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TRANSLATION STRATEGIES FOR TIME EXPRESSIONS IN A FAREWELL TO ARMS: A COMPARATIVE ENGLISH–UZBEK ANALYSIS

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ABSTRACT

This article examines the use of offensive and profane language in the Uzbek translation of Mario Puzo's novel *The Godfather*. The study explores the linguistic and stylistic characteristics of profanity, its functions within literary discourse, and the translation strategies employed to render such expressions from English into Uzbek. Particular attention is given to the translation techniques proposed by Mona Baker, including translation by a more general word, translation by a neutral or less expressive word, equivalence, loan words, paraphrase, omission, and cultural substitution. Through a comparative analysis of source and target texts, the research identifies the challenges translators encounter when dealing with culturally sensitive and emotionally charged language. The findings demonstrate that the successful translation of profanity requires consideration of both linguistic and cultural factors. Translators must balance fidelity to the source text with the norms, values, and expectations of the target culture while preserving the semantic meaning, emotional intensity, and pragmatic function of the original expressions. The study contributes to the fields of translation studies, literary translation, and intercultural communication by providing a deeper understanding of the complexities involved in translating offensive and profane language.

Keywords: profanity, offensive language, taboo expressions, literary translation, translation strategies, cultural substitution, paraphrase, omission, equivalence, Mona Baker, *The Godfather*, translation studies.

ANNOTATSIYA

Mazkur maqolada Mario Puzoning "The Godfather" romanining o'zbekcha tarjimasida qo'llangan haqoratli va profan ifodalar tahlil qilinadi. Tadqiqotda profan tilning lingvistik va uslubiy xususiyatlari, uning badiiy matndagi funksiyalari hamda ushbu birliklarni ingliz tilidan o'zbek tiliga tarjima qilishda qo'llanilgan strategiyalar o'rganiladi. Tahlil jarayonida Mona Baker tomonidan taklif etilgan tarjima strategiyalari, jumladan, umumiyroq so'z orqali tarjima qilish, neytral yoki kamroq ekspressiv birliklardan foydalanish, ekvivalentlik, o'zlashma so'zlar, parafraz, omissiya va madaniy substitutsiya usullarining qo'llanishi aniqlanadi. Tadqiqot natijalari profanizmlarni tarjima qilishda lingvistik va madaniy omillarning muhim ahamiyat kasb etishini, tarjimon esa asliyatdagi semantik mazmun, emotsional ta'sir va pragmatik funksiyani saqlab qolish bilan birga maqsadli auditoriyaning madaniy qadriyatlarini ham hisobga olishi lozimligini ko'rsatadi. Tadqiqot xulosalari badiiy tarjima, tarjimashunoslik va madaniyatlararo kommunikatsiya sohalaridagi ilmiy izlanishlarni boyitishga xizmat qiladi.

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Kalit so‘zlar: profan til, haqoratli ifodalar, tabu so‘zlar, badiiy tarjima, tarjima strategiyalari, madaniy substitutsiya, parafraz, omissiya, ekvivalentlik, Mona Baker, The Godfather, tarjimashunoslik.

АННОТАЦИЯ

В данной статье анализируются оскорбительные и профанные выражения, использованные в узбекском переводе романа Марио Пьюзо «Крёстный отец» («The Godfather»). Особое внимание уделяется лингвистическим и стилистическим особенностям профанной лексики, её функциям в художественном тексте, а также переводческим стратегиям, применяемым при передаче подобных единиц с английского языка на узбекский. В ходе исследования рассматриваются переводческие подходы, предложенные Моной Бейкер, включая перевод посредством более общего слова, использование нейтральных или менее экспрессивных единиц, эквивалентность, заимствования, парафраз, опущение и культурную замену. Результаты исследования показывают, что перевод профанизмов требует учёта не только языковых, но и культурных факторов. Переводчик должен стремиться к сохранению семантического содержания, эмоционального воздействия и прагматической функции исходного текста, одновременно адаптируя его к культурным нормам целевой аудитории. Полученные результаты могут способствовать дальнейшему развитию исследований в области художественного перевода, переводоведения и межкультурной коммуникации.

