

**SUBTEXTUAL STRENGTH: HOW HEMINGWAY'S MINIMALIST STYLE  
SHAPES WARTIME EMOTION**

**Kiyasova Rano Malikovna**

*senior teacher,*

**Rasulova Zukhra Khakimberdivna**

*senior teacher,*

**Raxmonova Yulduz Khusanovna**

*PhD student, ass.*

**Khusanova Indira Akbardianovna**

*Department of Foreign Languages Tashkent State Transport University ass.*

**Abstract:** *This article delves into the stylistic choices that elevate Ernest Hemingway's war writings, making them both impactful and concise. It examines how Hemingway utilizes implication through definite articles, pronouns, and verb forms to weave a rich subtext into his prose. Furthermore, the article explores his focus on meticulously chosen details and the deliberate absence of elaborate figurative language, highlighting how these elements contribute to the emotional resonance of his work. Ultimately, the article argues that Hemingway's minimalist approach fosters reader engagement and allows for a deeper understanding of the themes explored in his war narratives.*

**Keywords:** *Ernest Hemingway, war writing, style, implication, definite articles, pronouns, verb forms, subtext, minimalism, emotional impact, reader engagement*

Critics write about the influence of Ernest Hemingway's style on the work of writers from different countries, such as John O'Hara and James Aldridge, Graham Greene and Heinrich Böll, Franco Solinas and Zoltán Fabian. American literary critic V. T. Stefford, in a book dedicated to 20th-century American literature, speaks about Hemingway's style: "The style will never be in America as it would be without his example... The influence of Hemingway's laconic prose is significant not only on English-speaking writers, but also on writers from other countries..." [1, p. 29]. In 1954, when Ernest Hemingway was awarded the Nobel Prize, the committee's decision stated that he had developed "a powerful style that is an achievement of modern narrative art" [2, pp. 103-104]. When studying the style of Hemingway's war writings, one thing stands out: despite the external brevity of expression, the almost complete absence of evaluative definitions, epithets, and tropes, it has an extremely strong emotional impact. Research shows that Hemingway uses a whole system of means for this, the main elements of which are the extremely clear organization of the structure of the utterance and the exceptional efficiency of means. As is known, for conveying the same information, language has a whole range of synonymous means. The effectiveness of message transmission depends on the choice of appropriate means. Typically, our

messages contain redundant information, meaning that the received information is less than the sum of the units spent to convey it. This implies inevitable channel overload and insufficient encoding efficiency.

Ernest Hemingway's process, however, demonstrates the opposite: the information embedded in each (or almost every) one of his messages exceeds the sum of the units of its transmission, meaning that each message unit carries not only the main but also additional, implied information [3, p. 77].

The increase in message capacity occurs due to events and facts that remained outside the text, preceding the exposition in time. For example, definite articles and pronouns are used as means of creating implication. The definite article is the main carrier of the meaning of correlation, assuming the nomination of a previously familiar, previously named object. The position of the phrase containing the definite article is irrelevant to the realization of the meaning of a specific correlation. In the case where such a phrase opens a work, it acquires an uncharacteristic character of continuation of the story about known events, although they are mentioned for the first time. The "beginning from the middle" effect is created by the definite article used initially, i.e., without prior exposition of the introduced object. Such a position of the definite article increases the semantic capacity of the narrative without expanding its volume, which creates depth of meaning in the conciseness of the phrase. For example, "The road of the pass was hard and smooth and not yet dusty in the early morning." (Che Ti Dice La Patria?). The definite article is one of the main means of creating the implication of antecedence in Hemingway's style and is characterized by high frequency in the writer's war novels. Very often, the definite article in Hemingway's prose occurs in the opening paragraphs of novels and stories. The more significant the chain of events left outside the narrative and implied by the definite article, the higher its frequency in the opening paragraph, and the stronger the effect of continuing the story about familiar objects.age encoding.

The same role in creating implication of antecedence is played by personal pronouns. If the narrative begins with a personal pronoun, it creates an implication of continuation of a previously started story: "The strange thing was, he said, how they screamed every night at midnight" (On the Quai at Smirna) [4, p. 73]. Or, for example, "They started two hours before daylight..."; "They shot the six cabinet ministers at half past six in the morning against the wall of a hospital" ("in our time", chapter VI); "They hanged Sam Cardinella at six o'clock in the morning in the corridor of the county jail" ("in our time", chapter XVII). In terms of content, each of these phrases is not introductory, starting the narrative, but rather final, concluding something said earlier. It concentrates the main content of the chapter. Therefore, all subsequent exposition, acquainting us with the details of the incident, is perceived not only or not so much in terms of the main information conveyed by it [3, p. 80].

