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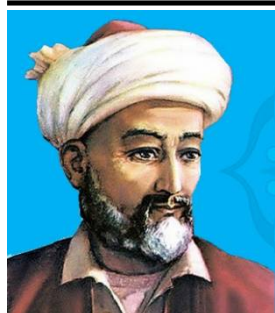
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LINGUOPOETIC AND LINGUISTIC FEATURES OF ERNEST HEMINGWAY'S NOVEL "A FAREWELL TO ARMS"

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ABSTRACT

This scientific article explores the linguo-poetic and linguistic features of the novel "A Farewell to Arms" by the great American writer Ernest Hemingway, and also systematically discusses the linguistic challenges that arise during its translation. It investigates examples from Ernest Hemingway's "A Farewell to Arms" to analyze key concepts such as adequacy, equivalence, and coherence. Theories from X. Schmidt, A.D. Shveytser, and I.E. Klyukanov are used to highlight the multifaceted nature of translation, where the goal is not simply to replicate the original text but to create a coherent and contextually appropriate version that fulfills a specific communicative purpose.

Keywords: individual style, cognition, cognitive integrity, declarative knowledge, mental-linguistic, translated text, frame, inadequate translation, comparative analysis, speech acts.

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ЛИНГВОПОЭТИЧЕСКИЕ И ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ РОМАНА ЭРНЕСТА ХЕМИНГУЭЯ «ПРОЩАЙ, ОРУЖИЕ!»

АННОТАЦИЯ

Данная научная статья посвящена исследованию лингвопоэтических и лингвистических особенностей романа «Прощай, оружие!» великого американского писателя Эрнеста Хемингуэя, а также систематическому рассмотрению лингвистических проблем, возникающих в процессе его перевода. В статье анализируются примеры из романа «Прощай, оружие!» для исследования ключевых понятий, таких как адекватность, эквивалентность и когерентность. Теории Х. Шмидта, А.Д. Швейцера и И.Э. Клюканова используются для подчеркивания многогранного характера перевода, где целью является не просто воспроизведение оригинального текста, а создание связной и контекстуально уместной версии, отвечающей определенной коммуникативной цели.

Ключевые слова: индивидуальный стиль, когнитивность, когнитивная целостность, декларативные знания, ментально-лингвистический, переводной текст, фрейм, неадекватный перевод, сравнительный анализ, речевые акты.

Ibragimova Shahnova Xalilovna

Samarqand davlat chet tillari instituti tayanch doktoranti

E.XEMINGUEYNING “ALVIDO, QUROL” ROMANI TILINING LINGVOPOETIK VA LISONIY XUSUSIYATLARI

ANNOTATSIYA

Ushbu ilmiy maqola buyuk amerikalik yozuvchi Ernest Xemingueyning "Alvido, qurol!" romanining lingvo-poetik va lisoniy xususiyatlarini o'rganadi, shuningdek, uning tarjimasida yuzaga keladigan lingvistik murakkabliklarni tizimli ravishda muhokama qiladi. Unda Ernest Xemingueyning "Alvido, qurol!" asaridan olingan misollar orqali adekvatlik, ekvivalentlik va izchillik kabi asosiy tushunchalar tahlil qilinadi. Tarjimaning ko'p qirrali mohiyatini ta'kidlash uchun X. Shmidt, A.D. Shveytser va I.E. Klyukanov nazariyalaridan foydalaniladi, bunda maqsad shunchaki asl matnni ko'chirib o'tkazish emas, balki muayyan kommunikativ maqsadga xizmat qiladigan izchil va kontekstual jihatdan mos keladigan versiyani yaratishdir.

Kalit so'zlar: individual uslub, kognitivlik, kognitiv yaxlitlik, deklarativ bilimlar, mental-lingvistik. tarjima matni, freym, noadekvat tarjima, qiyosiy tahlil, nutqiy aktlar.

Introduction. The translation of a literary text always depends on the author's individual style, which is determined by their era, social orientation, and level of knowledge. According to researchers in translation theory, it is almost impossible to fully reproduce the original text—that is, its meaning, emotional imagery, cultural, and other aspects—adequately, because during translation, it is necessary to preserve the invariant meaning that depends on context and the communicative situation.

Literature review. Ya.I. Retser viewed the complex and multifaceted aspects of the translation process as an opportunity for comprehensive problem-solving. In the translation process, the text serves as the translator's only reliable source, and this process takes place in communicative and cognitive unity. Cognition refers to activities and knowledge related to the text: strategies, conventions, rules—these encompass forms of text creation and linguistic means. A.G. Baranov points out another aspect of cognition as “declarative knowledge,” meaning the list of language units and knowledge about the world. A.G. Baranov explains working with text as follows: it is a chain of abstractions from the level of thought and will to the concrete text, where the lowest level of abstraction is considered cognitive or frame-based. These units embody “texts related to a single thematic field and possessing mental-linguistic characteristics.” Baranov identifies the following as cognitive features:

Baranov identifies the following as cognitive features:

1. Cognitive, it belongs to a clearly defined thematic field and possesses thematic unity.
2. It has a thematic structure.
3. It encompasses language units related to a specific thematic field in the participant's mind.
4. It is a mental-linguistic model of declarative meanings about the world and language.
5. It is supplemented by high-level text typology rules, strategies, and conventions.

