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Linguacultural Principles of the Concept of "fight" in Ernest Hemingway's *A Farewell to Arms* and Oybek's *Qutlug‘ Qon*

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ABSTRACT

This study examines the linguacultural and stylistic representations of the concept of "struggle" in Ernest Hemingway's A Farewell to Arms *and Oybek's* Qutlug‘ Qon. *Utilizing comparative linguacultural analysis, the research explores how lexical units, collocations, and idiomatic expressions verbalize the core values of Western and Eastern cultural mentalities. The findings indicate that Hemingway structures struggle as individual, stoic endurance constrained by formal military discourse, whereas Oybek conceptualizes it as a collective, socio-spiritual movement driven by justice and honor. Ultimately, this comparative investigation highlights the profound divergence between Western individualistic resilience and Eastern communal solidarity in literary discourse.*

Keywords: Linguacultural analysis, concept of struggle, Ernest Hemingway, Oybek, comparative stylistics, national identity

INTRODUCTION

In modern linguistics and intercultural communication, the study of concepts within literary prose has become one of the most prominent areas of research. Concepts serve as mental constructs that reflect the national mentality, historical background, cultural values, and worldview of a particular speech community. Among these, the concept of "fight"/*kurash* occupies a central place, as it embodies a nation’s ethical standards, historical trials, and

existential philosophy. Literary works serve as a primary medium where linguacultural concepts are actualized through specific stylistic and lexical choices. Ernest Hemingway's *A Farewell to Arms* and Oybek's *Qutlug' Qon* represent two distinct cultural paradigms Westernand Eastern Uzbek.

LITERATURE REVIEW

Linguacultural analysis sits at the intersection of linguistics, cultural studies, and ethnolinguistics. Fundamental theoretical frameworks for concept analysis have been established by prominent scholars such as V. V. Vorobyov [10: 42], V. A. Maslova [6: 36], V. I. Karasik [4: 85], and A. Wierzbicka [11: 12]. According to Maslova, a concept is a basic unit of culture in the mental world of a person, stored in national memory and expressed through language [6: 36].

In Anglo-American literary criticism, Hemingway's depiction of "fight" is widely analyzed through the lens of Stoicism and the "Code Hero" – an individual who demonstrates grace under pressure [3: 114]. The ethical terms duty, honor, and line of duty in English military discourse have been studied as institutional concepts that regulate individual conduct within a structured hierarchy [7: 89].

In Uzbek literary linguistics, Oybek's *Qutlug' Qon* is recognized as a monumental historical novel depicting social injustice and national awakening [5: 64]. Scholars note that Oybek's portrayal of struggle is heavily intertwined with traditional Eastern concepts such as nomus (honor/chastity), *mardlik* (courage), and *jamoaviylik* (collectivism). However, a comparative linguacultural investigation juxtaposing Hemingway's Western military stoicism with Oybek's Eastern social solidarity remains an unexplored domain in modern translation studies and contrastive linguistics.

METHODOLOGY

This study employs a qualitative comparative-descriptive methodology rooted in linguacultural analysis, discourse

analysis, and literary stylistics. The research process was conducted in the following stages:

1. **Sampling method**: Lexical and phraseological units representing the concept of "fight" were extracted from both source texts using the continuous sampling method.
2. **Linguacultural evaluation**: The identified units were classified based on cultural values (individual vs. collective, institutional vs. moral) in accordance with established linguacultural theories.
3. **Comparative synthesis**: A comparative matrix was constructed to contrast the structural, semantic, and stylistic dimensions of the concept across both works.

ANALYSIS AND RESULTS

When analyzing the linguistic and cultural units in Ernest Hemingway's novel *A Farewell to Arms*, the concept of "struggle" in the English mentality is often manifested through lexical and phraseological units such as "duty," "honor," "the brave," "the coward," "self-inflicted," "line of duty," and "stand." Hemingway constructs and stylistically reinforces his protagonist's individual loyalty precisely through these English ethical concepts. In English culture, fight is not merely warfare; it is regarded as a strict social and military obligation.

> "Incurred in the line of duty. That's what keeps you from being court-martialled for self-inflicted wounds," he said." [1: 58]

In this passage, the set phrase "in the line of duty" denotes an action performed while carrying out one's official responsibilities. If an injury is sustained "in the line of duty," it is considered an honorable struggle. Otherwise, it is judged as treason or cowardice. The term "self-inflicted" serves as a linguistic unit representing an "uncivilized" or illegitimate escape from struggle.

