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## METAPHORS IN THE NOVEL “A FAREWELL TO ARMS” BY E. HEMINGWAY AND THEIR TRANSLATIONS FROM ENGLISH INTO UZBEK

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### ABSTRACT

This article is devoted to comparative analysis of metaphor in English and Uzbek languages, problems of translating metaphors, especially, comparative study of metaphor in English and Uzbek, and metaphors in the novel “A farewell to Arms” by E. Hemingway and their translations from English into Uzbek. The article emphasizes the peculiarities of the metaphors both in English and the Uzbek languages and also, the analysis of various aspects of their translation in Uzbek and the specific features of metaphors used E. Hemingway "A Farewell to Arms". It concludes that comparative analysis of Metaphor in English and Uzbek is significant from practical point of view. Training students in the context of professional and specific aspects of the foreign languages, and also studying its genres helps them in the future to establish correct intercultural communication, to be well informed about linguistics, obviously helps to improve literacy skills, to become among colleagues authoritative, stimulates professional growth in the professional environment.

### KEYWORDS

Metaphors, intercultural communication, comparative analysis, Uzbek and English Lexicology, novel, stylistics, linguistics.

## INTRODUCTION

The term “metaphor”, as the etymology of the word reveals, 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.

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

## LITERATURE REVIEW

Studied in many disciplines and from many perspectives, metaphor, as seen by linguists and other students of language, are primarily linguistic utterances, produced by speakers and processed by listeners. In analyzing metaphors as linguistic phenomena, investigators want to understand the structure of metaphorical utterances, the features that distinguish them from both literal utterances and other figurative speech and their truth and meaning: they study how metaphors are used in communication in so

far as what is intended to be understood is different than what is literally said and they try to answer why people so often resort to metaphor to communicate and stretch the cognitive and expressive capacities of language.

Metaphor – it is a stylistic device, where the relation between the dictionary and contextual meanings may be maintained along different lines: The stylistic device based on resemblance of two objects, ideas, actions and etc.

The metaphor is a well – known semantic way of building new meanings and new words.

Metaphors, like all stylistic devices can be classified according to their degree, of unexpectedness. The metaphors, which are absolutely unexpected, are called genuine metaphors original, fresh metaphors. The metaphors, which are commonly used in speech and sometimes even fixed in dictionaries, are called trite metaphors. V.V. Vinogradov states: “... a metaphor if it is not a cliché, is on act of establishing an individual word outlook, it is an act of subjective isolation. There for a word metaphor is narrow, subjectively enclosed; it supposes on the reader a subjective view of the object or phenomenon 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.

It was again as if the river has established an opportunity to lead a new life, away from the war in Italy to a more comfortable life. Henry's and Catherine's escape through the river not only leads them to a better life but the unborn child, too.

As a symbol of tragedy rain is frequently used by Hemingway in this novel. Rain is a symbol of disaster already beginning in the first chapter when the reader learns that the war is not going well and that "the permanent rain brought the cholera". Here rain is related to illness. Rain also falls when Frederic and Catherine are looking for a hotel room so they can be together before Frederic must leave for the front. Catherine buys a nightgown for the evening. And when

they find a room, she looks in the mirrors and feels cheap, while Frederic looks outside at the storm. The rain degrades the farewell of Frederic, and Catherine tells him that „she never felt like a whore before". Rain also falls during the troop's retreat which is symbolizing a failure. One night when Catherine and Frederic are in the hotel in Italy, Frederic awakens to the sound of rain and learns that he will be arrested. And during their time of escape from Italy to Switzerland it is very windy and rainy. That symbolizes how their escape would definitely be difficult. It takes them many hours to row to Switzerland's shore.

Rivers in A Farewell to Arms represent rebirth. They symbolize a departure from a previous life and an entrance to a new one. The first evidence of this comes during the retreat of the Italian troops from their post. While walking with his fellow soldiers, Frederic is arrested and fears that he will be executed. "He jumps in the river with a splash" allowing it to float him along. It is like when Frederic jumps in the river, he is baptizing himself and cleansing his soul. The trip down the river gives him time to think about his future life with Catherine, even though he is uncertain if there will ever be a future between them again. The river eventually takes him to a railroad where he makes the decision that he is done with the war and that he made his "farewell to arms". Hemingway uses water as a metaphoric cleansing for Frederic's past experiences. When Henry emerged from the river, it was as if he was

