

**DESCRIPTION OF THE CONCEPTS FLORA, NATURE, AND ANIMALS IN THE  
WORK “OLD MAN AND THE SEA” BY ERNEST HEMINGWAY**

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**Abstract:** This article analyzes the conceptual landscape of flora, nature, and animals in Ernest Hemingway’s “Old Man and the Sea.” Previous studies have not examined the system of means used to express these concepts or their translation in a comparative framework. The lack of research on the linguistic and cultural characteristics of these concepts in English and Uzbek, as well as on the semantic-pragmatic analysis of expressive lexical units, motivates this study. Concept formation begins with the birth of an individual image and culminates in the emergence of a linguistic unit. This article defines the concept in accordance with various linguists and illustrates it with examples, emphasizing the significance of isomorphic and allomorphic differentiation in English and Uzbek.

**Key words:** concept, pragmatic analysis, semantic analysis, vegetation, nature, animal, isomorphic and allomorphic differentiation, national aspirations, human experience

**INTRODUCTION.** The term “*concept*” and its relation to plant, nature, and animal concepts have been widely discussed in linguistics since the 1930s. S. A. Askoldov describes the concept as “a unit reflecting the process of thinking about concepts of one type or another.” D. S. Likhachev defines the concept as the result of a person’s interaction with the dictionary meaning of a word and their national aspirations.

In the reforms being implemented in our country, one of the priority tasks has been defined as “training modern specialists who know several foreign languages, conducting scientific research in foreign languages, and improving the methodology of language teaching.” This priority plays an important role in familiarizing the youth of our country with the latest achievements of science and technology in the developed countries of the world. In this regard, producing adequate translations and expanding scientific research in the field of translation studies have become one of the urgent issues of today.

In every translation process, sentences that convey meaning and words that contain implicit meanings pass through two stages. Nevertheless, as long as the intercultural form of speech activity exists, translators inevitably face pragmatic problems of translation. Therefore, in order to convey information accurately and without errors in translation, the translator must rely on general cultural and pragmatic knowledge. The study of speech phenomena and emotional impact naturally leads to the emergence of several translation theories, particularly dynamic equivalence based on the principle of equivalent effect or action, and the idea that something should be expressed in another language in the same way as in the original, sometimes referred to as “false interpretation.” Both theories recognize that speech activity and discourse differ across cultures and encourage translators to achieve intercultural pragmatic success.

However, when achieving pragmatic equivalence in translation, the semantic features of the source language text, the meanings of words, their usage, and their combination with other words may create various obstacles. The only way to produce a translation that corresponds to the original both in form and content is the translator's ability to select and use linguistically equivalent means in the target language. This responsibility requires the translator, first of all, to convey the meaning of the original text precisely and completely, and then to express the formed idea fully according to the norms and culture of the target language.

In recent years, the pragmatic aspects of language have increasingly attracted the attention of researchers. These aspects require the translator not only to possess deep linguistic knowledge but also to be well informed about many other disciplines and cultural contexts. The appropriate use of pragmatic tools in translation serves to fully convey the necessary meaning expressed in the original text.

Below we present examples from *The Old Man and the Sea*, a novel written in 1952 in Bimini, Bahamas, by the American writer Ernest Hemingway. Although we will first briefly introduce the plot of the work, we will then continue with our analysis. This novel was the last major literary work published during the author's lifetime. It tells the story of an old Cuban fisherman, Santiago, who struggles in the open sea with a giant marlin fish that becomes the greatest catch of his life.

**METHOD.** The article employs lexical, semantic, syntactic, and stylistic methods of analysis, as well as translation methods such as the pragmatic-component method and the transformational method. Additionally in this study employed comparative semantic analysis, conceptual analysis, quantitative analysis, observation, interpretation, historical contextual analysis, and associative experimental methods.

**DISCUSSION.** E. Komarov emphasizes that a concept exceeds its lexical meaning and is a mental phenomenon. N. Arutyunova interprets the concept as both a mental unit and a cultural element connecting the universe and man. E. S. Kubryakova views it as a collection of generalized knowledge, while S. G. Vorkachev considers it a set of ideas with linguistic-cultural specificity. Sh. C. Safarov and U. Q. Yusupov define concepts in terms of mental models and sets of knowledge with evaluations. G. M. Hoshimov describes the concept as the product of processes like conceptualization, categorization, psychologization, and semanticization, forming a holistic conceptual-cognitive semantics.

Concepts are mental structures formed from perceptions and knowledge, with systemic features evident in their complex structure. Lexical, phraseological, and syntactic concepts are distinguished, with associative fields reflecting cultural and individual differences.

