

ERNEST HEMINGWAY AND THE “LOST GENERATION”

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Abstract : This article is dedicated to the 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.

Keywords: generation, the “lost generation”, novels, literary criticism, creative work, “human race”.

INTRODUCTION

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 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.

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.

MATERIALS AND MEETHODS

The novel begins brilliantly, like all works of genius: “Robert Cohn was once the Princeton College light heavyweight champion”. That is, accusatory words have just been uttered, a view of the world has just been cast from the position of some extra-human reason, and now a person is engaged in some amazing stupidity, somehow spends his time very strangely, and the question is-why does he spend his time so strangely? It turns out that Robert Cohn is a little unsure of himself and is afraid that he will be insulted. It seems

to him that all the people around him, his comrades, those with whom he studies — are people who hate him, and therefore he must be able to stand up for himself. Jacob Barnes says that he talked to people who studied with Robert Cohn, and none of them could remember who it was, Robert Cohn. Only his boxing coach remembered. This seems to be some completely insignificant detail — well, in general, why do we need to know this, when the novel is completely about something else? Nevertheless, this detail is very fundamental. This is how a person works: a person wants to have some kind of connection with the world, so that the world somehow reacts to him. It is very difficult for a person to imagine that the world is indifferent to him, that people are indifferent to him, that things are indifferent to him, that things and people are not interested in him at all. If they don't like me, then it is desirable that they at least hate me: there is still some kind of connection. And this is the source of an inadequate view of reality, this desire to create an illusion, to build some kind of incorrect conceptual ideological connection between oneself and reality. We see that Robert Cohn is a writer of such a romantic turn: he always describes some other worlds, exotic countries; he always tells Jacob Barnes that he should go to South America, see what's there. Why South America? Is Europe missing? No, Europe is not enough, because the most interesting place is elsewhere, in South America. The same thing happens in his relationships with women. He idealizes them, fills them with a meaning that they do not have. This is a very important point. Jacob Barnes sort of deconstructs Robert Cohn. What does it mean? It shows what the internal mechanisms of all this are. Robert Cohn is a self-absorbed actor. In fact, he always plays a role and enjoys himself in that role. For example, he stands up for Bret Ashley when Jacob Barnes allows himself to speak disrespectfully about her. In general, he speaks fairly, but Robert Cohn stands up; his face, already pale, turns even paler, at this moment he must have imagined himself some kind of knight. Robert Cohn is just like that, that is, he arranges several theatrical and melodramatic scenes. This is self-love, self-enjoyment, concentration and self-isolation, which turns into an absolutely

inadequate perception of reality. Robert Cohn sees reality not as reality itself, but as his ideas, emotions, and images about reality. This is a very speculative character, the only character who seems to be endowed with a very strong psychology.

And here is a very important moment — the moment of Ernest Hemingway's attack on psychology, on the traditional European novel. What is the reason for this? Robert Cohn is opposed in the novel by Jacob Barnes. Unlike the writer Robert Cohn, Jacob Barnes is a journalist. If we look closely at how Jacob Barnes sees reality, we will see that he looks at the world with open eyes, sees what is in the world, states, photographs this reality. He never throws a grid of strange ideas at her. Here he looks at this reality, we see a string of things, events, objects, and there is no connection between these events and objects. This means that Jacob Barnes does not distinguish between the meanings that exist in the world. This is the image that Albert Camus would later call the image of an absurd person, that is, a person who states reality, but does not want to search for meanings between objects. That is, here is a very important point—the opposition to speculation of view. Jacob Barnes' vision is opposed to Robert Cohn's speculation, adequacy is opposed to inadequacy, vision is opposed to intelligence, intelligence distorts reality. A purely American approach to the problem.

Robert Cohn is a character who has a biography, some kind of fate. All the other characters in this novel are completely torn out of their biographies. One of the main problems of the novel is the infertility of this generation, which is externally transmitted as the inability of the main character Jacob Barnes to have intimacy with a woman. This is a very important point — and it seems to prevent the happiness of two people who love each other. Do they love? The ending of the novel is a huge question. Oh, Jake, says Bret, how well we could have been together! Yes, he says, you can take comfort in that. This is a big question, this is a big problem. Here there is a certain subtext: and if everything was normal with me, if I was a physiologically complete person, would we be

happy? This is the answer, in fact, of Jacob Barnes. It is unlikely that they would be happy, because a person is absolutely alone, because there are no common meanings that connect people, because a person is doomed to be abandoned.

