

THE REPRESENTATION OF STYLISTIC FEATURES IN THE UZBEK
TRANSLATION OF *A FAREWELL TO ARMS*

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ABSTRACT

This article examines the representation of stylistic features in Ibrohim Gafurov's Uzbek translation of Ernest Hemingway's novel *A Farewell to Arms*. The study aims to identify stylistic shifts occurring during the translation process and to characterize the translator's individual style through the analysis of these shifts. Drawing upon Pekkanen's (2010) theoretical framework, the research focuses primarily on two major categories of translational modification: expansion and contraction shifts. The findings reveal that additions, replacements, and deletions employed by the translator significantly influence the stylistic structure of the target text. Furthermore, the study highlights the translator's role as a mediator between the source and target cultures and explores the strategies used to adapt Hemingway's literary style for Uzbek readers. The results contribute to a deeper understanding of translator style, literary translation, and the impact of translational shifts on the recreation of literary texts across languages and cultures.

Keywords: stylistic shifts, literary translation, translator style, expansion, contraction, Ibrohim Gafurov, Ernest Hemingway, *A Farewell to Arms*, translation strategies, translation studies.

ANNOTATSIYA

Mazkur maqolada Ernest Xemingueyning "Alvido, qurol!" ("A Farewell to Arms") romanining Ibrohim G'afurov tomonidan amalga oshirilgan o'zbekcha tarjimasida uslubiy xususiyatlarning ifodalanishi tahlil qilinadi. Tadqiqot tarjima jarayonida yuzaga kelgan uslubiy siljishlarni aniqlash va ular orqali tarjimonning individual uslubini tavsiflashga qaratilgan. Tahlil Pekkanen (2010) tomonidan ishlab chiqilgan nazariy yondashuv asosida olib borilib, kengaytirish (expansion) va qisqartirish (contraction) siljishlari asosiy tadqiqot obyekti sifatida tanlangan. Tadqiqot natijalari tarjimon tomonidan qo'llangan qo'shimcha kiritish, almashtirish va tushirib qoldirish usullarining matnning uslubiy tuzilishiga sezilarli ta'sir ko'rsatishini aniqladi. Shuningdek, maqolada tarjimonning asiyat va maqsad til madaniyati o'rtasidagi vositachilik roli hamda badiiy asarni o'zbek kitobxoniga moslashtirishdagi uslubiy strategiyalari yoritilgan. Tadqiqot natijalari badiiy tarjima nazariyasi va tarjimashunoslikda tarjimon uslubini o'rganish bo'yicha ilmiy izlanishlarni boyitishga xizmat qiladi.

Kalit so'zlar: uslubiy siljishlar, badiiy tarjima, tarjimon uslubini, kengaytirish, qisqartirish, Ibrohim G'afurov, Ernest Xeminguey, *A Farewell to Arms*, tarjima strategiyalari, tarjimashunoslik.

АННОТАЦИЯ



В данной статье рассматриваются особенности репрезентации стилистических характеристик в узбекском переводе романа Эрнеста Хемингуэя «Прощай, оружие!» («A Farewell to Arms»), выполненном Иброхимом Гафуровым. Исследование направлено на выявление стилистических сдвигов, возникающих в процессе перевода, и определение индивидуального переводческого стиля посредством их анализа. Теоретической основой исследования послужила концепция Лийсы Пекканен (2010), согласно которой основное внимание уделяется категориям расширения (expansion) и сокращения (contraction). Результаты анализа показывают, что добавления, замены и опущения, используемые переводчиком, оказывают существенное влияние на стилистическую структуру текста перевода. Особое внимание уделяется роли переводчика как посредника между исходной и принимающей культурами, а также стратегиям адаптации художественного произведения для узбекского читателя. Полученные результаты вносят вклад в развитие исследований по художественному переводу, переводческому стилю и теории перевода.

