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REALISM IN THE WORK OF ERNEST HEMINGWAY

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ABSTRACT

This article is dedicated to that E. Hemingway had a huge impact on the culture of the twentieth century the sixties were a romantic time — with a cult of wanderings, adventures, if you remember, it was the years of student revolutions, unrest; And here Hemingway becomes such an amazing archetypal image. The image of the macho man was fixed for a long time by culture, and at the same time Hemingway had not such a direct relation to this myth. Nevertheless, its popularity began to decline in the 1970s, and it became more of an academic subject.; research about him is becoming less and less, and finally, in 1999, the centenary of the birth of this great American writer, in general, passes almost unnoticed.

Keywords: impact, romantic time, influence, stoic hero**,** Second World War, “lost generation”.

INTRODUCTION

Ernest Hemingway had a huge impact on the culture of the twentieth century. However, he was a very fashionable writer, but fashion is often fickle, and, as is always the case with fashionable writers, it very often passes. The fashion for Hemingway has really passed. His finest hour was in the 1950s and 60s, when the macho type became popular. Everywhere, not only in America, but also in Europe, a portrait of Hemingway was distributed — a manly face with a slightly sly squint, a neat beard, a rough-knit sweater. They were inspired by those people who wanted to be “infusions”, “real men”, or those women who wanted to see “real men” next to them.

The sixties were a romantic time — with a cult of wanderings, adventures, if you remember, it was the years of student revolutions, unrest; And here Hemingway becomes such an amazing archetypal image. The image of the macho man was fixed for a long time by culture, and at the same time Hemingway had not such a direct relation to this myth. Nevertheless, its popularity began to decline in the 1970s, and it became more of an academic subject; research about him is becoming less and less,

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and finally, in 1999, the centenary of the birth of this great American writer, in general, passes almost unnoticed.

Today, Hemingway is not always present in prestigious American anthologies. It seems to have been forgotten. Some experts even say that, apparently, its value was exaggerated. One way or another, we will talk about him, because the importance of the author is determined by the degree of his influence, and the influence of Hemingway was significant-both on American and French literature. Without it, it is impossible to imagine Jean-Paul Sartre, or Albert Camus, or the representatives of the "new novel"; Without him, there would be no such figure as Jerome David Salinger, and many others. Hemingway was born in 1899 in the family of a doctor. He did not receive a systematic higher education, went to the First World War, where he was wounded. Then I ended up in Paris, working for a while as a journalist. And here he becomes part of the circle of American intellectuals who then lived in Paris. The fact is that in the 1920s in Paris, for reasons that can be discussed at length, lived a lot of Americans — about 50 thousand. This was the first wave of American emigration to France. Then they mostly came back. Why did Americans live in Paris? Because America is a little boring, it's about work, and not all people want to work selflessly from morning to night. And Paris, in comparison with the American cities, was cheap, there was an aura of relaxation, freedom, bohemianism, and all this was new to Americans, especially those who were inclined to creative impulses: artists, composers, musicians, writers. To make art in America, of course, was possible, but still the artist in such a Calvinist country, which is focused on pragmatics, on work, is not so much respected, especially a poor artist. And in Paris, you can easily be a poor artist and be a local attraction. And so Hemingway spends a long time in Paris, sitting in famous cafes, walking, communicating with people. He gets acquainted with the achievements of French literature, with texts and creative tasks set by modernists who live in Paris. If America shaped him as a journalist, France certainly shaped him as a writer.

MATERIALS AND METHODS

I must say that Hemingway was extremely lucky with the teachers. His teachers, well-known American writers, gave him some books to read, recommended something, advised him to turn to some intellectual literature, suggested techniques that were very suitable for creating his own poetics. His important teacher was Gertrude Stein, the grandmother of American modernism and the avant-garde, an absolutely brilliant writer, a brilliant teacher, the creator of hermetic modernist

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literature, very interesting and experimental. Afterwards, they quarreled, made fun of each other, and said a lot of unfair things about each other.