reborn. Rivers in this novel can also be a symbol for an escape. Weeks later, when Frederic hears from the barman about his expected arrest, he and Catherine escape for Switzerland by boat. They leave their old lives behind in search of a clean start in Switzerland. They row along the river, finally reaching their destination. Upon their arrival they are "arrested", but then quickly released. It was again as if the river has established an opportunity to lead a new life, away from the war in Italy to a more comfortable life. Henry's and Catherine's escape through the river not only leads them to a better life but the unborn child, too. As a symbol of tragedy rain is frequently used by Hemingway in this novel. Rain is a symbol of disaster already beginning in the first chapter when the reader learns that the war is not going well and that the "the permanent rain brought the cholera". Here rain is related to illness. Rain also falls when Frederic and Catherine are looking for a hotel room so they can be together before Frederic must leave for the front. Catherine buys a nightgown for the evening. And when they find a room, she looks in the mirrors and feels cheap, while Frederic looks outside at the storm. The rain degrades the farewell of Frederic, and Catherine tells him that "she never felt like a whore before". Rain also falls during the troop's retreat which is symbolizing a failure. One night when Catherine and Frederic are in the hotel in Italy, Frederic awakens to the sound of rain and learns that he will be arrested. And during their time of escape from Italy to

Switzerland it is very windy and rainy. That symbolizes how their escape would definitely be difficult. It takes them many hours to row to Switzerland's shore. A second role that rain plays in A Farewell to Arms is to reflect death. On a "rainy day" when Frederic is recovering from his injury, Catherine describes the weather as scary. She tells him that she is afraid of the rain „because sometimes she sees them dead in it. This may be interpreted as meaning that rain is an omen of death. And Hemingway foreshadows through this sentence how rain will symbolically impede and end their relationship. When the time comes for Catherine to have her baby, it is raining again and it continues to rain during the delivery. It is still raining when she and the child die, which proves Catherine's fears to be correct. Hemingway uses rain as a sign of death, sadness or to give one of his characters the state of being afraid. The despair brought by rain, Frederic says "good-bye to Catherine, and then leaves the hospital and walks back to the hotel in the rain". The rain described as he walks home represents again a cleansing in which Tenente will be forced to start a whole new life now. Ernest Hemingway uses water as a metaphor that foreshadows events in A Farewell to Arms.

### The Rain

The rain is a metaphor for death in the story. Toward the end of Catherine and Frederic's idyll in Milan, she tells him that she has always been afraid of the rain

because she can imagine herself or him lying dead in it. He replies that he has always liked the rain and through this comment we understand that though he has suffered a combat injury and seen men die, he has not been touched by fears of mortality. Catherine on the other hand has been deeply affected by her fiancé's death. For her, death is a more immediate and palpable and the rain serves to remind her of her mortality and the mortality of those she loves. Thus the rain falls when death is most tangible, such as when they part at the train or when Frederic narrowly escapes being shot by diving into the river. Most significantly, when Frederic leaves the hospital after Catherine has died, we are told that he walks back to the hotel in the rain. He is familiar with the emotional ramifications of death and its ability, like the rain, to fall upon anyone at any time.

### Sports, Competition and Love

Throughout the story, Hemingway uses sports and gaming metaphors to reflect on the quality of love. Frederic's initial attraction to Catherine is tied to winning her affection as in "the moves in a chess game". Later, he compares their relationship to a game of bridge where "nobody had mentioned what the stakes were. It was all right with me." In this way Catherine, unlike the girls in the bordello, presents a challenge and something to be prized. The sports metaphor is used again during the group trip to the horse races. When Catherine and Frederic bet with the

group they win, but they discover that they are happiest by themselves. Even though the horse they choose comes in next-to-last, it doesn't spoil their mood. This episode reflects a deeper understanding of love in which competition has been replaced by understanding and support.

Now I would like to write examples of metaphors:

1. "In the bed of the river, there were pebbles and boulders, dry and white 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 I find it as metaphor. It is "personification" because 'dust' can't do any action. But the writer used as the person.

3. "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".

In this sentence the word ‘bare’ used for road with nobody or nothing on. The real meaning of ‘bare’ is ‘without clothing, covering, protection, or decoration’. But we say “bare road” the meaning is ‘the road without anybody or anything on’.

4. “The vineyards were thin and bare- branched too and all the country wet and brown and dead with the autumn”.

In this sentence there are two metaphors “bare - branched” and “dead”. The writer wrote about vineyards “bare – branched” as 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 I find the word dead metaphorical personification.