Ключевые слова: профанная лексика, оскорбительные выражения, табуированная лексика, художественный перевод, переводческие стратегии, культурная замена, парафраз, опущение, эквивалентность, Мона Бейкер, «Крёстный отец», переводоведение.

This study focuses on Ernest Hemingway’s *A Farewell to Arms* and examines the various ways in which temporal expressions are employed throughout the novel. The research primarily aims to identify and classify the different types of time expressions used in the text, categorizing them according to their linguistic and functional characteristics. Furthermore, the study investigates the communicative and stylistic functions of these temporal expressions within the narrative. Particular attention is given to the ways in which Hemingway utilizes time-related language to convey meaning, structure events, and enhance the overall literary effect of the novel. To achieve these objectives, the analysis is supported by examples drawn directly from the text. Ultimately, the research seeks to provide a comprehensive understanding of the author's distinctive use of temporal expressions and their significance within the narrative framework of *A Farewell to Arms*.

The novel contains a wide variety of temporal expressions, which can be classified into seven distinct categories. One of the most frequently occurring categories is **clock time**, where specific hours and minutes are used to indicate the precise timing of events. Examples such as *five o’clock*, *a quarter to six*, *nine o’clock*, *half-past ten*, and *about five o’clock* demonstrate Hemingway’s use of exact temporal references to establish chronological order and create a realistic narrative structure. These expressions help readers follow the sequence of events and contribute to the authenticity of the story.

Another important category is **days of the week**, which serve to situate events within a broader temporal framework. For instance, in a conversation between Rinaldi and the priest, a disagreement

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arises concerning whether the day is Thursday or Friday. This example illustrates how references to specific days are incorporated into the dialogue and narrative, providing temporal orientation and reinforcing the everyday realism of the novel.

The occurrence of both clock-time references and days of the week demonstrates Hemingway's careful use of temporal expressions to organize events, establish narrative coherence, and create a vivid sense of time within *A Farewell to Arms*. These temporal markers play a significant role in guiding readers through the progression of the story and enhancing the overall realism of the narrative.

Another category of temporal expressions identified in *A Farewell to Arms* is **calendar dates**, which provide precise chronological references to particular events. These expressions specify exact dates, months, and years, thereby situating the narrative within a clearly defined temporal framework. For example, references such as *October fourth*, *October twenty-fifth*, and *March 1918* enable readers to follow the progression of events and understand their historical context. The use of calendar dates contributes to the chronological organization of the narrative and reinforces the realism of the novel.

Seasons constitute another significant group of temporal expressions. Hemingway frequently employs references to seasonal changes, including *fall*, *autumn*, *winter*, and *summer*, to establish the atmosphere and environmental conditions surrounding the characters. Descriptions of falling leaves, persistent rain, barren vineyards, and seasonal transitions not only indicate the passage of time but also create symbolic and emotional associations within the narrative. These seasonal references enhance the descriptive quality of the text and contribute to the development of the novel's mood and themes.

In addition, **months** are used as temporal markers to situate events within a broader chronological context. References to specific months, such as *August*, help readers identify the time period in which particular events occur. For instance, the mention of crossing the river in August and residing in Gorizia during that period provides a temporal framework for the narrative while simultaneously linking the events to the wartime setting. The use of months, together with calendar dates and seasonal references, demonstrates Hemingway's careful management of temporal structure and his ability to create a coherent and realistic representation of time throughout the novel.

The analysis of calendar dates, seasons, and months reveals that temporal expressions perform an essential role in organizing the narrative, indicating the passage of time, and enhancing the authenticity of the events depicted in *A Farewell to Arms*. Through these temporal markers, Hemingway constructs a detailed chronological framework that guides readers through the unfolding of the story.

The category of **months** is also prominently represented among the temporal expressions found in *A Farewell to Arms*. References to specific months, such as *October* and *September*, serve to situate events within a precise chronological framework. These expressions not only indicate the timing of events but also contribute to the depiction of seasonal transitions and the progression of the narrative. For example, references to October are associated with future plans and anticipated events, whereas the mention of September signals the gradual transition from summer to autumn, highlighting changes in both the natural environment and the emotional atmosphere of the story.

