

THE ARTISTIC SKILLS OF ERNEST HEMINGWAY

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Abstract

Ernest Miller Hemingway is a bright representative of American literature of the 20th century. The winner of the Nobel Prize (1954), the author of the most widely translated and recognized works "Fiesta", "A Farewell to Arms", "The old man and the sea".

The writer had such a great influence on the concepts of life and society, love and romance, literature and art, beliefs and worldview of the generation of the 30s - 60s of the 20th century that his creativity, heroes of his works, way of living, speaking and using words were widely imitated. It is difficult to find another person in the world literature. In other words, the conversation between intellectuals, philosophers, and ordinary students in the 30s and 60s began with Hemingway and ended with Hemingway. That is why in the West he is figuratively called "the godfather of the whole generation".

Keywords: generation, writer, short stories, "Fiesta", A Farewell to Arms".

The way of life of the writer, his adventures in the battlefields, Cuban jungles and African thickets, his attitude to the system and politics in which he lives, his courage, will, his valiant struggle to prove his existence as a person, as a human being, to find his place in literature, and to achieve universal recognition were more famous than his works.

The creative writer broke the boundaries of literary imagination like Joyce, Kafka, Camus in the world literature, not because of his style or his new diagnosis of society and human nature, but because of the simplicity and his style, he vividly reflected the thoughts and experiences of the war generation in all his images, and his characters were at the level of artistic symbols of his time. Ernest Hemingway was born in Oak Park, Illinois. His mother Grace Hall, whom he never forgave for dressing him as a little girl in his youth, had an operatic career before marrying Dr. Clarence Edmonds Hemingway; he taught his son to love out-door life. Hemingway's father took his own life in 1928 after losing his

health to diabetes and his money in the Florida real-estate bubble. Hemingway attended the public schools in Oak Park and published his earliest stories and poems in his high school newspaper. Upon his graduation in 1917, Hemingway worked six months as a reporter for The Kansas City Star. He then joined a volunteer ambulance unit in Italy during World War I. In 1918 he suffered a severe leg wound. For his service, Hemingway was twice awarded by the Italian government.

He experienced not only mental suffering but also physical pains of war complications. He ran into a mine while trying to save a wounded Italian soldier and was wounded in 227 places. He wrote about this in a letter to his relatives: "...as if 227 devil's claws were sinking into my body..."[1]. Doctors remove 22 bullet fragments from his body. But some of them remained and tormented the writer for the rest of his life. This is how young Ernie's perception of war changes: now war becomes a demon in his imagination, and he spends a lifetime exposing this demon through his works.

He experienced during the First World War and he described the war in the following years into his two novels, which were published one after the other. Initially, the novel "Fiesta" was published under the name "The Sun Will Rise". This work made the name of the journalist Hemingway famous all over America. The next novel "A Farewell to Arms" introduced the writer to Europe.

"You are a troubled generation!" the famous phrase is taken as an epigraph for Fiesta" which was stated by Gertrude Stein , and the work also tells about the inner world of "lost generation". In it, the writer reflected the struggles of a generation that is used to war and could not live without it, to find its identity in a world without war.

The war took away everything of this generation: love, feelings, human image, heart, passion and faith. Will the generation without these qualities find themselves in a peaceful life without war? In the work, the answer to this question is sought, and the sad scenes of the psyche of the generation deprived of all good qualities are shown in a very impressive way.

Lost generation is the generation that could not restore the hopes lost due to the war, did not find meaning and joy in life after the war, and could not create a new tomorrow.

Almost all the heroes of the work took part in the war and kept its complications in their hearts. In other words, the war still continued to rule their minds and lives. There were many scenes related to drinking and entertainment in the play. Because this generation tried to overcome the complications and panic of war with life, drinking and entertainment. But the Devil who had entered them did not leave them. Because their broken hearts were powerless to overcome this devil inside them. The moral views of this generation had also begun to deteriorate. One of the heroes, Michael, did not react to the betrayal of his beloved woman like his ancestors. On the contrary, he tried to understand his betrayed lover and to justify his betrayals. The war had an impact not only on the human dignity, pride, and moral concepts of this generation. In this sense, the novel was one of the first works that clearly described the decline of the Western spiritual world, the destruction of morals, honor, and pride in real reality.

“Fiesta” is about a generation mired in the moral complications of war, while “A Farewell to Arms!”, published in 1929, the novel is directly about the war itself. War and love are contrasted in the play. In fact, not according to the time of writing, but according to the meaning and essence of “A Farewell to Arms”. Events in the novel “Fiesta” leave a continuous impression of the novel “A Farewell to Arms”.