Such procedural and declarative knowledge must be considered in translation, as cognitive features change to some extent during the translation process. The translator's internal language units and declarative models are transformed based on their knowledge.

The main focus in analyzing a translation is to examine the degree of structural and functional equivalence between the original and translated texts. The unique features of the text, the context in which it is translated, and the nature of the participants involved must all be considered. According to V.A. Kukharensky, the functional-communicative aspect of the translator's work is particularly important; in other words, “the adequacy of the recipient's reaction and the perception of the original and translated texts should be the same.”

As is known, for a reader who does not know the original language, the translator acts as an intermediary between the author and the reader, conveying the author's intended meaning. To fully understand the text, the reader must have the psychosocial knowledge that enables them to grasp its content. D. Sager writes: “The form of the text conveys the author's intention. Once we identify the

text, we form certain expectations about it: its tone, structure, areas that are excessive or sufficient, presentation of facts and opinions, even the division into paragraphs and columns. These features help our understanding, while their absence can lead to misunderstanding the purpose or content of the message.” The text specifically notes what the author said: “For subsequent communicative acts, the author’s communicative intention becomes the communicative intention of the text”. As a result, a new text is created in the target language, which, like any text, has an independent existence. Such a form can serve various purposes, and different communicative tasks may arise accordingly.

Analysis and results. Depending on how these tasks are fulfilled, the translation may be complete/incomplete or adequate/inadequate. In the translation process, both the original and translated texts are part of the field of activity.

For instance, let us take the following sentence from Hemingway’s novel:

“Next week the war starts again.”

С будущей недели война опять начнется. (Ye. Kalashnikova)

Urush kelasi hafta yana boshlanarmish. (I.Gafurov)

“In this context, Ye. Kalashnikova’s use of the verb “начнется” exactly matches the meaning of the English verb “to start.” Therefore, translators act as mediators between cultures (ideology, moral structures, etc.), and their goal is to overcome the difficulties that arise in conveying meanings. Taking this into account, it can be said that for a translation to be adequate, it must function as a coherent text. According to X. Schmidt, such a translation must meet two conditions:”

- a) The translated text must be used in the same communicative context as the original;
- b) It should contain the elements that enable it to perform the same function.

For example, if the original text is a request for help, the translation should not only inform but also motivate the reader to act. Schmidt also notes that the target audience should have similar background or relevant knowledge as the original audience; otherwise, the main communicative function-conveying information-cannot be achieved. If there are differences in background knowledge, these can be addressed with explanations or abbreviations. Thus, translation adequacy depends not only on linguistic experience, structural norms, semantics, and pragmatics, but also on background knowledge or, as I.E. Klyukanov puts it, “cultural universes,” which include cultural values and traditions. In real communicative situations, the translator must make choices influenced by their personal, philosophical, ethical views and professional training. The main cause of inadequate translations is stylistic inconsistency or lack of clarity in expression.

“Great attention is paid to the issues of adequacy and equivalence, as they are important not only for the theoretical definition of translation, but also for understanding its practical essence. Nevertheless, these two concepts should be distinguished from each other. According to A.D. Shveytser:

Equivalence is aimed at fully or maximally reproducing the communicative effect of the original text,

Adequacy refers to the translation’s suitability for the secondary situation that it depends on the process carried out by the translator.

Shveytser explains “full equivalence” as the complete transfer of the communicative-functional invariant of the original text-this is the highest requirement for translation. However, adequacy has a different ontological status and is based on real translation practice. It is not always possible to fully convey all aspects of the original text. On the contrary, the translator’s decisions are often compromises. “Moreover, in the process of secondary communication, the communicative purpose itself often changes, which leads to certain deviations from full equivalence between the original and the translated text”. In summary, **adequacy** in translation is not about achieving maximal closeness to the original, but about producing a translation that aligns with the translator’s strategic intent and serves the needs of the specific situation; the main criteria are **real necessity** and **contextual appropriateness**.

For example, in Ernest Hemingway’s novel “A Farewell to Arms,” the main character Frederic Henry describes Count Greffi as follows:

Count Greffi was ninety-four years old. He had been a contemporary of Metternich and was an old man with white hair and mustache and beautiful manners. He had been in a diplomatic service of both

Austria and Italy and his birthday parties were the great social event of Milan. He was living to be one hundred years old and play a smoothly fluent game of billiards that contrasted with his own ninety-four-year-old brittleness.