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Another significant category consists of **expressions containing the word "time."** These expressions appear in a variety of contexts and perform different semantic and grammatical functions throughout the novel. Hemingway employs such expressions to refer to schedules (*time-table*), leisure periods (*spare time*), duration (*a question of time*), frequency (*the rest of the time*), appropriateness (*timely*), and specific periods within a year (*this time of year*). The diversity of these examples demonstrates the flexibility of the concept of time in the narrative and its importance in structuring events and experiences.

The novel also includes **loanwords that function as temporal expressions**. One example is the French phrase *L'heure du cocktail*, which literally means "cocktail hour." The use of this borrowed expression reflects the multilingual environment depicted in the novel and illustrates how temporal references may be conveyed through lexical items originating from other languages. Such expressions enrich the linguistic texture of the text while simultaneously indicating a specific time-related activity.

In addition to their structural classification, temporal expressions may be categorized according to their communicative functions. These functions can be identified through the questions that the expressions answer, such as **"when," "how long,"** and **"how often."**

The first functional group consists of temporal expressions that answer the question **"when?"** These expressions specify the occurrence of events at particular moments or periods in time. Examples include references to *that year*, *at night*, *next week*, and *that day*. Such expressions help establish the chronological sequence of events and provide temporal orientation for the reader.

The second functional group includes expressions that answer the question **"how long?"** These temporal markers indicate duration and the length of time during which an event, action, or state occurs. Examples such as *since the end of fifteen*, *for months*, *all the time*, and *all the forenoons* specify extended periods and continuous activities. By indicating duration, these expressions contribute to the development of the narrative timeline and provide greater detail regarding the experiences and actions of the characters.

The analysis of these categories demonstrates that Hemingway employs a broad range of temporal expressions to organize the narrative, establish chronological relationships, and create a realistic representation of time. Through references to months, time-related expressions, loanwords, and functional temporal markers, the author constructs a coherent temporal framework that guides readers through the events of *A Farewell to Arms* and enhances the overall effectiveness of the narrative.

The third functional category of temporal expressions consists of those that answer the question **"how often?"** These expressions indicate the frequency or regularity of actions and events. Examples found in *A Farewell to Arms* include adverbial and quantifying expressions such as *sometimes*, *nearly every day*, *every week*, *never*, *always*, *often*, and *frequently*. Through the use of these temporal markers, Hemingway conveys habitual actions, recurring events, and repeated experiences, thereby providing readers with a clearer understanding of the routines and behaviors of the characters. Such expressions contribute to the development of the narrative by emphasizing patterns of activity and reinforcing the temporal continuity of the story.

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Time is an inseparable aspect of human existence and is experienced continuously in everyday life. Although it cannot be physically observed or touched, it remains one of the most fundamental dimensions through which individuals perceive reality. In *A Farewell to Arms*, temporal expressions are employed naturally and extensively, serving as essential narrative devices that organize events within a linear chronological framework. These expressions create a progression from past experiences to present circumstances and future expectations, thereby establishing coherence throughout the novel.

Hemingway's use of temporal expressions reflects the concept commonly referred to as the **"arrow of time,"** according to which events move irreversibly from the past toward an uncertain future. The narrative advances through a sequence of temporally connected events, allowing readers to follow the development of characters and plot within a clearly structured timeline. Indeed, references to time occur throughout virtually every chapter of the novel, demonstrating their significance in the construction of the narrative.

The author frequently introduces chapters and episodes through temporal markers that situate events within a specific period. Expressions such as *in the late summer of that year*, *the next year*, *that summer*, and *the summer went that way* illustrate the central role of temporal references in shaping the narrative structure. These examples reveal Hemingway's deliberate use of time expressions to indicate transitions between events, mark the passage of time, and create a realistic representation of human experience.

The analysis demonstrates that temporal expressions in *A Farewell to Arms* perform both linguistic and stylistic functions. They not only provide information regarding the timing, duration, and frequency of events but also contribute to narrative cohesion, chronological organization, and the overall realism of the novel. Through his skillful use of temporal markers, Hemingway constructs a dynamic temporal framework that guides readers through the unfolding events of the story and enhances the artistic effectiveness of the work.