Ключевые слова: стилистические сдвиги, художественный перевод, стиль переводчика, расширение, сокращение, Иброхим Гафуров, Эрнест Хемингуэй, «Прощай, оружие!», переводческие стратегии, переводоведение.

In accordance with the objectives of the research, the study is divided into two main sections: (1) the identification and analysis of linguistic shifts introduced by the translator during the translation process, and (2) the examination of the translator's stylistic characteristics as reflected through these shifts.

Ibrohim Gafurov translated *A Farewell to Arms* into Uzbek in 1986. For the purposes of this research, Gafurov's translation was selected as the primary object of analysis because it most closely preserves the structural organization of the original novel. In his translation, the overall format of the source text was maintained, including the division of the narrative into chapters. Furthermore, the translated work was published in five volumes while retaining the internal structure of the original text.

Preserving the compositional framework of a literary work is an important aspect of translation, as it contributes to maintaining the narrative flow and artistic design intended by the author. In contrast, some contemporary Uzbek translations do not fully adhere to the structural arrangement of the original novel. For example, the more recent translation by Ergash Mamatqulov was organized into five separate books without preserving the original chapter structure in the same manner. Such modifications may influence readers' perception of the work and affect its stylistic and narrative integrity.

Consequently, this study focuses on Gafurov's translation in order to examine the translator's individual style through an analysis of translational shifts. Particular attention is devoted to expansion and contraction shifts, as these constitute some of the most prominent strategies employed in the translation. By investigating these shifts, the research aims to identify the translator's stylistic preferences and to evaluate how linguistic and structural modifications contribute to the adaptation of the novel for Uzbek readers while preserving the essence of the original text.

The findings of the study provided valuable insights into the translation strategies employed by the translator. The analysis revealed that certain linguistic, cultural, and stylistic elements



present in Hemingway's original text were not always fully conveyed to the target audience. In some instances, the absence of explanatory notes or footnotes may have limited readers' ability to understand culture-specific references and nuanced meanings embedded in the source text. As a result, certain semantic and contextual aspects of the original work may not have been entirely accessible to Uzbek readers.

Furthermore, the translator frequently adopted an approach that sought to preserve the foreign characteristics of the source text. While this strategy contributes to maintaining the authenticity of the original work, it may also reduce the degree of cultural adaptation and make some passages less transparent for the target audience. Consequently, the translation reflects a balance between preserving the source text's foreign identity and ensuring comprehensibility within the target culture.

Nevertheless, the primary objective of this research was not to identify translation errors or evaluate the translation in terms of correctness. Rather, the study aimed to investigate and describe the distinctive stylistic features of Ibrohim Gafurov through an analysis of translational shifts. By examining expansion, contraction, and other forms of linguistic modification, the research sought to reveal the translator's individual approach and stylistic preferences in adapting Hemingway's novel for Uzbek readers. Through this perspective, the study contributes to a deeper understanding of the translator's role in shaping the target text and mediating between two linguistic and cultural systems.

Categories of Stylistic Shifts

The present study examines stylistic shifts and translational modifications in the Uzbek translation of Ernest Hemingway's *A Farewell to Arms*. The phenomenon of translation shifts has received considerable attention in translation studies, and numerous scholars have investigated the relationship between translational choices and translator style. Notable contributions in this area include Liisa Tiittula Pekkanen's *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*, the study *Ernest Hemingway's Idiosyncratic Style and Its Reflection in Russian Translation* by Irina Orujova, and *A Systematic Analysis of Two Turkish Translations of Hemingway's Work* by Harika Karavin.

Among these studies, Pekkanen's (2010) research serves as the primary theoretical framework for the present analysis because it explores the interaction between authorial style and translator intervention, with particular emphasis on stylistic shifts in literary translation. Pekkanen views translation as a form of dialogue between the author and the translator, where stylistic choices made during the translation process reveal the translator's individual approach to the source text.

