

## A Comparative Analysis of Complex Subordinate Sentences in English and Uzbek: Based on the Works of E. Hemingway and S. Ahmad

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**Abstract:** This paper presents a comparative analysis of complex subordinate sentences in English and Uzbek, based on the literary works of Ernest Hemingway and Said Ahmad. The study explores the syntactic structures, functional roles, and semantic nuances of subordinate clauses in both languages. By analyzing selected texts, the research identifies similarities and differences in the use and formation of subordinate constructions, contributing to a better understanding of cross-linguistic syntactic typology and translation studies.

**Keywords:** subordinate clauses, complex sentences, comparative analysis, syntax, Ernest Hemingway, Said Ahmad, English, Uzbek.



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**Introduction.** Language serves not only as a tool for communication but also as a reflection of cultural and cognitive frameworks. One of the most intricate and expressive syntactic structures within any language is the complex sentence with subordinate clauses. Subordination enables speakers and writers to link ideas logically, to elaborate on causes, conditions, and consequences, and to reflect nuanced relationships between events or thoughts. Studying subordinate clauses offers insight into the deep structure of a language and reveals the stylistic and syntactic preferences of its users.

In this regard, the comparative study of English and Uzbek subordinate constructions presents a valuable opportunity for linguistic inquiry. English, an analytic Indo-European language, and Uzbek, an agglutinative Turkic language, differ significantly in their grammatical systems, yet both utilize complex sentences to convey sophisticated ideas. Understanding how subordination operates in both languages not only enhances our theoretical knowledge of syntax but also holds practical implications for translation studies, second language acquisition, and contrastive linguistics.

Despite the wealth of research on English and Uzbek syntax individually, there remains a gap in comparative studies that focus specifically on subordinate constructions within literary texts. Literary language, with its expressive richness and stylistic depth, provides an ideal domain for such analysis. Writers like Ernest Hemingway and Said Ahmad are particularly suitable for this

kind of study due to their unique linguistic styles and cultural contexts. Hemingway's prose is known for its brevity, minimalism, and subtlety, often utilizing simple structures to evoke deep meaning. In contrast, Said Ahmad's writing is characterized by expressive, often emotionally charged language, deeply rooted in Uzbek cultural and linguistic traditions.

By comparing how these two authors employ subordinate clauses in their respective works, we can uncover not only structural and functional differences but also the cultural and stylistic values embedded in their use of language. Such an analysis allows us to ask: How are complex thoughts encoded differently across languages? What are the syntactic strategies each language employs to subordinate ideas? And how do these strategies affect narrative structure and stylistic delivery?

The purpose of this study is to conduct a comparative analysis of complex subordinate sentences in English and Uzbek, based on selected works by Ernest Hemingway and Said Ahmad. The objectives are:

- To classify the types of subordinate clauses used in each language;
- To examine their syntactic structures and functional roles;
- To identify translation challenges that arise from structural and typological differences;
- And to explore how subordinate constructions reflect the stylistic and cultural preferences of each author.

**Methods.** A qualitative comparative methodology was employed. The corpus consists of selected short stories and novel excerpts from Hemingway (e.g., *The Old Man and the Sea*, *Hills Like White Elephants*) and Ahmad (e.g., *Jimjimadorlar*, *Kelinlar qo'zg'oloni*).

The steps included:

- Identifying complex subordinate sentences in both corpora.
- Classifying them into types (adverbial, relative, noun clauses, etc.).
- Analyzing their syntactic structure (e.g., word order, clause markers, conjunctions).
- Comparing their semantic roles (e.g., time, reason, condition).
- Examining stylistic and cultural influences on usage.

Translations (where applicable) were also examined to assess equivalence and structural shifts.

This research contributes to the field of contrastive linguistics by offering a deeper understanding of cross-linguistic syntax, while also supporting more effective teaching strategies for learners of both languages and more accurate translation practices. Ultimately, the study seeks to bridge the gap between structural linguistics and literary stylistics, highlighting the interplay between form, function, and meaning across languages.