Although the temporal expressions discussed above appear throughout various sections of the novel, their significance becomes particularly evident in the final chapters of *A Farewell to Arms*. As readers approach the conclusion of the narrative, they encounter temporal markers that signal important developments and foreshadow forthcoming events. For instance, the reference to a specific moment in time—*"One morning I awoke about three o'clock hearing Catherine stirring in the bed"*—creates a sense of anticipation and prepares the reader for a crucial turning point in the story.

Hemingway's narrative structure demonstrates that temporal expressions function not merely as indicators of chronological sequence but also as devices that establish connections between past experiences, present circumstances, and future outcomes. The novel suggests that events are interconnected and that actions undertaken in the past inevitably influence future developments. Consequently, readers are encouraged to consider the relationship between context, process, and consequence when interpreting the narrative.

The repeated use of temporal expressions such as *always*, *another day*, *another night*, and *never* further reinforces this thematic concern. These recurring markers of time convey important information about the characters' lives, expectations, and destinies. For example, the repetition of

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always emphasizes habitual behavior and recurring patterns, while *never* signals finality, loss, and the irreversible nature of certain events. Through these expressions, Hemingway subtly foreshadows future developments and deepens the emotional impact of the narrative.

From a literary perspective, these temporal references can be viewed as significant narrative elements that contribute to the overall structure of the novel. Their repeated occurrence is not accidental; rather, they serve specific stylistic and thematic functions. Similar to the principle often associated with the literary technique known as *Chekhov's gun*, every significant detail in the narrative contributes to the development of the story. In this context, temporal expressions operate as meaningful textual signals that help readers interpret character development, anticipate future events, and understand the progression of the plot.

Although the characters and situations in these passages differ considerably, the temporal expressions produce comparable narrative effects. They establish continuity, emphasize the passage of time, and reveal the relationship between present actions and future consequences. Therefore, the analysis demonstrates that temporal expressions play a crucial role in conveying the novel's themes and in shaping readers' understanding of the narrative as a whole.

The significance of temporal expressions in *A Farewell to Arms* is further emphasized through Hemingway's distinctive narrative structure. Rather than presenting time as a fixed and static entity, the author portrays it as a dynamic and evolving process. His primary concern lies in illustrating how events unfold over time and how characters continuously adapt to changing circumstances. Through this approach, temporal expressions become essential tools for depicting the progression of events and the transformation of both individuals and their surroundings.

The selected passages demonstrate Hemingway's frequent reliance on natural phenomena as temporal markers. Instead of measuring time solely through clocks and calendars, the narrative often associates the passage of time with observable changes in the natural environment. References to forests, seasonal transitions, daylight, darkness, snowfall, rainfall, and changing weather conditions serve as indicators of temporal progression and provide a natural framework for understanding events.

In these examples, the protagonist perceives time through recurring natural cycles such as sunrise, sunset, daylight, nightfall, and seasonal change. Such phenomena function as chronological reference points that help organize the narrative and connect human experiences with the rhythms of nature. The movement of the sun, the arrival of storms, the onset of winter, and the transition from one season to another all contribute to the reader's awareness of the passage of time.

Furthermore, Hemingway employs environmental changes to highlight significant developments within the narrative. Descriptions of destroyed forests, falling snow, persistent rain, and shifting seasons not only establish temporal settings but also reflect the broader realities of war and its consequences. These natural indicators frequently coincide with important events and turning points in the story, reinforcing the connection between temporal progression and human experience.

The examples also reveal that the author often structures the narrative around cyclical natural processes. Seasonal rains, snowfall, river conditions, vegetation growth, and other environmental transformations function as temporal markers that divide the year into recognizable periods. Through

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these references, Hemingway creates a temporal framework rooted in nature rather than relying exclusively on conventional chronological measurements.

Consequently, time in *A Farewell to Arms* emerges as an active and continuously evolving force that shapes both the narrative and the characters' experiences. By linking temporal expressions to natural phenomena, Hemingway presents time as an integral element of human existence, demonstrating how the passage of time influences events, emotions, and the broader course of life. This technique enhances the realism of the novel while simultaneously deepening its thematic exploration of change, uncertainty, and the inevitability of human experience.