Concepts can be universal (e.g., water, sun) or national (unique to a culture). They can also be abstract (mentefacts) or concrete (natural facts). Associative fields of words like "sheep" or "cow" show cultural differences in perception and metaphorical use. Semantic-stylistic fields interact with cognitive activity and reflect emotional and logical evaluation.

Pragmatics plays a critical role in understanding and translation, involving communication context, speaker intentions, and cultural differences. Literal and transformational translation methods are used to convey phraseological and lexical meanings accurately. Examples include:

*"It is what a man must do"* → Equivalent translation.

*"Every day is a new day"* → Equivalent translation.

*"To stop nonsense"* → Creative paraphrasing.

*"Nothing is easy"* → Semantic addition.

*"Might become unclear in the head"* → Equivalent translation.

*"Pain does not matter to a man"* → Equivalent translation.

Let's analyses translation up above mentioned statements were given from the novel. The following phraseological expressions appear in *The Old Man and the Sea* by Ernest Hemingway. Their translation demonstrates how different translation techniques such as equivalent translation, creative paraphrasing, and semantic addition help preserve both the meaning and stylistic effect of the original text.

1. *"It is what a man must do."* - Equivalent translation

Uzbek translation: *"Bu erkak kishi qilishi kerak bo'lgan ish."* or *"Erkakning vazifasi shu."* This phrase expresses the idea of responsibility and duty associated with courage and perseverance. In translation, an equivalent expression is used to preserve the original meaning and tone. The sentence reflects Santiago's strong sense of obligation and determination.

2. *"Every day is a new day."* - Equivalent translation. Uzbek translation: *"Har bir kun yangi kun."* This phrase conveys optimism and hope. The translator uses an equivalent translation that maintains the original meaning while sounding natural in Uzbek. In the context of the story, the phrase shows Santiago's belief that every day offers new opportunities.

3. *"To stop nonsense."* - Creative paraphrasing in Uzbek translation: *"Bema'nilikni to'xtatmoq."* or *"Ahmoqlikni bas qilmoq."* Here the translator may apply creative paraphrasing to reproduce the emotional tone of the phrase. Instead of translating word-for-word, the meaning is conveyed through an expression that sounds natural in the target language while keeping the same communicative effect.

4. *"Nothing is easy."* - Semantic addition in Uzbek translation: *"Hech narsa oson emas."* or *"Dunyoda hech narsa osonlikcha berilmaydi."*

This phrase reflects a philosophical observation about life's difficulties. In translation, semantic addition may be used to clarify or emphasize the meaning. Words such as *"dunyoda"* (in the world) or *"osonlikcha"* (easily) may be added to make the statement more expressive and contextually appropriate.

5. *"Might become unclear in the head."* - Equivalent translation in Uzbek translation: *"Boshi gangib qolishi mumkin."* or *"Boshida chalkashlik paydo bo'lishi mumkin."*

This expression describes a mental state caused by exhaustion or stress. The translator uses an equivalent phrase in Uzbek that conveys the same psychological meaning and remains natural in everyday speech.

6. *"Pain does not matter to a man."* - Equivalent translation of Uzbek translation: *"Erkak uchun og'riq muhim emas."* or *"Erkak og'riqqa e'tibor bermaydi."*

This phrase highlights endurance and resilience, qualities that characterize Santiago throughout the story. The equivalent translation preserves the meaning and emotional force of the original phrase.

Overall, the translation of such phraseological expressions requires careful attention to context, cultural nuances, and stylistic tone. By using equivalent translation, creative paraphrasing, and semantic additions, the translator can successfully convey both the meaning and the artistic impact of the original literary work.

**RESULTS.** The old Cuban fisherman Santiago had gone to sea for eighty-four days without catching anything, and therefore people considered him *salao*, meaning the most unlucky. Only his young friend Manolin continued to help him, although the boy's father had forbidden him to fish with the old man and ordered him to go to sea with more successful fishermen. The boy often visited Santiago, helped him carry equipment and prepare food, and they frequently talked about American baseball and their favorite player, Joe DiMaggio. Santiago told Manolin that the next day he would go far into the Gulf Stream, from the north of Cuba toward the Florida Straits, believing that his bad luck would finally end.