Fred Henry, the hero of the play, escapes from the horrors of war and the evils of war and hides his beloved daughter Catherine Barkley in his heart. In other words, he heals his war-wounded, crippled heart with his love for Catherine. In this hidden place of love, he feels like a real person, experiences human emotions.

The writer says that only love revives the heart that has been killed in war, gives strength and pleasure to a person. In the play, there are two poles that determine the fate of a man of the 20th century: war and love. Which one to choose is up to the individual. Only love can remove the weapon from the hands of man, bring him to universal harmony, universal integrity and unity. Only love, which shows itself with today's war, proves its existence with war, is destroyed by war, is full of pain and hatred, can warm the clouded, shallow heart and bring it back to life and divine harmony. On the one hand, scenes of war, on the other hand, love scenes and experiences are described in the work, which allows comparing

these two poles with each other. War is not openly condemned in the work, in Hemingway's style, the tragedy of war and the hymn of love are compared. The author leaves the conclusion to the reader.

The war also took away his love from Henry. His love Catherine died. As a result, there is no other power, no other place in this world where Henry can hide, save him from the terror of war, heal his wounded soul and save him. War kills love. The war defeats the representative of the afflicted generation. The spiritual experiences of the heroes of this novel, although with different names, continue in the previously published novel "Fiesta". These two works made Ernest Hemingway a world-class writer.

His father was able to instill in Ernest an interest in boxing along with hunting. That's why boxing becomes his constant activity. During the years he lived in Cuba, he fought in the ring with all the famous boxers of this country. In his own words, literature was also a boxing ground for him. According to the writer, even in this ring, either the winner or the loser would leave the field. In general, life itself was a ring for the writer. He later wrote: "I knocked Mr. Turgenev down in several attempts. Then I surrendered Monsieur Maupassant too, although it was much more difficult. Mr. Stendhal and I tied twice, but I won on points in the last round. And I didn't even think of entering the ring with Mr. Tolstoy"[2] Hemingway tried to compete with his contemporaries Kafka, Joyce, and Proust. However, when he entered literature and was full of power, these writers were recognized as the kings of the literary ring, and their fighting styles were fragmentary. Therefore, Ernest did not call these writers to the ring. However, with his contemporary and friend Scott Fitzgerald, he was openly in the literary ring in each of his books. This is confirmed by his letters to Fitzgerald. In the 1920s and 1930s, these two writers were regarded as friends and rivals in American literature.

Ernest Hemingway always strived to win in the speech ring, but sometimes he felt defeated, and in depression, he threw himself into new hobbies, activities, dangerous games and adventures to start all over again.

Hemingway's method of short expression and narration, hiding the meaning under the text, was called "telegraph style" and it was recognized as a new style in literature. But until he got this recognition, the writer went through a difficult path, experienced the pain and suffering of writing, and at the same time, he

lived a lifetime doubting his talent and skill. Faulkner said about him: “A writer born from defeats”. Because Hemingway achieved popularity and recognition, fame and attention by his own will. His writings were an expression of his feelings, experiences, views on life and the world.

“He could not write about events and incidents that he did not see or witness. In all his works, he described one thing - what he had seen and witnessed, the history of his heart, his inner biography as a person. Therefore, the works of Ernest Hemingway are, in fact, the fictionalized autobiography of the writer. Even the story “The Old Man and the Sea”, which is mixed with fantastical elements in a certain sense, has a romantic spirit, and brought the writer to the podium of the Nobel Prize, once his fishing rod fell into the shark's gills, and he dragged the writer with his boat for several miles, injuring his leg in order to shoot the shark. He was born under the influence of the incident. In any case, his works inspired the formation of Hemingway not only as a writer, but also as a person. In other words, in the image of Hemingway, a person and a writer began to form at the same time”[3].

Hemingway associated with such writers as Gertrude Stein and F. Scott Fitzgerald who edited some of his texts and acted as his agent. Later Hemingway depicted a portrait of Fitzgerald in “A moveable feast” (1964), but less sympathetically. Fitzgerald, however, regretted their lost friendship. Hemingway wrote about Gertrude Stein to Maxwell Perkins, his editor: “She lost all sense of taste when she had the menopause. Suddenly she couldn't tell a good picture from a bad one, a good writer from a bad one, it all went off” (from *The Only Thing That Counts*, 1996) When he was not writing for the newspaper or for himself, Hemingway toured with his wife, the former Elisabeth Hadley Richardson, France, Switzerland, and Italy. In 1922 he went to Greece and Turkey to report on the war between those countries. In 1923 Hemingway made two trips to Spain, on the second to see bullfights at Pamplona's annual festival. Hemingway's first books, “Three stories and ten poems” (1923), of which he received no advance at all, and “In our time”(1924), were published in Paris. “The Torrents of Spring” (1926) was a parody of Sherwood Anderson's style. Hemingway's first serious novel was “The Sun also Rises” (1926). The story, narrated by an American journalist, deals with a group of expatriates in France and Spain, members of the disillusioned post-World War I Lost Generation.