Ernest Hemingway's *A Farewell to Arms* has been translated into Uzbek on several occasions, resulting in multiple versions of the novel. Among these translations, the version produced by Ibrohim Gafurov has gained the widest recognition and popularity among Uzbek readers. Therefore, the present study focuses on Gafurov's translation with the aim of examining how effectively the translator preserves the semantic content, stylistic features, and artistic value of the original text while adapting it to the linguistic and cultural norms of the Uzbek audience.

A central aspect of the novel is the development of its protagonist. As in many literary works, the narrative is structured around the transformation of the main character, whose experiences gradually reshape his personality, worldview, and emotional state. Hemingway skillfully portrays this process of change throughout the novel. For instance, following Henry's withdrawal from the Italian army, the protagonist reflects on how his attitudes have changed as a result of his experiences during the war and his relationship with Catherine. Such moments illustrate the character's psychological growth and demonstrate how personal experiences influence his perception of the world.

The concept of time plays a significant role in portraying this transformation. Temporal expressions serve not only as chronological markers but also as narrative devices that reveal the progression of events and the gradual evolution of the characters. Consequently, an accurate understanding and translation of temporal expressions are essential for preserving the artistic and thematic integrity of the novel.

In literary translation, the translator's stylistic choices are of particular importance. The translator must not only transfer the meaning of the source text but also recreate its literary qualities, narrative atmosphere, and stylistic nuances. A translator's approach influences how metaphors, figurative language, and complex textual structures are interpreted by the target audience. Furthermore, understanding how the original text functioned within its source culture enables the translator to establish a meaningful connection between the translated work and its new readership.

Temporal expressions present a particularly interesting challenge in this regard. Although references to time occur in all languages and cultures, their linguistic forms, stylistic functions, and cultural associations often differ. The translation of such expressions therefore requires careful consideration of both semantic meaning and contextual usage. Since literary texts are typically open to multiple interpretations, translators must strive to preserve this interpretative flexibility while ensuring clarity and naturalness in the target language.

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Gafurov's translation successfully achieves these objectives through the effective use of Uzbek lexical resources, phraseological units, and grammatical structures. His language is characterized by clarity, fluency, and stylistic maturity, qualities that enhance the readability and artistic appeal of the translation. As a result, the novel remains accessible to Uzbek readers while retaining the expressive richness of Hemingway's original work.

One of the notable features of Gafurov's translation is his treatment of temporal expressions. The translator frequently employs Uzbek equivalents that convey meanings similar to those found in the source text while simultaneously reflecting the stylistic traditions of Uzbek literary language. In Uzbek, temporal expressions function as independent lexical units that indicate the time of an action, event, or state and frequently modify verbs by specifying temporal circumstances.

From a semantic perspective, many of the temporal expressions used in the translation exhibit synonymous relationships. Literary expressions such as *ko'klamda*, *ilgari*, *kezlar*, and *ayni choqda* are characteristic of artistic and literary discourse and are commonly encountered in novels, poetry, and folklore. In contrast, expressions such as *ilk bahor*, *avval*, *oldin*, *mavsum*, *mahalda*, and *hozir* are more frequently used in everyday communication. By skillfully combining literary and commonly used temporal expressions, Gafurov succeeds in preserving the stylistic elegance of Hemingway's narrative while ensuring that the translated text remains natural and comprehensible for Uzbek readers.

A noteworthy feature of the Uzbek translation is the use of multiple temporal expressions that correspond to a single temporal concept in English while simultaneously conveying subtle differences in meaning and stylistic nuance. For example, the expressions *ilk bahor* and *ko'klamda* may both be translated into English as *spring*; however, they are not completely identical in their semantic implications. The expression *ilk bahor* specifically refers to the early stage or beginning of the spring season, whereas *ko'klamda* generally denotes the spring season as a whole or a later phase within it.