On the eighty-fifth day, the old man sets out as usual in his small skiff into the Gulf Stream and casts his fishing line. Around noon his luck changes: a huge marlin fish about 5.5 meters long is caught on the line. Santiago regrets that the boy is not with him because it is difficult to defeat such a fish alone. For two days and two nights, the marlin drags the boat across the sea. Catching the fish is not enough—he must also bring it back to shore. Injured by the fishing line, Santiago understands the condition of his opponent and even sympathizes with it, often calling the fish his brother. He emphasizes that no one truly deserves to eat such a noble creature.

On the third day the fish begins to circle the boat. Exhausted and almost delirious, Santiago gathers his last strength, pulls the fish closer, and finally harpoons it. He ties the marlin to the side of the boat and heads home, imagining how much money it will bring at the market and how many people it could feed.

However, sharks smell the blood flowing from the fish and gather around the boat. The old man fights them bravely. He kills a large mako shark with his harpoon but loses his weapon. To defend himself against further attacks, he ties a knife to the end of an oar and makes a new spear. In this way he kills several sharks and forces others to retreat. Nevertheless, the struggle is unequal, and by nightfall, the sharks devour almost the entire marlin, leaving only its backbone, tail, and head. Santiago realizes that he has once again become unlucky and admits defeat, saying that the sharks have destroyed both him and his dreams.

Before dawn, he finally reaches the shore, carrying the heavy mast of the boat on his shoulders. Leaving the skeleton of the fish by the boat, he returns to his small hut and falls asleep. The author once wrote, *“No good book has ever been written with symbols placed deliberately in advance... I tried to create a real old man, a real boy, a real sea, a real fish, and real sharks.”* If these elements are portrayed truthfully, they may carry many meanings.

The next morning many fishermen gather around the boat where the skeleton of the fish is still tied. One of them measures it with a rope. Pedrico takes the fish’s head for himself, and the other fishermen ask Manolin to tell Santiago that they sympathize with him. Tourists in a nearby café mistake the marlin skeleton for a shark. Worried about the old man, Mandolin cries when he sees Santiago’s wounded hands but is relieved to see that he is breathing. He brings coffee and a newspaper to the hut. When Santiago wakes up, he agrees that they will go fishing together again. As he falls asleep once more, he dreams of his youth and sees lions on the African coast.

The novel *The Old Man and the Sea* by Ernest Hemingway was first published on September 1, 1952, in the magazine *Life*. Within two days, five million copies of the issue were sold. The work was translated into Uzbek by the well-known scholar and translator Ibrohim G’afurov.

Hemingway often used Christian symbolism, and this aspect is particularly evident in this work. There are parallels between Santiago’s suffering and that of Christ. For example, the three days the old man spends in the open sea remind readers of the three days between the death and resurrection of Christ. The fish itself is also a traditional Christian symbol, and the name Santiago corresponds to one of the apostles. Thus, the story may be interpreted as a symbolic path toward spiritual endurance and moral strength.

Another important symbol in the story is the sea. Older fishermen refer to the sea as *la mar*, using a feminine form that expresses affection and respect. For Santiago, the sea represents life itself—sometimes generous and sometimes cruel. Unlike younger fishermen who treat the sea as an enemy, Santiago sees it as a motherly force that can both give and take life. Although age has weakened him, his pride, endurance, and determination remain strong. His

admiration for Joe DiMaggio also reflects his aspiration to demonstrate human courage and resilience.

From the perspective of translation studies, the Uzbek translation of the work mainly relies on the method of literal translation while also employing various transformations. For example: **Lexical transformation:** “*He was an old man who fished alone in a skiff in the Gulf Stream.*” → “*Chol qayiqda yolg‘iz o‘zi Golfstrimda baliq ovlardi.*” In this example, the synonym chol (old man) is used instead of a direct equivalent. **Omission:** “*A boy had been with him.*” → “*Bola u bilan edi.*”

Certain elements are omitted for stylistic naturalness in Uzbek.

In many cases, transformations such as omission, addition, synonym substitution, and sentence restructuring occur. Compound sentences may become simple sentences, and lexical units may be replaced with culturally appropriate equivalents. Phonetic and transliteration changes are also observed in proper names and geographical terms, such as:

*Santiago* → *Santiyago*  
*Gulf Stream* → *Golfstrim*  
*Mosquito* → *Moskit*  
*Yankee* → *Yanki*  
*DiMaggio* → *Di Madjio*  
*Africa* → *Afrika*  
*John* → *Jon*

The analysis also reveals phonetic adaptations such as: *i* → *ay*, *g* → *j*, *ph* → *f*, and *u* → *v*.