As a connotation, Ernest Hemingway skillfully uses structural connections associated with a specific word or phrase, treating them as givenness that does not need to be proven. Additional meanings and shades of meaning conveyed by words in context, i.e., additional information loaded into the main message units, can also be traced in Hemingway's use of verb forms. Verb connotations can be divided into linguistic ones - those that are inherent in the verb in its original position in the dictionary and develop in context, and speech ones - those that are created in context.

The first group includes polysemous verbs, one of the fixed meanings of which is metaphorical. Due to their metaphorical nature, albeit partially or significantly erased, they evoke an image in the reader's mind, i.e., carry, in addition to the main, additional information. The second group consists of verbs with speech connotations. This group is quite numerous because the writer organizes the context in such a way that most of the verbs used by him are burdened with a "double" load.

Ernest Hemingway's works are notable for the fact that achieving their symbolic volume is possible even in the complete absence of rhetorical figures and tropes. For example, in the story "Cat in the rain" there are not only metaphors and comparisons, there are neither metonyms nor synecdoches in it. The story is "metonymic" in a structural sense: its minimal semantic units are selected from a single context, a continuum of temporal and spatial adjacencies, and they all acquire significance only through selection, repetition, and opposition to each other.

Ernest Hemingway is a great master of selection and thoughtful combination of facts. Striving for expressiveness and conciseness, he focuses on a vivid, impressive detail, which concentrates certain important life phenomena.

The entire set of Ernest Hemingway's stylistic techniques is aimed at achieving maximum emotional effect. Nothing is decrypted. The writer's goal is to stimulate imagination, excite, evoke deep interest and sympathy for the characters, i.e., activate the reader. Ernest Hemingway doesn't hint at anything, he provides sparse facts, allowing the reader to come to certain conclusions on their own [4, pp. 254–256, 261–262].

Thus, Ernest Hemingway employs a whole range of stylistic means, making the language of his war writings very vivid and expressive. The fact that Ernest Hemingway often resorts to means of creating implication and uses additional meanings of words significantly contributes to the formation of subtext, in other words, the deeper meaning of the work.

## CONCLUSION

Ernest Hemingway's prose stands out for its remarkable ability to convey profound meaning through a seemingly simple style. This article explored the key stylistic choices that contribute to the effectiveness of his war writings. Hemingway's masterful use of implication, achieved through definite articles, pronouns, and verb forms, allows him to pack a wealth of information into concise phrases. Furthermore, his focus on carefully

selected details and the absence of elaborate metaphors and similes creates a powerful emotional impact on the reader. By actively engaging the reader's imagination, Hemingway compels them to participate in the storytelling process, drawing their own conclusions from the presented facts.

In essence, Hemingway's stylistic choices defy the notion that brevity equates to a lack of depth. Instead, his minimalist approach allows for a rich subtext to emerge, one that resonates with readers on an emotional level. His war writings serve as a testament to the power of language to convey complex themes and evoke strong feelings, even within a framework of remarkable conciseness.

#### REFERENCES:

1. Shtandel A. B. Nekotorye osobennosti stilya Hemingueya-romanista // Vestnik Moskovskogo universiteta. — 1974. — № 1. — S. 29–40.
2. Akbardjanovna, X. I., & Farhodovna, M. S. (2022). Harlem Renaissance in the USA. *Czech Journal of Multidisciplinary Innovations*, 4, 97-99.
3. Akbardjanovna, X. I., Allovidinovna, I. D., & Ismailovna, M. S. (2022). RELATIVE PRONOUN AS A SYNTACTIC UNIT IN LANGUAGE SYSTEM. *Emergent: Journal of Educational Discoveries and Lifelong Learning (EJEDL)*, 3(10), 16-21.
4. Akbardjanovna, X. I., Allovidinovna, I. D., & Ismailovna, M. S. (2022). RELATIVE PRONOUNS IN LANGUAGE SYSTEM. *Emergent: Journal of Educational Discoveries and Lifelong Learning (EJEDL)*, 3(10), 43-49.
5. Allovidinovna, I. D., Ismailovna, M. S., & Akbardjanovna, X. I. (2022). RELATIVE PRONOUNS. *Emergent: Journal of Educational Discoveries and Lifelong Learning (EJEDL)*, 3(10), 30-36.
6. Denisova T. N. Ekzistentsializm i sovremenny amerikanskiy roman. — Kiev: Navukova dumka, 1985. — 348 s.
7. Hemingway E. *Across the River and into the Trees*. — Canada: Granada Publishing Ltd., 1984. — 224 p.
8. Ismailovna, M. S., Akbardjanovna, X. I., & Allovidinovna, I. D. (2022). SYNTACTIC UNIT OF RELATIVE PRONOUNS. *Emergent: Journal of Educational Discoveries and Lifelong Learning (EJEDL)*, 3(10), 37-42.
9. Kakhramonovich, A. A., Mirsharapovna, S. Z., Malikovna, K. R. N., & Shadjalilovna, S. M. (2022). The Inner Form and National Cultural Specificity of Phraseological Units. *Eurasian Research Bulletin*, 14, 98-102.
10. Kakhramonovich, A. A., Mirsharapovna, S. Z., Malikovna, K. R. N., & Shadjalilovna, S. M. (2022). The Inner Form and National Cultural Specificity of Phraseological Units. *Eurasian Research Bulletin*, 14, 98–102.