Another teacher of Hemingway's was Ezra Loomis Pound, also one of the most important American emigrant poets, who lived for a time in London, where he organized several modernist trends in poetry, such as imagism; then he moved to Paris, and from there, after a while, to Italy. Ezra Pound was an extremely educated, gifted man. I think he taught Hemingway the poetics of the visual image. Pound always spoke very respectfully of Hemingway, despite the surprising difference between them. The fact is that Pound himself was a complex intellectually organized writer; his texts, completely refined, were stuffed, injected with very complex quotations, allusions, and so on. And Hemingway looks simple, but Pound has always considered Hemingway to be his most loyal student. And this is not surprising, because Hemingway learned from Pound the ability to show things without explaining them. Pound said this: don't tell, don't describe things, don't use adjectives — show things, create a visual image. And this ability — to create a visual image that focuses not so much on our hearing, but on our eyes, on our vision — Hemingway really learned from Ezra Pound. Hemingway's novels seem to be very plastic, objective, objective, it is not difficult to notice. In fact, this objectivity and plasticity are nothing more than signs that reveal the irrationality of the world and emptiness.

He begins to write small texts, notes that resemble prose poems, and publishes two collections of short stories. But the real success comes to him when he writes his novel “And the Sun Rises”. This success he establishes his war novel “A Farewell to Arms!”. Actually, these two novels are very important, they were written based on the First World War.

Hemingway settles in Europe, spends some time in Spain: here he works as a journalist, he is very interested in, for example, bullfighting, purely Spanish entertainment. He also likes fishing, sports, and boxing. That is, he likes this bodily practice, this state of a certain criticality, the state of a man or a person in general in the face of amazing danger. What was fishing for him? For him, fishing was a kind of important, complex symbolic action, when a person joins the natural forces of nature. It is very easy to notice in his novels, such as in “The sun also rises”, where very detailed fishing, or “To have and Have not” or in his masterpiece “The old Man and the Sea”, where the fishing is really described as a complex ritual, attaches man to the life stream, to plan things, when a person breaks their isolation. He was also interested in bullfighting. He was a great expert in this field, wrote reports with

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knowledge of the matter very professionally. He was present at all the historical bullfights that took place in Spain at that time. He not only wrote reports — he even assisted famous bullfighters himself. For him, bullfighting is an existential situation; a person in a state of loneliness, in the face of danger, becomes himself. That is, when you are in a normal state, when you are involved in culture-you are such a nice, intelligent, kind, moral, educated person, but as soon as the bull rushes at you, all this culture begins to get off you, all these values begin to fall away: all your education disappears, all your morality, you are reset, turns as if into a mineral, into your own body. This moment of truth was very important to Hemingway. And from this comes the format of his characters, who will populate all his novels.

What kind of hero is this? This is a stoic hero who does not try to search the world for meaning. There are no human meanings in the world. This idea is very important for the American literature, imbued with Calvinism, Lutheranism, Protestant ethics, where God is irrational, incomprehensible. There are no human meanings in the world. Perhaps there is a plan, but there is no meaning. Meanings are an attempt by a person to overcome his loneliness, to speak emptiness, an attempt to connect himself with a meaningless world. But all these attempts are absolutely artificial, and human values are transitory. And courage does not consist in having physical strength, hitting a man in the face, knocking him down with a punch, or killing a bull, but in something completely different. It's about looking at reality and saying, yes, there is no meaning in reality; there may not even be a God in it, but I will continue to live in this reality. This idea forms Hemingway's idea of the “lost generation”, which is just trying to talk reality, put on glasses, plunge into the world of illusions, bacchanalia.

RESULT AND DISCUSSION

The love of Spain leads Hemingway to occupied Madrid, where he lives for a very long time, and the result of his journalistic work is the script “Spanish Land” and the play “The Fifth Column”. Hemingway takes part in the Spanish Civil War as a journalist. Naturally, his sympathies are not on the side of the Francoists, but on the side of the Republicans, and the result of this military trip is the novel “For Whom the Bell Tolls”. This is where a very important evolution occurs in Hemingway's work. If the young Hemingway, like every American, describes the existential abandonment, the loneliness of a person, then now something else is important to him: for him, the unity of people is fundamentally important. He tries to understand a person against the background of the processes that take place in the world. This is

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what the epigraph to the novel “For Whom the Bell Tolls” tells us: if someone dies, then a part of you dies, never ask for whom the bell tolls, it always tolls for you. If earlier the heroes of Hemingway seemed to rebel against some social, political processes, fought against the war itself, if earlier there was no panorama of actions for this hero, if they were absolute individualists, now their destinies are inscribed and woven into the destinies of humanity.