In addition, many phraseological expressions are translated using equivalent or transformational methods. For example: “*Every day is a new day.*” → “*Har bir kun yangi kun.*” “*Nothing is easy.*” → “*Hech narsa oson emas.*” “*Pain does not matter to a man.*” → “*Erkak uchun og‘riq muhim emas.*” These examples demonstrate that most phraseological units are translated into Uzbek through equivalent expressions combined with semantic additions or specification.

Realias (culture-specific items) are often translated through transcription, transliteration, or semantic equivalents, for instance:

*Marlin* → *Marlin (transcription)*  
*Sardines* → *Sardina*  
*Black beans* → *Qora loviya*  
*Fried bananas* → *Qovurilgan bananlar*  
*Albacore* → *Tunets*

All these translation choices help preserve the linguistic and cultural environment in which Santiago lives. Hemingway carefully incorporated national and cultural elements into his narrative, and their accurate translation enables readers in another language to perceive the authentic atmosphere of the story.

Overall, although the plot of the story seems simple and events are limited, the narrative deeply engages the reader from the first page to the last. The ending does not present Santiago as a triumphant hero, yet he does not lose completely because he preserves the most valuable thing—his dignity and inner strength. This is the true beauty of the story: the old man remains an ordinary human being whose perseverance, faith, and hope represent the enduring spirit of humanity.

**CONCLUSION.** Lexical, morphological, phraseological, paralinguistic, and syntactic units in English and Uzbek represent the macronominative field of flora, nature, and animals, divided into micro fields: lexical-semantic, lexical-morphological, and lexical-syntactic.

Dominant and core lexemes express central concepts, while peripheral lexemes convey related meanings. Pragmatics and cognitology underpin translation and communication, reflecting cultural and cognitive aspects of language. Concepts embody human experience, knowledge, and purposeful mental activity, creating universal and national conceptual patterns that are verbalized and systematized.

When translating a literary work, it is extremely important to preserve both the meaning and the spirit of the original text, while also ensuring accuracy in conveying the author's ideas. Many translators focus primarily on transmitting the general meaning and sometimes overlook specific details. However, these details often play a significant role in the work. Sometimes a single sentence can convey what cannot be expressed even in an entire paragraph. This technique is frequently observed in the works of Ernest Hemingway and is known in literary criticism as the "iceberg principle." According to this principle, the author presents only one or several vivid sentences, while the deeper meaning remains hidden beneath the surface, and it becomes the task of the researcher or reader to uncover what lies behind them.

At the very beginning of the story, the translator omits an important detail contained in the phrase "*But after forty days without a fish.*" Instead, it is rendered as "*But day after day there was no catch.*" This translation may confuse the reader, because it becomes unclear when exactly the boy left the old man—at the beginning, in the middle, or at the end of the events. In our view, this detail is important because it helps the reader understand how others treated the old man and how the boy himself related to him. Despite the old man's lack of success, the boy continued to believe in him and to support him. With just one phrase, the author reveals the nature of the boy's parents, who were not afraid that their son might grow up selfish or self-centered.

When comparing the original text with the translation, several subtle nuances become evident that require special attention. For example, the boy says to Santiago: "*I could go with you again.*" In the translation, this sentence is rendered as "*Now I can go with you again.*" However, in the original text the boy is not completely certain about this possibility—the modal verb could expresses uncertainty rather than confidence.

Similarly, the original sentence reads: "*It was papa made me leave. I am a boy and I must obey him.*" A more accurate translation would be: "*My father made me leave. I am a boy and I must obey him.*" In the translated version, however, it appears as: "*My father made me, and I am still a boy and must obey.*" In the original, one can sense a slight dissatisfaction or reluctance in the boy's voice toward his parents' decision. In translation, this emotional nuance becomes much less noticeable because the word obey is rendered in a neutral and less expressive way.

Inaccurate rendering of certain words and phrases may lead to an incorrect perception of the scene. For instance, the phrase "*That is quite normal*" is translated as "*How else could it be?*" This may give the impression that the old man feels resentment toward the boy's parents, although in reality he does not feel offended by anyone.

Another example concerns descriptive vocabulary. In the original text we encounter the phrase describing the tough buds of the royal palm, whereas in translation it appears simply as "*royal palm leaves.*" For readers unfamiliar with the characteristics of the royal palm, such a translation may not convey the intended imagery. If the translator had rendered the expression tough buds more precisely, the description would have been clearer and more accurate.

Thus, careful attention to lexical nuances, stylistic details, and contextual meanings is essential in literary translation. Only by preserving both the semantic depth and the artistic imagery of the original can the translator ensure that readers in another language fully appreciate the richness and subtlety of works such as *The Old Man and the Sea*.

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