According to Pekkanen (2010), the study of translation style may be approached through three interrelated dimensions. The first involves identifying formal linguistic shifts introduced by translators during the translation process, particularly in situations where multiple translation alternatives are available. The second concerns the analysis of differences among translators' choices in order to identify recurring patterns that may be interpreted as indicators of an individual translator's style. The third dimension focuses on the cumulative effect of these recurring translational decisions on the stylistic structure of the translated work as a whole.



Following this approach, the analysis begins at the micro-level by examining individual linguistic shifts and subsequently moves toward a broader evaluation of the translator’s stylistic profile. By investigating recurring patterns within the translated text, it becomes possible to determine whether systematic tendencies exist and how these tendencies contribute to the overall character of the translation. Variations in translational choices may therefore serve as evidence of distinct translation styles and reveal the translator’s interpretative role in recreating the literary work.

The findings of previous research indicate that the majority of stylistic shifts can be grouped into two principal categories:

1. **Expansion shifts**
2. **Contraction shifts**

The distinction between expansion and contraction is supported by several influential classifications in translation studies. For example, Kinga Klaudy (2003) discusses these processes within her framework of grammatical transfer operations, while Lucía Molina and Amparo Hurtado Albir (2002) examine similar concepts through the notions of amplification and compression. These theoretical models provide a useful foundation for analyzing how translators either expand or condense information in the target text and how such modifications contribute to the development of an individual translation style.

Therefore, the present study adopts the categories of expansion and contraction shifts as the principal analytical framework for investigating the stylistic characteristics of the Uzbek translation of *A Farewell to Arms*. Through the examination of these shifts, the research seeks to reveal the translator’s stylistic preferences and the strategies employed in adapting Hemingway’s literary style to the linguistic and cultural context of Uzbek readers.

Table 1. Molina and Hurtado Albbir (2002)’s category of shifts

Main shift category	Primary Subcategory	Secondary subcategory
Expansion	Replacement	Word expanded into a phrase Word or phrase expanded into a clause
	Addition	Addition of word Addition of phrase Addition of clause or sentence
Contraction	Replacement	Phrase contracted into a word Clause contracted into a word or phrase
	Deletion	Deletion of word Deletion of phrase Deletion of clause or sentence

Analyzing Translator Style through Categories of Shifts

The analysis of the translated text revealed that the majority of translational modifications can be classified into two primary categories: **expansion shifts** and **contraction shifts**. These categories represent the most frequently occurring forms of stylistic change and provide a useful framework for examining the translator’s individual approach to the source text.



The distinction between expansion and contraction has been widely recognized in translation studies and is supported by several established theoretical models. For instance, Kinga Klaudy (2003) incorporates these concepts into her classification of grammatical transfer operations, while Lucía Molina and Amparo Hurtado Albir (2002) discuss similar phenomena under the terms *amplification* and *compression*. These frameworks emphasize the tendency of translators either to elaborate upon the source text by adding information or to reduce and condense elements in order to achieve greater fluency and naturalness in the target language.

Thus, the categories of expansion and contraction shifts serve as important analytical tools for investigating translator style. By examining the frequency and distribution of these shifts, researchers can gain valuable insights into the translator’s preferences, strategies, and interpretative choices, as well as their overall impact on the stylistic structure of the translated work.

Expansion

The analysis identified two principal subcategories within the broader category of **expansion shifts: expansion through replacement** and **expansion through addition**. Expansion through replacement occurs when a linguistic unit in the source text is rendered by a longer or more elaborate expression in the target text. In such cases, the translator replaces a relatively concise source-language element with a more extensive target-language structure in order to clarify, emphasize, or adapt the meaning for the target audience.

Expansion through addition, on the other hand, involves the introduction of new lexical or semantic elements that are not explicitly present in the source text. These additional components often provide explanatory, descriptive, or contextual information, thereby enriching the target text. As a result, the translated passage may contain meanings or nuances that are only implicit in the original text, leading to a degree of semantic expansion.