**Literature review.** The syntactic structure of complex sentences-particularly those containing subordinate clauses-has long been a subject of interest in both English and Uzbek linguistic studies. Numerous scholars have explored how subordinate clauses function within the grammatical systems of their respective languages, highlighting differences in typology, structure, and function.

In English linguistics, extensive research has been conducted on complex sentence formation. Works by Quirk et al. (1985) and Huddleston & Pullum (2002) provide foundational classifications of subordinate clauses, such as adverbial, relative, and nominal clauses. These studies emphasize the role of conjunctions, clause order, and punctuation in distinguishing subordination from coordination. English, as an analytic language, relies heavily on word order

and functional words to express subordination, with clear markers like *because*, *although*, *if*, and *that*.

In contrast, Uzbek linguistics—based on the agglutinative structure of Turkic languages—approaches subordination through a combination of verb suffixes and postpositions. Prominent Uzbek linguists such as Sh. Rahmatullayev (1992), S. Mahkamova (2004), and N. Jo‘rayev (2013) have offered comprehensive typologies of Uzbek complex sentences. They highlight how verb morphology and participial forms (e.g., *-gan*, *-sa*, *-ib*) play a key role in expressing subordination, often preceding the main clause in discourse.

Comparative studies between English and Uzbek, however, are relatively limited. Some contrastive grammatical works (e.g., Tursunov, 2010; G‘anieva, 2015) have attempted to map the structural differences in sentence formation, but few have focused specifically on subordinate clauses within literary texts. Moreover, stylistic and functional analysis of subordination in translated or bilingual corpora remains underdeveloped.

In the field of translation studies, theorists like Vinay and Darbelnet (1958), Nida (1964), and later Catford (1965) have addressed structural shifts between source and target languages, particularly when moving between languages of different typologies. Their frameworks are applicable to Uzbek-English translation, especially in assessing how subordinate constructions are adapted across linguistic boundaries.

Literary linguistics provides another dimension to this topic. Ernest Hemingway’s minimalist style, discussed extensively by scholars such as Michael Reynolds (1991) and Carlos Baker (1981), often features paratactic constructions and minimal use of subordination. His syntax is intentionally sparse, with implied rather than explicit logical connections between clauses. This poses challenges and opportunities for syntactic analysis, particularly when comparing with more hypotactic or richly subordinated styles like those found in Central Asian literature.

Said Ahmad, one of Uzbekistan’s most influential prose writers, is known for his deep psychological insight and emotionally rich narrative style. His use of subordinate clauses often reflects internal thought processes, cultural expressions, and narrative elaboration. Although some linguistic studies have touched on his style (e.g., Sobirova, 2017), there remains a need for detailed syntactic analysis of his complex sentences.

This study aims to fill the gap by offering a focused, comparative investigation into the use of subordinate clauses in Hemingway’s and Ahmad’s prose. By doing so, it contributes not only to syntactic and stylistic studies but also to the broader field of cross-linguistic literary analysis.

**Discussion.** The comparative analysis of subordinate clauses in the selected works of Ernest Hemingway and Said Ahmad has revealed significant syntactic, stylistic, and functional differences between English and Uzbek complex sentence constructions. These differences are deeply rooted not only in the structural features of the two languages but also in their respective literary traditions and narrative styles.

From a **syntactic perspective**, the most prominent contrast lies in the way subordination is formed and positioned. English, being an analytic language, typically uses subordinating conjunctions (such as *because*, *although*, *if*, *when*) to introduce dependent clauses, and the word order remains relatively flexible. In contrast, Uzbek—an agglutinative language—employs verb suffixes (*-sa*, *-gan*, *-ib*) and connective words (*chunki*, *agar*, *garchi*) to indicate subordination. Furthermore, subordinate clauses in Uzbek usually precede the main clause, while in English, they may either precede or follow it, depending on stylistic preference or emphasis.