5. At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk.

In this sentence the word “foot” is metaphor. This word is the part of body of animate objects. Here it is used for ‘bed’. That’s why it is personification.

6. They were top – heavy blunt- nosed ambulances, painted grey and built like moving –vans.

In this sentence the word “blunt - nosed” is metaphor. This word is the part of face of animate beings. Here it is used for “ambulances”.

7. I went along the narrow road down towards the river, left the car of the dressing-station under the hill, crossed the pontoon bridge, and went through the trenches in the smashed down town and along the edge of the slope, the bridge was protected by a shoulder of the mountain.

In this sentence the writer used the word “shoulder” for mountain. The “shoulder” as the part of mountain used here, but its dictionary meaning is the part of body.

8. It took the enamel off your teeth and left it on the roof of your mouth.

In this sentence the word “roof” is used for mouth, but its dictionary meaning is “the higher part house”. The writer found the likeness between the higher part of the mouth and the higher part of the house. So, I find it as metaphor.

9. “The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt and dropped him under the shirt”.

The dictionary meaning of the “throat” is “the front part of the neck”. By the combination “the throat of the tunic” we can understand “the collar of the tunic”. That’s why it becomes a metaphor.

10. “We were in the foot-hills on the near side of the river and as the road mounted there were the high mountains off to the north with snow still on the tops.

In this sentence the word “foot” is used for “hill”. Dictionary meaning of this word is “part forming the lover and of the leg”, contextual meaning is “lower part of the hill”.

11. Beyond the mule train the road was empty and we climber through the hills and then went over the shoulder of a long hill into the river-valley”.

This sentence also has such kind of metaphor but here instead of “foot” used “shoulder”. Dictionary meaning of this word is “that part of body of a human being or animal where an arm foreleg is joined to the trunk, or where the wing of a bird going its neck”, contextual meaning is “the higher part of hills but not the top”. The writer found likeness between these two meanings.

12. “The road went up to the valley a long way and then we turned off and commenced to climb into the hills again”.

Here the “road” described as an animate abject. But we know it is inanimate thing, so the combination “the road vent up” is metaphorical personification.

13. The road climbed steeply going up and back and forth through chestnut woods to lever finally along a ridge.

This sentence is also like the last one a foresaid. Difference is that “the road climbed” not “went up”. We can give to this sentence such of definition as above mentioned one.

I try to give some examples related to the translations of Metaphors from English into Uzbek.

1. 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.

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’h shaldirab olib borardi.

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

Kulba oldidagi yo’ldan qo’shinlar o’tib borar ularning oyog’idan ko’tarilgan to’zon yog’ochlarning barglariga o’tirardi.

3. “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”

Ogohlarning shoxlari ham rangga burkangandi, o’sha yili yaproqlar erta to’kila boshlagandi, biz bo’lsa,

yo'ldan qo'shinlarning o'tib borishini, chang to'zonning ko'kka o'rmalashini, 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.

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

Tokzorlarning ham orasi ochilib, quruq novdalargina qoldi, tevarak – atrof

qo'ng'ir tusga kirdi, hammayoq rutubat, kuzgi so'lg'inlikka cho'mdi.

8. “When you come back bring a photograph”

“Bring good opera disks”

“Bring Caruso”

- Qaytib kelayotganingizda grammofon ola keling.

- Yahshi opera plastinkalaridan obkeling

- Karuzoni obkeling

- Karuzo kerak emas, uvillaydi.

9. At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk.

- Karavotning oyoq tomonida sandiqcham, sandiqcham ustida ega yiltiratib

moylab qo'yilgan qishlik etigimni turadi.

12. They were top-heavy, blunt-nosed ambulances, painted grey and build like moving-vans.

Bular oldi to'mtoq, kuzoblari baxaybat, och rangga bo'yalgan, mebel tashiydigan furgonlarga o'xshash sanitar mashinalar bor edi.

13. It took the enamel off your teeth and left it on the roof of your mouth.

U tishlarimizning sirlarini ko'chirib, tanglayimizga yopishtirib qo'ymoqda edi.

15. The saint hung down on the outside of my uniform I find the throat of my Tunic, unbuttoned the shirt collar and dropped him in under the shirt.

Avliyo xarbiy fringim ustida turib qoldi, men yoqamni ochib, ko'ylagimning

yoqasini boshatdim-da, avliyo Antoniyni ichimga solib qo'ydim.

## CONCLUSION



In shortly saying, metaphor is a ubiquitous feature of natural language. While the ability of understand 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.

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