RESULT AND DISCUSSION

Hemingway's novel "And the Sun Rises", or "Fiesta", implements, perhaps, all the most interesting principles in the organization of artistic material. Hemingway here demonstrates his amazing skill, and at first glance he looks like a master of anti-literature. If we look closely at this novel, we will see that it consists of three large fragments and each paragraph is not related thematically to another paragraph, and, most importantly, as if there is no causal relationship between the sentences. The poetics of this novel are very interesting. In general, there are no causal relationships between the phrases. This seems to be anti-artistic, because in any very beautifully, stylistically clearly written work of art, the rhythm of the phrase should generate the next phrase, the next phrase should generate another phrase, and so on and so on. That is, the phrases should somehow flow smoothly into each other. This is what is called, strictly speaking, style. There seems to be no style here. "I went outside. The streetlights were on. I turned up my collar. I took out my cigarettes. I lit a cigarette" - there is no causal relationship between these phrases, there is only a certain time sequence, that's all. This poetics, that is, this way of organizing the material, tells us that there is no connection between things, events, phenomena. Hemingway doesn't just tell us that the world is absurd, he actually shows it by saying that there are no connections between things. This is a system of images that are separated from each other. Very often, when you read a Hemingway novel, you get the feeling that the author is just creating some kind of system of points. In general, Hemingway already creates his own original style here, this lack of style turns into a certain style, and this style is called telegraph by researchers and journalists. Here is precision, clarity, purely American Calvinist asceticism, there are not so many metaphors. This way of representing the material, Hemingway certainly learned from the American

writer Sherwood Anderson (1876-1941). Anderson was a master of precise, articulate, and very simple phrasing, but this simplicity is apparent.

The second technique that Hemingway uses is the subtext technique, which is also called the iceberg principle. What is the principle of the iceberg? This is when a certain tip sticks out above the water, and most of it is under water. The characters' replicas contain a lot of meaning, but this meaning is not called, is not articulated, we only see a replica that is a hint of something. For example, the characters sit and talk. You can remember the ending of the novel, the last conversation between Jacob Barnes and Bret. It also has a subtext, but it is not revealed — the reader must decipher it, put meaning into it. This means that the reader becomes an accomplice, a co-author of the work, he must be very closely involved in this work. The iceberg principle is a very important principle for organizing material.

And finally, the reality of the carnival. Hemingway is very active in using all sorts of ritualistic models, showing us different types of carnival. What is a carnival? This is a kind of holiday that has some kind of ritual meaning. This means that a lonely, isolated thing or a lonely person joins in a kind of universal fun, it is a celebration of the renewal of life, life is reborn. Here is the contrast between the two types of carnival. The first is the carnival of Paris, an empty renewal of the same thing, a renewal of sensuality, an emasculated carnival, and the Barnes barrenness is, in general, a sign of the emasculation of this carnival. The second carnival is a real carnival that introduces people to a certain essence of the world, to a certain wave. This is the carnival that we already see in a lively, popular Spain, which contrasts itself with an intellectual France.

There is another important point in the work of Hemingway, concerning not only this novel, but also other novels, for example, “Goodbye, Weapons!” or “For whom the Bell tolls” - this is the model of bilingualism, the presence of two languages in one language space. For example, Tolstoy has a lot of French in his novel War and Peace. Russian is written in the text, and the

characters are speaking French at this moment and Tolstoy recounts how the characters speak French, in Russian. A strange tracing paper system appears, the Russian language becomes very ornate, strange, and we distinguish something foreign, displaced in it. That is, although we are present in the space of the Russian language, we feel a certain strangeness, a certain displacement, a certain otherness. In Hemingway, this happens quite often, and it is related to the French language. His characters, for example, speak French, and Hemingway recounts it all in English, or the characters speak Spanish, and Hemingway recounts it in English or Italian, as in " Goodbye, Weapons!", and the hero-narrator conveys it all in English. Here there is such an amazing tension of language, and this is an additional element that decorates the style, makes it more dense, more saturated, more interesting.

CONCLUSION

The novel "Goodbye, weapons!" is a novel about a certain fragility and the Hemingway hero himself. The main character is not a participant in the war, he is rather at war with the war itself. In the original, the novel is called "A Farewell to Arms" — "Goodbye, hands!", "Goodbye, hugs!", on the one hand, and on the other hand — "Goodbye, weapons!". That is, these are two topics. The first is the theme of war, of a man in a state of battle, of a man who fights, of a man who defends his own meanings. This is all temporary, just as, unfortunately, love also passes away; the main character (at the end of the novel we see him completely devastated) goes somewhere, goes nowhere. In fact, after a while, Hemingway tries to overcome this isolation of his characters, looking for ways, possible ways to involve a person in certain processes. He sees threats to destroy the unity of people. One of the last chapters of his novel "To Have and not to have", the next major work of Hemingway, ends with a very important phrase: "A person alone cannot". In fact, it is a turn toward the recognition that humanity is one. This is a very important humanistic turn of Hemingway, which will color all his further work.

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