Both types of expansion shifts reflect the translator’s active role in mediating between the source and target languages. By enlarging or elaborating certain textual elements, the translator seeks to enhance clarity, improve readability, and ensure that the intended message is effectively communicated to the target audience. The following table presents the category of expansion and its corresponding primary and secondary classifications.

Table; Expansion

Main shift category	Primary Subcategory	Secondary subcategory
Expansion	Replacement	Word expanded into a phrase Word or Phrase expanded into a clause
	Addition	Addition of Word Addition of phrase Addition of clause or sentence

Expansion through Replacement: Word Expanded into a Phrase



This subcategory illustrates cases in which a single lexical item in the source text is translated as a longer phrase in the target text. The example below demonstrates how the Uzbek translator renders strong emotional states such as distress, frustration, and desperation.

ST: *Please give me that. Oh, it doesn't work!* (p. 275)

TT: *O'lyapman, yo xudo, bermayapti, yordam bermayapti.* (p. 368)

[*I am dying. It doesn't help. Oh my God, it doesn't help!*]

In this example, the interjection “**Oh**” in the source text is expanded into the phrase “**yo xudo**” (“Oh my God”) in the Uzbek translation. This expansion intensifies the emotional tone of the utterance and emphasizes the protagonist’s suffering and sense of despair. By replacing a simple exclamation with a more elaborate phrase, the translator introduces additional emotional force that is not explicitly present in the original text.

However, this shift also results in a semantic modification. The protagonist in Hemingway’s novel is generally portrayed as an atheist, and the author’s use of the neutral interjection “**Oh**” does not contain any direct religious reference. The translator’s decision to introduce the word “**xudo**” (“God”) therefore adds a religious element to the utterance, altering the original stylistic effect to some extent. Consequently, this example demonstrates how an expansion-through-replacement shift can increase emotional expressiveness while simultaneously affecting certain aspects of the source text’s meaning and characterization.

Expansion through Addition: Addition of a Word

The examples in this category were selected to examine instances in which the translator introduced additional lexical items into the target text. Such additions provide insight into the translator’s efforts to clarify meaning, supply contextual information, and facilitate comprehension for Uzbek readers.

ST: *The bartender came back.* (p. 213)

TT: *Nihoyat, barmen qaytib keldi.* (p. 303)

[*Finally, the bartender came back.*]

ST: *I wondered how the army that was up there would come down.* (p. 219)

TT: *Men qo'shinlarni Payavadan tushish oson bo'lmaydi deb o'yladim.* (p. 311)

[*It wouldn't be easy for the army to come down from Payava, I thought.*]

ST: *There is a storm. I said.* (p. 229)

TT: *Ko'lda bo'ron bo'lyapti, dedim.* (p. 321)

[*There is a storm in the lake, I said.*]



ST: *The small room with the stove was our living room.* (p. 250)

TT: *Pechlik kichkina uy biz uchun ham mehmonxona, ham yemakxona edi.* (p. 342)

[*The small room with the stove was both our living room and dining room.*]

In these examples, the translator introduces additional words and expressions that do not explicitly appear in the source text. Elements such as *nihoyat* (“finally”), *Payavadan* (“from Payava”), *ko’lda* (“in the lake”), and *ham yemakxona* (“also a dining room”) provide supplementary information that helps readers better understand the context and visualize the events being described. Through these additions, the translator makes certain aspects of the narrative more explicit and accessible to the target audience.

However, such additions also represent a form of expansion shift, as they increase the amount of information available in the translated text. While these explanatory elements may enhance clarity and facilitate comprehension, they simultaneously reduce the degree of interpretative freedom available to readers. In the original text, readers are often expected to infer contextual details independently. By contrast, the Uzbek translation supplies additional guidance, thereby directing the reader’s interpretation more explicitly. This implies that these examples demonstrate how expansion through addition can improve readability while subtly altering the balance between textual explicitness and reader inference that characterizes the source text.