Similarly, the temporal expressions *ilgari*, *avval*, and *oldin* correspond broadly to the English term *before*. Despite sharing a common temporal meaning, each expression possesses its own contextual and stylistic characteristics within Uzbek. Likewise, the words *mavsum*, *mahalda*, and *kezlar* are employed to indicate temporal circumstances equivalent to *during* or *while*, although their usage varies according to context and stylistic preference. The expressions *ayni choqda* and *hozir* both relate to the concept of *now* or *at the present moment*, yet *ayni choqda* often carries a more literary or formal tone, while *hozir* is more common in everyday speech.

These examples demonstrate that temporal expressions in Uzbek are not merely direct lexical equivalents of English time references. Rather, they embody distinct semantic, stylistic, historical, and cultural characteristics that have developed within the linguistic system of Uzbek. Consequently, although several Uzbek expressions may correspond to a single English temporal term, each conveys unique shades of meaning that contribute to the richness and expressiveness of the language.

From a translation perspective, this diversity presents both opportunities and challenges. While English may employ a single lexical item such as *spring*, *before*, or *now*, the translator must select from a range of Uzbek alternatives, taking into account not only semantic equivalence but also stylistic appropriateness, cultural associations, and contextual requirements. Gafurov's translation demonstrates a careful awareness of these distinctions, allowing him to preserve the temporal meaning

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of the source text while simultaneously enriching the literary quality of the Uzbek version through the use of contextually appropriate temporal expressions.

Therefore, the analysis reveals that temporal expressions in Uzbek possess a level of semantic and stylistic differentiation that cannot always be fully represented through direct English equivalents. Their meanings are shaped by historical development, cultural usage, and grammatical function, making them an important element in the successful translation of literary texts such as *A Farewell to Arms*.

One of the most distinctive features of Hemingway's original text is the protagonist's tendency to perceive and measure time through natural phenomena and environmental changes. In the English version of *A Farewell to Arms*, such temporal references are frequently expressed through syntactic constructions and word combinations, including expressions such as *one day*, *at the end of the fall*, *when daylight came*, *after daylight*, and *until the sun set*. These expressions indicate temporal relationships primarily through word order and grammatical structure.

In the Uzbek translation, however, temporal meanings are often conveyed through morphological processes. The translator employs derivational and inflectional mechanisms, including suffixation, to create temporal expressions that are natural within the Uzbek linguistic system. In particular, certain temporal expressions are formed through the addition of possessive suffixes such as *-i (-si)* and plural markers such as *-lar*. Over time, these grammatical elements become integrated into lexical units and gradually lose their original grammatical functions, functioning instead as fixed temporal expressions.

Examples from the translation include expressions such as *yangi kirgan yili* ("in the newly arrived year"), *bir kuni* ("one day"), *kuz oxirlagan kezlar* ("at the end of autumn"), and *bir mahallar* ("once" or "formerly"). In these constructions, the suffixes contribute not only grammatical information but also temporal meanings that help situate events within a particular chronological framework.

The use of such forms reflects an important characteristic of the Uzbek language, namely the ability to lexicalize temporal concepts through morphological modification. This process allows translators to render temporal relationships in a manner that is both linguistically natural and stylistically appropriate for Uzbek readers.

Supporting this observation, the linguist A. M. Shcherbak notes that certain lexical items acquire additional temporal meanings through the incorporation of specific morphemes, particularly the plural suffix *-lar* and the possessive suffix *-i*. As a result, expressions such as *kechalari* ("in the evenings"), *tunlari* ("at nights"), *yoz kezlari* ("during the summer"), *kechqurunlari* ("in the evenings"), and *qosh qoraygan kezlari* ("as darkness was falling") function primarily as temporal markers rather than ordinary grammatical constructions.

The analysis of these examples demonstrates that the Uzbek translation employs linguistic resources that differ significantly from those of the English original. Whereas English often relies on syntactic structures and lexical combinations to express temporal relationships, Uzbek frequently utilizes morphological devices to create specialized temporal expressions. This distinction highlights

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the structural differences between the two languages and illustrates the translator's skill in adapting Hemingway's temporal framework to the grammatical and stylistic conventions of Uzbek. Consequently, the translation succeeds in preserving the temporal organization of the original text while simultaneously reflecting the unique expressive potential of the Uzbek language.

The examples presented above illustrate the productive role of suffixation in the formation of temporal expressions in Uzbek. Through the addition of specific grammatical morphemes, lexical items acquire temporal meanings that indicate the duration, recurrence, or time frame of an event or action.