"Translation by Ye. Kalashnikova."

Графу Греффи было девяносто четыре года. Он был современником Меттерниха, этот старик с седой головой и седыми усами и превосходными манерами. Он побывал на австрийской и на итальянской дипломатической службе, и день его рождения был событием в светской жизни Милана. Он собирался дожить до ста лет и играл на бильярде с уверенной свободой, неожиданной в этом сухоньком девяносточетырехлетнем теле.

In this translation, although there are some shortcomings in equivalence, overall the translation is considered adequate that is, it functionally conveys the author's idea correctly.

Graf Greffiga to'qson to'rt yosh edi. U Metternixning zamondoshi bo'lgan, bu oq sochli, oq mo'ylovli va a'lo odoblarga ega chol edi. U Avstriya va Italiya diplomatik xizmatida ishlagan, va uning tug'ilgan kuni Milandagi jamoat hayotida katta voqea hisoblangan. U yuz yoshgacha yashash niyatida edi va billiardni juda ishonchli va erkin tarzda o'ynardi bu xira to'qson to'rt yoshli gavdaga umuman to'g'ri kelmasdi (I.G'afurov)

It is necessary to analyze this example in detail. The phrase "a smoothly fluent game" was translated into Uzbek as "juda ishonchli", meaning the English adverb, adjective, and noun combination was replaced with a single adverb in Russian. In addition, the English phrase "that contrasted with his own ninety-four-year-old brittleness" was shortened and generalized. In our opinion, this passage loses its structural integrity, but in terms of content, the translation can still be considered adequate.

The translation suggested by Ye. Kalashnikova is partially equivalent, because the phrase "a smoothly fluent game" was translated as an adjective + noun. The sentence "He had been in a diplomatic service of both Austria and Italy" is interpreted differently in the two translations. We think the first translation is closer to the original, since it keeps the word "Austria," while in the second, "Austria" is omitted and an adjective + adjective + noun structure appears, which wasn't in the author's text. Nevertheless, the overall meaning remains close, and the translation is done at a high professional level.

Everything was gone inside of me. I did not think. I could not think. I knew she was going to die and I prayed that she would not. Don't let her die. Oh, God please don't let her die...

У меня внутри все было пусто. Я не думал. Я не мог думать. Я знал, что она умрет, и молился, чтоб она не умерла. Не дай ей умереть. Господи, господи, не дай ей умереть. Я все исполню, что ты велишь, только не дай ей умереть. Нет, нет, нет, милый господи, не дай ей умереть. Милый господи, не дай ей умереть. Господи, сделай так, чтобы она не умерла. Я все исполню, только не дай ей умереть. Ты взял ребенка, но не дай ей умереть. Это ничего, что ты взял его, только не дай ей умереть. Господи, милый господи, не дай ей умереть (Ye. Kalashnikova")

Ichim bo'm-bo'sh edi. Men o'ylamayotgandim. O'ylay olmasdim. Uning o'lishini bilardim va u o'lmasligi uchun tinmay ibodat qilardim. Uning o'lishiga yo'l qo'ymang, iltimos. Xudoyim, iltimos, u o'lmasin. Agar uni o'ldirmasang, men senga nima desang, hammasini qilaman. Iltimos, iltimos, mehribon Xudoyim, uni o'ldirma... (I.Gafurov).

Our observations show that in the example of the Russian translation, we can talk about partial equivalence, which is common in literary translation. However, in this case, the communicative-functional content is not fully conveyed, so it is called partial equivalence. In our opinion, this translation does not reflect the functional dominants of the text (for example, the character's inner monologue), meaning it is not adequate. In addition, the disruption of thematic integrity and completeness has changed the cognitive landscape. The Uzbek translation, in our view, is both adequate and equivalent, as it fully accomplishes the tasks set before the translation. It is correct to understand equivalence in translation as the relationship between the semantic component and semantic units. V.N. Komissarov distinguishes five levels of equivalence reflecting the content of the work:

- level of language signs;

- level of utterance;
- level of message;
- depiction of the event;
- direct communicative purpose."

"Ideal equivalence means full correspondence at all five levels, but this is almost impossible due to the structure of different languages, so the main task of translation is to achieve maximum equivalence at all levels. Y. Nida emphasizes that a translator should translate not words, but a set of semantic components. That is, even if literal translation is not possible, the meaning can be expressed through different lexical units."

Conclusion. In conclusion, adequacy is a rather abstract concept and depends on the communicative purpose of the translation. In every translation, this purpose is determined by the translator's cultural, literary, and ethical approach. Therefore, a translation that is adequate from one point of view may be inadequate from another.

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