Expansion through Addition: Addition of a Phrase

The examples in this category demonstrate instances where the translator introduces an additional phrase into the target text during the translation process. Such additions expand the original message by providing extra details or contextual information that are not explicitly stated in the source text.

ST: *He drank three champagne cocktails last night before dinner.* (p. 220)

TT: *Kecha tushlik oldidan shampan bilan uchta koktail ichdi.* (p. 311)

[*Yesterday before dinner he drank champagne and three cocktails.*]

ST: *Outside we could hear the rain.* (p. 262)

TT: *Tashqarida yomg’ir yog’ayotgani derazadan eshilib turar edi.* (p. 355)

[*Outside we could hear the rain through the window.*]

These examples illustrate how the translator supplements the source text with additional phrases that were not present in the original narrative. In the first example, the translation suggests that the protagonist drank champagne in addition to three cocktails, whereas the source text refers specifically to *champagne cocktails*. This modification introduces a new interpretative element that alters the original description of the event.



Similarly, in the second example, the phrase *derazadan* (“through the window”) is added to explain how the characters were able to hear the rain. The source text merely states that the rain could be heard from outside and does not specify the means through which the sound reached the characters. By including this detail, the translator provides a more explicit description of the scene.

These additions demonstrate the translator’s tendency to make certain aspects of the narrative more concrete and accessible for the target audience. While such expansions may enhance clarity and assist readers in visualizing the events, they also introduce information that is absent from the source text. This suggests that the added phrases influence the reader’s interpretation of particular situations and contribute to a more detailed, yet somewhat more explicit, version of the original narrative.

Expansion through Addition: Addition of Sentences

The examples in this category demonstrate instances in which the translator introduces complete sentences into the target text that are not explicitly present in the source text. These additions provide supplementary explanations or contextual details intended to make the narrative more accessible and comprehensible for the target audience.

ST: *Nothing. It’s very simple you can go anywhere. I think you just have to report or something.* (p. 208)

TT: *Juda oson. Sizni qamab qamashmaydi. Siz istagan joyingizga boraverasiz. Faqat vaqti-vaqti bilan tekshirishdan o’tib turasiz.* (p. 300)

[*Very easy. You will not be sent to prison. You can go anywhere. But only from time to time you have to go to be checked.*]

ST: *The clouds were down over the lake but it would be beautiful with the sunlight.* (p. 212)

TT: *Ko’l tepasida bulutlar osilib turar edi, lekin men quyosh chiqqan mahallarida uning juda ham go’zal bo’lishini bilardim.* (p. 302)

[*The clouds were down over the lake but I knew it would be very beautiful with the sunlight.*]

ST: *After a while I went out and left the hospital and walked back to the hotel in the rain.* (p. 284)

TT: *Ko’p o’tmay men chiqib zinadan tushdim-da yomg’irda mehmonxonaga yo’l oldim. Yomg’ir tinmay yog’ardi.* (p. 378)

[*After a while I went out, went down the stairs, and headed to the hotel in the rain. It was still raining.*]

These examples illustrate the translator’s use of sentence-level additions to provide further clarification and descriptive detail. The inserted sentences do not occur in the original text; rather, they represent the translator’s attempt to make certain situations more explicit for Uzbek readers.



Through these additions, information that remains implicit in the source text becomes directly stated in the translation.

As a result, readers of the translated version are given a more detailed account of the events and may not need to infer certain aspects of the narrative independently. Although the translator does not introduce entirely new plot elements, the added sentences influence the way in which the story is perceived and interpreted. By making implicit information explicit, the translation guides readers toward a particular understanding of the events and characters, thereby affecting the stylistic and interpretative characteristics of the original work. This indicates that these sentence-level additions exemplify how expansion shifts can enhance clarity while simultaneously altering the degree of ambiguity and reader participation present in the source text.