In the expressions *kechalari* ("at night" or "during the nights"), *tunlari* ("during the nights"), *yoz kezlari* ("during the summer"), *kechqurunlari* ("in the evenings"), and *qosh qoraygan kezlari* ("as darkness was falling"), the temporal meaning is conveyed through the incorporation of suffixes that transform ordinary lexical units into specialized time expressions. These forms function as adverbial markers that situate events within a particular temporal context and contribute to the narrative flow of the text.

The use of such constructions demonstrates the richness of the Uzbek language in expressing temporal relationships through morphological means. Unlike English, which frequently relies on separate lexical items or prepositional phrases to indicate temporal circumstances, Uzbek often creates these meanings through the attachment of suffixes to nominal stems. As a result, temporal expressions become more compact and integrated into the grammatical structure of the sentence.

The examples from the translation further reveal that these suffix-based temporal expressions are closely associated with descriptions of natural cycles, seasons, and daily periods. References to nighttime, evenings, summer, and twilight help establish the temporal setting of events while simultaneously enhancing the descriptive and stylistic qualities of the narrative.

Therefore, the analysis indicates that suffixation plays a significant role in the formation of Uzbek temporal expressions. These morphological structures enable speakers and writers to convey various temporal meanings, particularly those related to duration, recurrence, and specific periods of time, while also contributing to the expressive richness and grammatical flexibility of the language.

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Therefore, the analysis indicates that suffixation plays a significant role in the formation of Uzbek temporal expressions. These morphological structures enable speakers and writers to convey various temporal meanings, particularly those related to duration, recurrence, and specific periods of time, while also contributing to the expressive richness and grammatical flexibility of the language.

The use, stylistic characteristics, and connotative meanings of Uzbek temporal expressions exhibit considerable diversity. Temporal lexical units reflect various conceptual representations of time, including the beginning, duration, continuity, permanence, immediacy, limitation, and recurrence of actions or events. These semantic distinctions contribute to the formation of abstract temporal meanings and enable temporal expressions to perform a wide range of communicative functions. From this perspective, the temporal expressions identified in the Uzbek translation may be classified according to the specific temporal meanings they convey.

The first group consists of **temporal expressions indicating the beginning of an action or event**. Examples such as *qish boshlanishi bilan* (“with the onset of winter”), *tong oldidan* (“before dawn”), *ilgari*, *ilgariroq*, *avval* (“before”), and *yog‘ingarchilik boshlangandan keyin* (“after the rainy season began”) establish the initial point of a temporal sequence. These expressions help readers identify when a particular event commences and provide chronological orientation within the narrative.

The second category includes **expressions denoting duration or continuity of time**. Temporal markers such as *doim* (“always”), *hamon* (“still”), and *hamma vaqt* (“all the time” or “every time”) emphasize the persistence or uninterrupted continuation of an action, condition, or state. Their use contributes to the portrayal of habitual behavior and prolonged circumstances throughout the narrative.

A third group comprises **expressions indicating temporal constancy or recurring occurrence**. The expression *o‘qtin-o‘qtin* (“occasionally” or “from time to time”), for example, is employed to describe actions that occur repeatedly at irregular intervals. Such temporal markers illustrate cyclical processes and recurring events within the narrative context.

The fourth category consists of **expressions denoting immediacy or a specific moment in time**. Examples include *bir zumda* (“instantly”), *xash-pash deguncha* (“in the blink of an eye”), *bir pas* (“for a moment”), *hademay* (“soon”), *hoziroq* (“right now”), *hozir* (“now”), and *ayni choqda* (“at this very moment”). These expressions emphasize suddenness, immediacy, or the rapid progression of events and therefore play an important role in creating narrative dynamism.

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The fifth category includes **expressions indicating temporal limitation, alternation, or occasional occurrence**. Phrases such as *hali u, hali bu* ("one thing after another"), *ahyon-ahyonda* ("occasionally"), and *onda-sonda* ("from time to time") indicate actions or events that occur intermittently rather than continuously. These expressions provide additional nuance regarding the frequency and distribution of events within a particular time frame.