> "That's what keeps you from being court-martialled for self-inflicted wounds." [1: 138]

"Self-inflicted" is a compound adjective indicating that the direction of the action is turned back onto the subject itself. In English military culture, inflicting harm upon oneself is viewed as an "illegal" evasion of combat and an act of cowardice.

Behind this concise and abrupt syntactic structure lies a deeply ironic and stylistic layer. The protagonist was hit by an explosion not while demonstrating actual "heroism," but simply while sitting and eating cheese. Nevertheless, the military-linguistic framework formalizes it as "in the line of duty," transforming a tragic struggle between life and death into cold, clinical bureaucracy.

Oybek's novel *Qutlug' qon* is one of the foundational works in Uzbek literature that portrays social struggle, inequality, and the formation of national character. The concept of "fight" specific to Uzbek culture in *Qutlug' qon* is actualized through lexical units such as *pishgan* (tempered/hardened), *mardlik* (courage/bravery), and *shaylanmoq* (to prepare/stand ready).

In this novel, the concept of "fight" manifests not only in physical confrontations, but also through the notions of social justice, labor, and human dignity. The following excerpts from the novel illustrate the linguacultural characteristics of the concept of "fight" in relation to human patience and endurance against the hardships of nature:

> *Qahraton qishda yalang oyoq muz bosib, saratonda qizg'in qum kechib issiqda, sovuqda obdan pishgan bizning yigitni ham… kun hiyla betoqat qilgan edi.* [2: 1]

Here, the words *pishgan* (tempered/hardened) and *betoqat qilgan* (made restless) express the internal state of the struggle. Metonymic expressions such as *muz bosish*" (stepping on ice) and *qum kechish* (walking through sand) are employed to depict man's struggle against nature. In Uzbek culture, there is a socio-cultural expectation that a man must be *issiq-sovuqni ko'rgan* (experienced in life) and *mehnatda pishgan* (hardened through labor). In this instance, fight is interpreted as a means of survival and fortifying willpower.

In the relationship between Yo‘lchi and the wealthy class (boylar), fight is constructed around the notions of "haq-huquq" (rights) and "g‘urur" (pride/dignity):

> *Bir hizmatkor unga qichqirsin, “san” desin. “ablah” desin! Hizmatkorlardan qullarcha mutelikni… talab qilgan boyvachcha bunga chiday olmadi.* [2: 144]

The collocations *qullarcha mutelik* (slavish submission) and *chiday olmadi* (could not endure) highlight the conflict between social strata. Yo‘lchi’s exclamation to Salimboyvachcha – *Uyatsiz! Yosh qizga tikkan ko’zlaringni o’yib olaman*! – represents the climax (culmination) of the struggle. In the Uzbek mentality, fighting for "nomus" (honor/chastity) is regarded as the highest form of struggle. Yo‘lchi engages in this fight not for personal gain, but for Gulnor’s honor – representing a pursuit of social justice.

Toward the end of the novel, the struggle shifts from an individual character to a collective one:

> *U endi tanho emas, o’z do’stlari ichida, o’zi kabi ezilgan, jabr-zulmga qarshi kurash uchun shaylana boshlagan odamlar orasida sezdi*. [2; 182]

- ***Tanho emas*** **(Not alone)**: Defines the state of the subject within the concept of struggle. In Uzbek culture, there is a proverb: *Yolg‘iz otning changi chiqmas* ("A solitary horse raises no dust"). The phrase *tanho emas* serves as a linguistic indication that the success of the struggle relies on unity.
- ***Ezilgan, jabr-zulm*** **(Oppressed, tyranny/oppression)**: Constitute the causal (stimulus) element of the struggle concept. *Ezilish* (oppression) and *zulm* (tyranny) belong to the negative semantic field that triggers the act of struggle.
- ***Shaylana boshlagan*** **(Beginning to stand ready)**: Represents the potential phase of the struggle. That is, the struggle is not yet a physical clash, but rather a state of psychological and organizational readiness.

- ***O‘z do‘stlari ichida* (Among his friends) and *odamlar orasida* (among people):** Function as adverbials of place within the sentence, demonstrating the collective nature of the struggle. Here, the subject of the struggle shifts from "men" (I) to "biz" (we).
- ***Kurash uchun* (For the fight)**: Functions as the semantic core of the sentence, around which all other actions (preparing, feeling) converge.