Contraction

The analysis identified two principal subcategories within the broader category of **contraction shifts: contraction through replacement** and **contraction through deletion**. Contraction through replacement occurs when a source-text element is rendered by a shorter or more concise expression in the target text. In such cases, the translator reduces the length of the original linguistic unit while attempting to preserve its essential meaning and communicative function.

Contraction through deletion, by contrast, involves the omission of an element that is present in the source text but absent from the translated version. As a result, certain lexical, semantic, or stylistic features of the original text are removed from the target text. This type of shift may lead to a reduction in the amount of information conveyed, particularly when the omitted element carries descriptive, explanatory, or contextual meaning.

Both forms of contraction reflect the translator’s tendency to condense the source text in order to achieve greater brevity, fluency, or naturalness in the target language. However, such reductions may also affect the level of detail, stylistic nuance, and semantic richness found in the original work. Therefore, contraction shifts represent an important aspect of translation analysis, as they reveal how translators simplify, compress, or restructure textual elements while adapting a literary work for a new audience.

Contraction

Main shift category	Primary Subcategory	Secondary Subcategory
Contraction	Replacement	Phrase contracted into a word Clause contracted into a word or phrase
	Deletion	Deletion of word Deletion of phrase Deletion of clause or sentence

Contraction through Replacement: Clause Contracted into a Word or Phrase

This subcategory includes instances in which a clause in the source text is rendered as a shorter phrase or lexical unit in the target text. Through this process, the translator compresses a



more detailed expression into a more concise form while attempting to preserve its essential meaning.

ST: *I dropped off the train in Milan as it slowed to come into the station early in the morning before it was light.* (p. 205)

TT: *Milanda poezddan sakrab tushib qoldim. Poezd tong qorong 'isida stansiyaga yaqinlasha turib yurishni sekinlatdi.* (p. 296)

[*In Milan I jumped off the train. The train was coming to the station and slowed down in the dark of the morning.*]

In this example, the source-text clause “*early in the morning before it was light*” is condensed into the phrase “*tong qorong 'isida*” (“in the darkness before dawn”). This contraction allows the translator to communicate the temporal setting in a more compact manner. However, while the Uzbek phrase successfully conveys the time of the event, it does not fully reproduce the descriptive detail contained in the original clause.

The source text not only specifies the time of day but also creates a vivid image of the train approaching the station before daylight had appeared. By replacing the clause with a shorter phrase, the translation reduces the level of detail and imagery available to the reader. Hence, this example illustrates how contraction through replacement can achieve linguistic economy while simultaneously limiting some of the descriptive and stylistic nuances present in the original text.

Contraction through Deletion: Deletion of a Word

This subcategory includes instances in which individual words present in the source text are omitted in the target text. Such omissions result in a more concise translation but may also lead to the loss of certain semantic, descriptive, or cultural details contained in the original work.

ST: *I saw you come down the wall.* (p. 205)

TT: *Men sizni tushayotganingizni ko 'rdim.* (p. 296)

[*I saw you coming down.*]

ST: *I have to go this morning but I will remember the address to return.* (p. 206)

TT: *Hozir men borishim kerak, lekin men adresni eslab qolib qaytib kelaman.* (p. 297)

[*Now I have to go but I remember the address to return.*]

ST: *I had had too much red wine, bread, cheese, bad coffee and grappa.* (p. 213)

TT: *Ko 'p zamonlardan beri yeganim non, pishloq, ichganim qizil vino maza-matrasasiz qahva bo 'lgandi.* (p. 304)

[*For a long time I had had bread, cheese, red wine and bad coffee.*]



ST: *Have another vermouth.* (p. 221)

TT: *Yana ichamizmi.* (p. 313)

[*How about drinking again?*]

ST: *He said something in German dialect to him.* (p. 242)

TT: *U o'z lahjasida bir narsalar dedi.* (p. 336)

[*He said something in his own dialect.*]

ST: *It was a cold, wet November wind and I knew it was snowing in the mountains.* (p. 231)

TT: *Bu rutubatli sovuq shamol edi, men tog'larda yog'ayotganini bilardim.* (p. 323)

[*It was a wet, cold wind and I knew it was snowing in the mountains.*]

These examples demonstrate the translator's use of word-level deletions during the translation process. In several cases, lexical items that specify time, place, nationality, or cultural context are omitted from the target text. Such omissions reduce the amount of explicit information available to readers and result in a more condensed narrative.