Here, in fact, Hemingway comes to the very idea with which the entire battle tradition of Uzbek prose is connected. If we take, for example, the battle tradition of American prose, we see that there the heroes, the Americans, are fighting their own war. Something happens in the background, some very general events, but in fact these are specific love, or military, or detective stories of specific people, one specific person is at war with another specific person. Uzbek tradition or Uzbek cinema is completely different: the fates of the characters are interwoven into the overall panorama of the action, absolutely everyone is at war.

He became a journalist during the Second World War, came to Europe for some time, and spent the 1940s and 50s in Cuba. Here, indeed, he is experiencing a crisis that began long before he returned to America. This crisis had already attacked him in the late 1920s. Hemingway experiences a certain inability to write, he has a feeling that he is constantly repeating himself, that he is constantly reproducing himself. He is overcome by a very severe depression, a difficult physical condition. In 1961, Hemingway shot himself. This happened seven years after he received the highest award in the field of literature — the Nobel Prize.

We'll talk a little bit about his novel “And the Sun Rises”. The novel has a second subtitle – “Fiesta”. We talked about the fact that the Hemingway hero is a hero who does not look at the world through illusions, he can face the absurd, admit that there are no meanings, but will continue to live, this is a stoic hero. This is the hero who becomes his favorite character in this novel — Pedro Romero, the matador. But the features of the Hemingway hero are characteristic of both the main character and the narrator of this novel, whose name is Jacob Barnes. “And the Sun Rises” is dedicated to the “lost generation”. It is Hemingway who is called the singer of the "lost generation", but the term itself was coined by Stein: she once watched a scene where a young mechanic couldn't fix a motorcycle at a gas station, and an elderly mechanic looked at him, saw that the man couldn't fix the motorcycle, and said, “That's it, lost generation.”

What is the “lost generation” for Hemingway? This post-war generation, that is, the one that passed through the crucible of the First World War, returned from

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there disappointed, ideals completely destroyed, in a state of nullification. This is a generation of people who understand that there is no meaning in the world. They experienced this monstrous existential state, in which what they were taught turned into some strange decay. This generation (to which Jacob Barnes belongs) is not able to look at the absurd, because it really requires amazing courage. That is why they constantly infect themselves with some ideas, some intellectual schemes, philosophical reasoning, concepts. That is, they try all the time to poison their brain with something to establish a connection with reality. That is why the characters drink all the time, they almost never appear before us sober: either they drink, or they are preparing to drink, or they are in a state of hangover and are preparing to drink again. It's such a constant carnival, a constant alcoholism that happens to them. Why? It's not just that Hemingway himself liked to drink, although, in general, not without it. Alcohol here becomes a kind of metaphor for the infection of the human consciousness, its intoxication, because in this state, as many of us know, reality becomes more benevolent. Alcohol, as it were, does not allow us to look at the world with pure eyes, alcohol to some extent reconciles us to the world.

CONCLUSION

And here in the novel there is a contrast between the two characters. One of them is Robert Cohn, who is the only character who has a biography, and, as a matter of fact, the novel begins with Cohn's biography. The novel opens with two epigraphs. The first epigraph is from Ecclesiastes, who tells us that "the generation passes, and the generation comes, and the earth abides forever", that is, that God is inextricably linked with time, that everything human will ever pass, everything is vanity of vanities. The second epigraph is “All of you are a lost generation” Gertrude Stein. These epigraphs are linked by the word “generation”. In the Uzbek translation, this connection is slightly lost, because in the first case it says “human race”, in the second – “generation”, but in the original both times the word generation is used.

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