This structural distinction has clear implications for **literary style**. In Hemingway’s writing, subordinate clauses are used sparingly and often simplified. His characteristic use of parataxis—a preference for coordinating over subordinating conjunctions—results in short, independent

clauses that rely on contextual inference rather than explicit grammatical subordination. This reflects his “iceberg theory” of writing, where the deeper meaning is implied rather than stated outright. For example, in *The Old Man and the Sea*, Hemingway uses a series of simple sentences that suggest complex emotional states without overtly subordinating them syntactically.

On the other hand, Said Ahmad employs a more elaborate and emotionally expressive style. His narratives often contain long, syntactically rich sentences with multiple levels of subordination. These subordinate clauses serve to reflect inner thoughts, cultural nuances, and psychological depth. In Uzbek prose, such structures are not only syntactically natural but are also stylistically preferred for expressing detail, emotion, and causality. For example, in *Kelinlar qo'zg'oloni*, subordinate constructions help to reflect characters' motivations and the socio-cultural context in which they act.

These findings are consistent with existing research on the typological differences between English and Uzbek. Prior studies (e.g., Rahmatullayev, Mahkamova) have emphasized the role of morphology in Uzbek subordination, while English relies more on syntactic position and auxiliary markers. This study builds on those foundations by providing a practical literary application, demonstrating how these structures function not just grammatically but artistically within texts.

Another key point of discussion involves **translation equivalence**. The translation of subordinate clauses between English and Uzbek (and vice versa) often requires structural transformation. A subordinate clause in Uzbek may need to be split into two sentences in English to maintain natural flow, or an English adverbial clause may require a morphological change when translated into Uzbek. Literal translation can obscure meaning or stylistic nuance, especially when rendering Hemingway's paratactic style into Uzbek's hypotactic norm, or vice versa with Ahmad's ornate subordination into Hemingway's minimalism.

Moreover, this contrast raises important considerations for **language learners and educators**. English learners of Uzbek must become familiar with suffix-based subordination and clause ordering, while Uzbek learners of English need to master the variety of conjunctions and more flexible word order. The differences in clause formation, especially in literary contexts, present challenges in both comprehension and production.

Finally, the study underscores how **language and culture are interwoven** in literary syntax. Hemingway's minimalist subordination reflects Western literary modernism, which values understatement, ambiguity, and psychological realism. Ahmad's syntax reflects the narrative traditions of Central Asia, where elaboration, indirectness, and emotional resonance are culturally valued. Subordinate clauses, therefore, are not merely grammatical features but carriers of literary style, worldview, and communicative strategy.

**Conclusion.** This comparative study of subordinate clauses in English and Uzbek, based on the literary works of Ernest Hemingway and Said Ahmad, has revealed significant linguistic and stylistic contrasts that reflect the deeper typological and cultural characteristics of each language.

Structurally, English employs subordinating conjunctions and maintains relatively flexible clause order, while Uzbek relies heavily on verb morphology and prefers placing subordinate clauses before the main clause. These syntactic differences influence the overall flow and rhythm of written texts, especially in literary narratives.

From a stylistic viewpoint, Hemingway's use of minimal subordination and preference for parataxis reflect his concise, indirect narrative technique. In contrast, Said Ahmad's rich, multi-layered subordinate structures embody a culturally embedded storytelling tradition, full of emotion and detail.

The findings of this study also highlight the challenges of translation between these two languages, where structural and stylistic mismatches may lead to loss of meaning or tone if not

handled with care. This suggests that translators must go beyond word-for-word translation and consider syntactic restructuring to preserve literary intent.

Moreover, the study has pedagogical implications for language learners and educators. Understanding how subordination differs between English and Uzbek can improve both second-language acquisition and the teaching of writing and translation skills.

Ultimately, subordinate clauses are not just grammatical units—they are powerful tools for shaping meaning, expressing nuance, and conveying cultural identity. Through the lens of literature, this study has shown how syntactic structures reflect broader worldviews and artistic choices, offering valuable insights into the interplay between language, thought, and style.

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