A particularly noticeable pattern involves the omission of references to alcoholic beverages such as *grappa* and *vermouth*. Similar tendencies may also be observed in the treatment of culture-specific items associated with pork products, including *pig*, *pork*, and *bacon*. One possible explanation for these omissions is the translator's sensitivity to the cultural and religious background of the target audience. Since the translation was intended primarily for readers living in a predominantly Muslim society, the translator may have chosen to minimize references that could be unfamiliar or culturally sensitive.

However, the deletion strategy is not limited to culture-specific terms. The examples also show the omission of important descriptive elements such as *German* and *November*. In these instances, the deleted words provide significant contextual information regarding language, setting, or chronology. Their omission therefore reduces the level of detail available to readers and may affect the completeness of the narrative description. Accordingly, while contraction through deletion contributes to brevity and readability, it may also result in the loss of information that enhances readers' understanding of the events, atmosphere, and cultural background of the story.

Contraction through Deletion: Deletion of a Phrase

This subcategory includes instances in which phrases appearing in the source text are omitted in the translated version. These omissions result in a more condensed target text and reduce the amount of descriptive, temporal, or contextual information available to the reader.

ST: *Are you tired from rowing?* (p. 221)



TT: *Charchadingizmi?* (p. 312)

[*Are you tired?*]

ST: *You play very well. Ten points in a hundred?* (p. 225)

TT: *Siz juda yaxshi o'ynaysiz. O'n achko.* (p. 317)

[*You play very well. Ten points.*]

ST: *I was out in the town and I heard them talking in a café.* (p. 231)

TT: *Men shaharda bo'lgan edim, qahvaxonada eshitib qoldim.* (p. 321)

[*When I was in town, I heard it at a café.*]

ST: *I could see the yellow on their hats and the yellow marks on their cape collars.* (p. 238)

TT: *Men ularning yoqalaridagi sariq belgini ko'rdim.* (p. 331)

[*I could see the yellow marks on their cape collars.*]

ST: *Outside, in front of the chalet a road went up the mountain.* (p. 249)

TT: *Tashqarida shundoq uyning tagidan yo'l o'tardi.* (p. 341)

[*Just outside, the road passed under the house.*]

ST: *We bought books and magazines in the town and a copy of "Hoyle" and learned many two-handed card games.* (p. 250)

TT: *Biz shahardan juda ko'p kitob va jurnallar sotib oldik, ikki kishi o'ynaydigan ancha-muncha karta o'yinlarini o'rgandik.* (p. 342)

[*We bought many books and magazines in town and learned many two-handed card games.*]

ST: *Across the street, which sloped steeply, was another hotel with a similar wall and garden.* (p. 264)

TT: *Nishabi tik ko'chaning boshqa tomonida yana mehmonxona devorlari bor edi.* (p. 356)

[*Across the steep street there was another hotel with a similar wall.*]

ST: *We had gone to the hospital about three o'clock in the morning.* (p. 271)

TT: *Biz kasalxonaga uchlarda kelgandik.* (p. 363)

[*We had arrived at the hospital at about three o'clock.*]



ST: *Isn't there anything for all hours?* (p. 272)

TT: *Tuzukroq hech narsa yo 'qmi?* (p. 365)

[*Isn't there anything better?*]

These examples demonstrate the translator's use of phrase-level deletion as a strategy of contraction. In many cases, the omitted phrases contain temporal, spatial, or descriptive information that contributes to the richness and precision of the original narrative. By removing such elements, the translation becomes more concise, but at the same time some contextual details are lost.