The analysis of the translation also reveals several instances in which temporal expressions appear in the Uzbek version despite being absent from both the English original and the intermediary Russian translation. Since Ibrohim Gafurov translated the novel from Russian into Uzbek, certain temporal expressions were introduced to enhance clarity and naturalness for Uzbek readers. For example, words such as *hamon* ("still") and *avval* ("before") do not occur in the corresponding Russian passages, yet they are incorporated into the Uzbek text to provide greater temporal precision and strengthen the narrative imagery.

These additions demonstrate the translator's active role in adapting the text to the linguistic and stylistic norms of Uzbek. Rather than merely reproducing the source text, Gafurov employs temporal expressions that enrich the narrative and facilitate comprehension for the target audience. Consequently, the Uzbek translation not only preserves the temporal framework of the original work but also reflects the expressive possibilities and cultural specificity of the Uzbek language.

Another noteworthy example of translational adaptation can be observed in the rendering of temporal references that are absent from both the English original and the intermediary Russian translation. Consider the following example:

Uzbek: *U boya Rinaldiga olib kelingan stulga o'tirdi va ko'zini derazaga olib qochdi.*

Russian: *Он сел на стул, принесенный для Ринальди, и смущенно поглядел в окно.*

In the Uzbek translation, the temporal expression *boya* ("a short while ago" or "earlier") is introduced despite having no direct equivalent in either the English or Russian versions. While the original text relies on the definite article *the* to identify a specific chair already known within the discourse context, the Uzbek translator employs the temporal marker *boya* to achieve a similar level of specificity and clarity for Uzbek readers. This example demonstrates the translator's willingness to adapt linguistic structures in accordance with the norms of the target language while preserving the communicative intent of the source text.

A further distinctive feature of the Uzbek translation is the incorporation of temporal expressions derived from traditional Islamic concepts of timekeeping. In *A Farewell to Arms*, Hemingway frequently associates the passage of time with natural phenomena such as sunrise, sunset, moonlight, and seasonal changes. The protagonist often perceives time through recurring natural cycles, observing the movement of the sun and the transition between day and night. These references serve as important narrative markers and contribute to the novel's temporal framework.

In the Uzbek translation, some of these natural temporal references are rendered through expressions associated with the traditional Islamic prayer schedule. Since the five daily prayers are closely connected to specific periods of the day, they provide culturally familiar temporal markers for

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Uzbek readers. As a result, the translator occasionally employs terms such as *azon* or *bomdod* (dawn), *peshin* (midday), *shom* (sunset), and *xufton* (nightfall) to convey temporal meanings that correspond to those found in the original text.

The expressions *azon* and *bomdod* refer to the period beginning at dawn and extending until sunrise. In the translation, these terms are used to indicate the earliest part of the day and effectively convey the temporal setting of events occurring in the morning.

Likewise, *peshin* designates the midday period and is employed in several passages to indicate actions taking place around noon or during the early afternoon. Through this choice, the translator adapts the temporal reference to a concept that is culturally familiar within the Uzbek linguistic environment.

The expression *shom* refers to the period surrounding sunset and the onset of evening. Its use in the translation helps establish the atmosphere of approaching darkness while simultaneously preserving the temporal significance of the original text.

Similarly, *xufton* denotes the nighttime period following the disappearance of twilight. This term serves as a culturally meaningful temporal marker that allows Uzbek readers to perceive the progression of time through concepts deeply embedded in their linguistic and cultural traditions.

The incorporation of these expressions demonstrates the translator's sensitivity to the cultural context of the target audience. Although Hemingway's original temporal references are based primarily on natural phenomena, the Uzbek translation adapts them through culturally recognizable time markers without altering their fundamental narrative function. Consequently, the translated text preserves the temporal structure of the original while simultaneously enhancing its accessibility and resonance for Uzbek readers.

This strategy illustrates how translation involves not only the transfer of linguistic meaning but also the adaptation of cultural concepts. By employing temporal expressions associated with traditional Uzbek and Islamic notions of time, the translator successfully recreates the chronological framework of the novel while ensuring that it remains natural, meaningful, and engaging within the target cultural context.

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