11. Kh, R. Z. (1830). Innovative methods of teaching english in nophyological sciences. In Archive of Conferences (pp. 238-240).
12. Kukharenko V. A. K voprosu ob osobennostyakh yazyka i stilya E. Hemingueya // NDVSH. Filologicheskie nauki. — 1964. — № 3. — S. 76–83.
13. Malikovna, K. R. N., & Akbardjanovna, X. I. (2022). Methods Of Teaching Logistics Terms to Senior Students Using Interactive Classroom Activities. Czech Journal of Multidisciplinary Innovations, 4, 79-84.
14. Malikovna, K. R. N., & Akbardjanovna, X. I. (2022). Methods Of Teaching Logistics Terms to Senior Students Using Interactive Classroom Activities. Czech Journal of Multidisciplinary Innovations, 4, 79-84.
15. Malikovna, K. R. N., & Mirsharapovna, S. Z. (2022). Cultural specification of Chinese American literature. *Academicia Globe: Inderscience Research*, 3(04), 24-27.
16. Malikovna, K. R. N., Mirsharapovna, S. Z., Shadjalilovna, S. M., & Kakhramonovich, A. A. (2022). Types of Interactive Methods in Teaching English to Students. *Texas Journal of Multidisciplinary Studies*, 14, 1-4.
17. Mayantz Z. Chelovek odin ne mozhet. — M.: Prosveshchenie, 1966. — 310 s.
18. Mirsharapovna, S. Z., Shadjalilovna, S. M., Kakhramonovich, A. A., & Malikovna, K. R. N. (2022). Pros and Cons of Computer Technologies in Education. *Texas Journal of Multidisciplinary Studies*, 14, 26-29.
19. Rakhmonova, Y. K. (2024). The complexity of translating hemingway's simplicity: chiastic patterns in the sun also rises. *World of Scientific news in Science*, 2(2), 701-709.
20. Rasulova, Z. (2022). Translation concepts in the context of modern linguistic research. *International Bulletin of Applied Science and Technology*, 2(11), 161-165.
21. Rasulova, Z. (2023). Collaborative methods in teaching english in technical universities and the specifics of its application. *Журнал иностранных языков и лингвистики*, 5(5).
22. Raxmanova, y., & shadiyeva, s. Issues of teaching uzbek students english. *ЭКОНОМИКА*, 252-255.
23. Raxmonova, Y. (2023). Boshlang'ich ta'limda ingliz tilini o'rgatish texnologiyasi (qo'shiqlar orqali). *Журнал иностранных языков и лингвистики*, 5(5).
24. Raxmonova, Y. (2023). Matn va uslub. *Журнал иностранных языков и лингвистики*, 5(5).
25. Raxmonova, Y. (2023). Semantik o'zgarishga ta'rif. *Журнал иностранных языков и лингвистики*, 5(5).
26. Raxmonova, Y. (2023). Tarjima tilida metaforaning ishlatilishi. *Журнал иностранных языков и лингвистики*, 5(5).

27. Shadjalilovna, S. M., Malikovna, K. R. N., Mirsharapovna, S. Z., & Kakhramonovich, A. A. (2022). Determination of the Needs of Students by Psychological and Pedagogical Teaching Tools Using Remote Technologies. *Texas Journal of Multidisciplinary Studies*, 14, 5-8.