Main characters are Lady Brett Ashley and Jake Barnes. Lady Brett loves Jake, who has been wounded in war and can't answer her needs. Although Hemingway never explicitly detailed Jake's injury, it seems that he has lost his testicles but not his penis. Jake and Brett and their odd group of friends have various adventures around Europe, in Madrid, Paris, and Pamplona. In attempt to cope with their despair they turn to alcohol, violence. As Jake, Hemingway was wounded in World War I; they share also interest in bullfighting. The story ends bitter-sweet: "Oh, Jake, Brett said, "we could have had such a damned good time together". Hemingway wrote and rewrote the novel in various parts of Spain and France between 1924 and 1926. It became his first great success. Although the Hemingway's language is simple, he used understatement and omission which make the text multilayered and rich in allusions.

In 1930s Hemingway wrote such major works as "Death in the afternoon"(1932), a nonfiction account of Spanish bullfighting, and "The Green hill of Africa" (1935), a story of a hunting safari in East Africa. "All modern American literature comes from one book by Mark Twain called "Huckleberry Finn", is perhaps the most quoted line from the story. "To have and have not" (1937) was made into a film by the director Howard Hawks. They had become friends in the late 1930s. Hawks also liked to hunt, fish, and drink, and the author got along with Hawk's wife Slim, who later said: "There was an immediate and instant attraction between us, unstated but very strong". According to a story, Hawks had told Hemingway that he can make "a movie out of the worst thing you ever wrote". The author has asked, "What's the worst thing I ever wrote?" and Hawks said, "That piece of junk called "To Have and Have Not". "I needed the money" Hemingway said. The screenplay of the film was written by Jules Furthman and William Faulkner.

"And then it just occurred to him that he was going to die. It came with a rush, not as a rush of water nor of wind; but of a sudden evil-smelling emptiness, and the odd thing was that the hyena slipped lightly along the edge of it"[4].

In 1959 Hemingway visited Spain, where he met the famous bullfighter Luis Miguel Dominguín at a hospital. A bull had caught Dominguín in the groin. "Why the hell do the good and brave have to die before everyone else?" he said. However, Dominguín did not die. Hemingway planned to write another book of

bullfighting but published instead “A Moveable Feast” a memoir of the 1920s in Paris.

In 1960 Hemingway was hospitalized at the Mayo Clinic in Rochester, Minnesota, for treatment of depression, and released in 1961. During this time he was given electric shock therapy for two months. On July 2 Hemingway committed suicide with his favorite shotgun at his home in Ketchum, Idaho. Several of Hemingway's novels have been published posthumously. As Anders Hallengren stated in his article “A case of Identity: Ernest Hemingway”: “After he had committed suicide at Ketchum, Idaho, in 1961, the literary position of the 1954 Nobel Laureate changed significantly and has, in a way, even become stronger. This is partly due to several posthumous works and collections that show the author’s versatility – “A Moveable Feast” (1964), “By-Line” (1967), “88 Poems” (1979), and “Selected Letters” (1981). It is also the result of painstaking and successful Hemingway research, in which The Hemingway Society (USA) has played an important role since 1980. Another result of this enduring interest is that many new aspects of Hemingway’s life and works that were previously obscured by his public image have now emerged into the light. On the other hand, posthumously published novels, such as “Islands in the Stream” (1970) and “The Garden of Eden” (1986), have disappointed many of the old Hemingway readers. However, rather than bearing witness to declining literary power, (which, considering the author’s declining health would, indeed, be a rather trivial observation even if it were true) the late works confront us with a reappraisal and reconsideration of basic values. They also display an unbiased seeking and experimentation, as if the author was losing both his direction and his footing, or was becoming unrestrained in a new way. Just as modern Hemingway scholarship has added immensely to the depth of our understanding of Hemingway – making him more and more difficult to define! – these works reveal and stress a complexity that may cause bewilderment or relief, depending on what perspective one adopts”[7].

To sum up, Ernest Hemingway’s writing style is magnificent with its simplicity but it has extraordinary complexity. His works are still read by the readers with love and interest. They are full of meanings and have unexpected endings.

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