A particularly noticeable tendency is the omission of phrases related to time. In the source text, these expressions play an important role in establishing chronological relationships between events and helping readers understand the sequence of actions. Their removal in the Uzbek translation reduces the explicit temporal connections within the narrative and may make it more difficult to trace the progression of events. A similar pattern can be observed in the treatment of location-related phrases, which often provide important information about the setting and spatial organization of the story.

Furthermore, the deleted phrases in examples (18)–(23) contain descriptive details that assist readers in visualizing the environment, characters, and circumstances of the narrative. Such information contributes to the realism and atmosphere of the novel and helps reconstruct the historical and cultural setting in which the events take place. Although the omissions enhance brevity and readability, they also reduce the amount of background information available to the reader. As a result, these contraction shifts demonstrate how the deletion of phrases can simplify the translated text while simultaneously affecting its descriptive depth and contextual richness.

Contraction through Deletion: Deletion of a Sentence

This subcategory includes instances in which entire sentences from the source text are omitted in the translation. Such omissions result in a more concise target text but may also lead to the loss of important narrative, contextual, or character-related information.

ST: *You had a love affair all summer and got this girl with child and now I suppose you'll sneak off.* (p. 214)

TT: *Yozi bilan qiz ikkingiz ishq-muhabbatga berilib, endi esa juftakni rostlab qolmoqchisiz.* (p. 305)

[*During the summer, you and the girl were absorbed in love, and now you are planning to run away.*]

ST: *-Twenty-five hundred lire. - He was favorably impressed. How much has your cousin?* (p. 242)

TT: *-Ikki yarim ming lir. – Jiyaningizchi?* (p. 335)



[*-Twenty-five hundred lire. – How much has your cousin?*]

ST: *Now let's go up the mountain. Should we? Can we get the M.O.B.?* (p. 254)

TT: *Endi ke tog 'ning tepasiga chiqamiz. Maylimi?* (p. 346)

[*Now let's go up the mountain. May we?*]

ST: *She did not look big with the cape and we would not walk too fast but stopped and sat on logs by the roadside to rest when she was tired.* (p. 259)

TT: *Plash kiygandan uning to'laligi bilinmas va biz o'rtacha qadamlar bilan yurib borar, ba'zan to'xtab yo'llardagi xarrilarga o'tirib dam olvolardik.* (p. 352)

[*She did not look big with the cape and we walked at a moderate pace, sometimes stopping to rest on logs by the roadside.*]

The examples above illustrate cases where the translator omitted complete sentences or sentence components that were present in the source text. These omissions affect the amount of information available to readers and may influence their understanding of the characters, events, and relationships depicted in the novel.

The deleted material in the first example is particularly significant because it contains an explicit reference to Catherine's pregnancy. This detail plays an important role in the development of the narrative and provides readers with essential information about the circumstances faced by the main characters. Its omission reduces the explicitness of the situation and may alter the reader's interpretation of the relationship between the protagonists. One possible explanation for this deletion is the translator's attempt to adapt the text to the cultural and social norms of the target audience, where such references may have been considered sensitive or inappropriate. Nevertheless, the removal of this information affects the completeness of the original narrative.

Similarly, the omission of sentences and sentence fragments in the remaining examples reduces the amount of characterization and contextual detail available to readers. Although some of the deleted elements may appear relatively minor in isolation, they contribute to the broader portrayal of the characters' attitudes, experiences, and evolving lifestyles. Such details help readers understand changes in the protagonists' social behavior, personal relationships, and everyday activities.

It follows that sentence-level deletions represent a significant form of contraction shift. While they may increase textual economy and readability, they can also diminish narrative depth and reduce the amount of information through which readers construct an understanding of the story. These omissions therefore provide valuable insight into the translator's stylistic preferences and his approach to adapting the novel for the target audience.



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