the number of readers who want to read this book. Furthermore, here, the role of Translator is crucial too in front of readers, How? If Translator can translate any works into another language by keeping its original meaning, at that time, readers can enjoy by reading from the beginning till the end of the book. So, here, in this sentence, Translator translated the sentence professionally from English into Uzbek language and the original meaning was not changed.

**2. The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn. (English)**

*Tokzorlarning ham orasi ochilib, quruq novdalargina qoldi, tevarak-atrof qo’ng’ir tusga kirdi, hammayoq rutubat, kuzgi so’lg’inlikka cho’mdi. (Uzbek)*

**3. In the bad of the river were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. (English)**

*Daryoning o’zagi oftobda oqargan, quruq qayrag’ochlar va mayda shag’al bilan qoplagan, daryo shahobchalarida esa suv tip-tiniq va ko’m-ko’k bo’lib, sho’x shaldirab oqib borardi. (Uzbek)*

In these two sentences, the readers also are able to imagine the situation that Author created by using metaphorical expressions like *swiftly moving, blue in the channels, thin vineyards, wet and dead country with the autumn*, in Uzbek translation, these can be like this: *sho’x shaldirab suvning oqishi, tip – tiniq va ko’m-ko’k suv, tokzorlarning siyrakligi, tevarak atrofning qo’ng’ir tusga kirib hammayoq kuzgi so’lg’inlikka cho’mishi*. These metaphors can persuade the readers to read any books from the first page till the end one.

### **Discussion**

The analysis presents that metaphor is a pivotal element in Hemingway’s stylistic design, giving emotional depth, thematic richness, and narrative subtlety. Metaphors about war (e.g., physical breaking, obscene abstraction) depict trauma and disillusionment. Nature metaphors (e.g., rain, seasons) improve the emotional atmosphere and symbolize uncontrollable forces. In the Uzbek translation, most physical and nature-related metaphors are kept effectively, indicating that universal human experiences translate well across cultures. However, metaphors involving emotional irony, cultural critique, or philosophical reflection are sometimes softened. This may reflect cultural differences in expressing cynicism or emotional detachment. Thus, translation choices directly impact on the emotional and thematic reception of Hemingway’s novel for Uzbek readers. The translator’s sensitivity to metaphorical meaning significantly influences the preservation of Hemingway’s unique voice.

### **Conclusion**

In a nutshell, metaphor is a ubiquitous feature of natural language. While the ability of understanding metaphors and use them is characteristic of nature linguistic competence, the ability to use metaphors well was considered by Aristotle a “mark of genius” and remains today a feature of intelligence tests and assessments of creativity. In literature, in professional discourses, in scientific language and in daily discourse, metaphors provide expression for experiences and concepts for which literal language seems insufficient, thereby increasing the range of articulation possible within the language. In addition, Metaphor plays a central role in A

Farewell to Arms, enhancing its portrayal of war, love, and human suffering. While the Uzbek translation successfully retains much of Hemingway's metaphorical power, subtle shifts occur, particularly in metaphors involving irony and emotional critique. This study highlights the importance of careful attention to stylistic devices in literary translation and encourages further research on translating complex stylistic features like irony, symbolism, and understatement across cultures.

### **References**

1. Addison Y. P. Metaphor and metonymy.-Cambridge University 1992.
2. Akhmanova O.Linguostylistics. Theory and Method. - Moscow 1972.
3. Arnold T. S. Modern English and metonymy. -Montana University 1988.
4. Azizov A. "Tilshunoslikka kirish" Toshkent.1963
- 5.Boboxonova L.T. Ingliz tili stilistikasi.- Toshkent1995.
6. Baker, M. (2018). In other words: A coursebook on translation (3rd ed.). Routledge.
7. Hemingway, E. (1929). A farewell to arms. Scribner.
8. Lakoff, G., & Johnson, M. (1980). Metaphors we live by. University of Chicago Press.
9. Newmark, P. (1988). A textbook of translation. Prentice Hall.
10. Venuti, L. (1995). The translator's invisibility: A history of translation. Routledge.
11. Volosinov, V. N. (1973). Marxism and the philosophy of language (L. Matejka & I. R. Titunik, Trans.). Harvard University Press. (Original work published 1929).