The verb *sezdi* (felt/realized) indicates that struggle is not merely an external action, but an internal psychological process. The protagonist’s realization of his place in the arena of struggle is expressed through *sezish*.

In Uzbek linguaculture, the concept of struggle in this sentence is linked to the following cultural values:

- **Solidarity/unity**: The idea is advanced that justice can only be achieved through collective struggle. Being *do‘stlar* (among friends) and *odamlar orasida* (among people) represents the intersection of the concepts of *sadoqat* (loyalty) and *kurash* (struggle).
- **Unity of the oppressed**: The phrase *o‘zi kabi ezilgan* ("oppressed like himself") reflects the notions of *dardkashlik* (shared suffering) and *birdamlik* (unity) in the Uzbek mentality. Common suffering (*zulm*) serves as a linguistic motive uniting people toward a common objective (*kurash*).

Linguistically, this sentence captures the transformation of struggle from individual suffering into a social movement. Through units like *tanho emas* and *orasida*, Oybek masterfully reveals the collective and justice-seeking spirit inherent to the concept of struggle in Uzbek culture. Here, struggle is not simply conflict; it is the process of an individual discovering their identity and faithful comrades within society. In this context, struggle manifests as *haq talashish* (demanding one's rights). The people's unified cry of *Bermaymiz!* ("We will not give it up!") against the wealthy landowners and tsarist officials reflects the culture of collective solidarity in Uzbek society.

Furthermore, the fight for water – a vital element in the life of the people – is depicted in the work as a matter of life and death:

> *Suv o'z yo'lida bir necha yerda shovqin-suron, ur-sur ko'taradi. Suv tepasida odamlar o't bo'lib yonadi… so'z va dalil o'rniga musht bilan, ketmon ko'tarish bilan ish ko'rishga tirishadilar*. [2: 24]

The phraseological units *shovqin-suron* (commotion), *ur-sur* (brawling), and *o't bo'lib yonish* (burning like fire) convey the emotional intensity and severity of the struggle. In an agrarian culture, water is the source of life; fighting for water represents defending one's *rizq* (livelihood).

Oybek masterfully unlocks the concept of fight not merely as the application of physical force, but through linguistic units such as *g'urur* (pride), *adolat* (justice), *mehnat* (labor), and *haq talashish* (demanding rights).

Although the concepts *kurash*/"fight" in Ernest Hemingway's *A Farewell to Arms* and Oybek's *Qutlug' qon* are filtered through two distinct linguacultures (Western and Eastern), their point of convergence lies in the loftiness of human willpower.

While struggle constitutes the essence of life for both authors, its linguistic expression differs significantly:

Table 1. *The Concept of "fight: A comparison*

Analysis criteria	**Ernest Hemingway:** ***A Farewell to Arms***	**Oybek:** ***Qutlug' qon***
Essence of struggle	Existential fight: Human solitude in the face of fate, war, and death. Struggle is stoic perseverance.	Socio-Spiritual fight: Collective and individual rebellion against injustice, oppression, and the trampling of human dignity.
Linguistic units	Duty, honor, stand, brave, self-inflicted, in the line of duty, incurred.	*Nomus, Haq talashish, Pishgan, Mardlik, Zulm, Qon*.
Linguacultural Layers	• Individual struggle • Endurance/patience (Stoicism) • fight against fate/nature	• Social fight • Moral/spiritual fight • Struggle for life & dignity • fight for justice & honor (Nomus)

CONCLUSION

In Hemingway's Works: fight is portrayed as individual and physical fortitude, expressed through lexical units such as fight, struggle, endure, resolution, and undefeated (e.g., "A man can be destroyed but not defeated" or "Fight them until I die"). Hemingway's world relies on the English cultural ideals of Stoicism and Fair Play. Fight is a testing of one's limits while maintaining respect toward the opponent.

In Oybek's Works: Struggle is portrayed as a socio-spiritual quest for justice, manifested through linguistic units such as *ziddiyat* (conflict), *g'alayon* (rebellion), *adolat* (justice), *haqiqat tamalini qulatmoqqa ko'tarilgan qo'llarni kesmoq* (cutting off the hands raised to destroy the foundation of truth), and *el dardi bilan yashash* (living with the pain of the people). It relies on the core tenets of *Adolat* (Justice) and Mazlumlar himoyasi (Protection of the Oppressed) within the Uzbek mentality. Fight often carries a collective character, interpreted as the ultimate triumph of good over evil.

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