

**STYLISTICAL CHANGES IN THE TRANSLATION OF THE  
A FAREWELL TO ARMS IN ENGLISH AND UZBEK.**

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***Abstract:** During this article that stylistic change, which is one of the changes that occur during the translation process is discussed. This type of transformation is gone through during the analysis of a farewell to arms by Ernest Hemingway by Below are some examples of stylistic change to better understand this type of change.*

***Key words:** translator, translation, work, dictionary, analysis, comment, author, concept, change, method.*

**Introduction.**

Ernest Hemingway is an American writer. In 1917, he started working as a journalist and reporter in Kansas City. Participant of the First World War. Hemingway lived in Paris until 1928, and in Cuba in 1939-1960. The first book of stories is "In our time". "The sun rises", "Goodbye, gun!". Among many great American writers, Hemingway is famous for his objective and terse prose style. As all the novels Hemingway published in his life, The Old Man and the Sea typically reflects his unique writing style. The language is simple and natural on the surface, but actually deliberate and artificial. He was not a simple fellow, by any means: he was vastly complex. Film-maker Ken Burns describes Hemingway as "tantalisingly complicated, which is what we like, because it is faithful to human beings". It's what we like, too — and it was doubtless this complexity that made Hemingway's novels as exceptional as they are.

Goodbye, gun! - Ernest Hemingway's 1929 novel. The book tells the story of love during the First World War. The novel is largely autobiographical - Hemingway served on the Italian front, was wounded in battle and was in a Milan

hospital, where he became a nurse.

During this article stylistic transformation is discussed. As it is known that there are variety of types of this change. Such as metaphor, metonymy, synecdoche, similes and etc. To better understand those type of transformation below it can be seen some examples from novel.

**Main body.**

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the **mountains** were brown and **bare**.

Водий ерлари ҳосилдор эди, унда боғзорлар сероб эди, **ВОДИЙ ЭТАГИДАГИ** толар эса тақир қўнғир толар эди.

**Stylistical change: Personification.**

The main reason “vodiy etagi”, and bare mountains. As it is known that this kinds of condition are belong to people . **Chapter one Pages: 24-25**

There was **fighting** in the mountains and at night we could see the flashes from the artillery.

Tog'larda **jang** ketmoqda, kechalari portlashlardan yo'lqinlar ko'tarilardi.

**Stylistical Personification Transformation.** The word fighting causes to this kind of change. Because fighting appropriate for people. **Chapter one Pages: 25-26**

In the dark it was **like summer** lightning, but the nights were cool and there was not the feeling of a storm coming

Қоронғида **улар шафакка ўхшаб** кўринарди: фақат тунлари этии жунжик- тириб совук турар, ҳаво қуруқ эди.

**Stylistical transformation. Simila**

The leaves of tree are compared to summer lightening and the key word like lead to transformation type of **Simila Chapter one Page: 25-26**

You would like the people and though **it** is cold it is clear and dry. You could stay with my family. My father is a famous hunter."

Одамлари жуда ҳам ажойиб, **киши** совук бўлсаям, лекин ҳаво қуруқ ва очик булади. Сиз менинг ота-онамникида *ular bilan turishni so'rashiz* мумкин.

Отам овга муккасидан кетганлардан

**Stylistical transformation.** Beside this, the word famous hunter is reflected through the idiom. **Chapter two Pages:100-101**

"You talk **like** a time-table. Did you have any **beautiful** adventures?"

Нак темир йўл справочнигининг узи-я. **Қизиқ** саргузаштлар ҳам бўлдимми?

**Stylisic, simila,**

Like causes to this change **Chapter third Pages: 115-116**

"That's nothing. Here now we have **beautiful** girls. **New girls** never been to the front before."

Ол-а. Ҳозир бу ерда ҳам **онаси ўпмаган ойим- тиллалар** бор. **Попукдеккина**, fronti шу эрга келиб кўриб турган қизлар.

**Stylistic, Metaphor**

Also, comparing girls to “popukka” in translation is an example of metaphor. **Chapter third Pages:120-121**

There were wet dead leaves on the road from the rows of **bare trees** and men were working on the road, tamping stone in the **ruts** from piles of crushed stone along the side of the road between the trees

Икки қатор **яланғоч дарахтлар** ўртасидаги йўл хул **хазон** билан қопланган эди, ишчилар йўл четидаги дарахтлар тагига тўкиб қўйилган шағалдан олиб, йўл- нингўнқир чўнқирларини тузатишарди

**Stylistical change .Personification.**

This type of change occurred because human traits were transferred to trees **Chapter twenty five Pages: 200-201**

."Hello," he said. "How are you?" He looked older and drier.

"I'm good," I said. "How is everything?"

Салом! - деди у. - Соғлиқлар қалай? — У қарта Либди, чурдай бўлиб қолибди

**Stylistic, metaphor** In this sentence, a metaphor has arisen due to the fact that the thinness of a person is compared to a stick. **Chapter twenty five**

**Pages:203-204**

"The cars are all away. There are six up **north** at **Caporetto**. You know Caporetto?"

Mashinalar hamma joylarida. Oltitasi **shimolda, Kaporetoda**. siz Kaporettoni bilasizmi?

**Stylistic, Metonymy** Metonymy is observed in this sentence. it should be on the north side, not in the north, in the city of Caporetto, not in Caporetto **Chapter twenty seven**

**Pages:206-207**

The **Austrians were supposed** to attack **but he did not believe it**. We were **supposed** to attack too, but they had not brought up any new troops so he thought that was off too.

**Австрияликлар** Hujumga o'tarmish degan **mishmishlar bor**. Biroq бунга **ишончи комил эмас экан**. . Биз хужумга ўтамиз деган узункулоқ гаплар ҳам йўқ эмас, лекин ҳеч қандай ёрдамдан дарак йўқ, шундай экан, бу гапларнинг ҳам таги пуч

**Stylistic, Metonymy change**. The word "Austrians" was crossed out, that is, it should have been people from Austria. **Chapter twenty seven Pages: 256-257**

### **Summary**

Based on the analysis, we can conclude that stylistic changes occurred during the translation of the text from one language to another. To be more precise, the omission of words in a sentence, simile, metaphor, metonymy, synecdoche, etc. all show stylistic change. Also, the above-mentioned examples provide a sufficient understanding of this type of change.

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