



THE REFLECTION OF HEROISM IN THE NOVELS OF E. HEMINGWAY

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ABSTRACT

With the only word “hero”, a plethora of personages who make people or even the whole world astonished strike our minds in the blink of an eye. But there are such unique figures of the literature to whom worldly attention does not make any sense or the absence of millions of “eyes” is unable to hinder their heroic deeds. This can vividly be shown with the example of the fisherman Santiago in “The Old Man and The Sea” by Ernest Hemingway. “A man can be destroyed but not defeated” a statement made by the real hero-writer of the twentieth century whose epoch-making symbolic quotation echoes the invincible spirit of a hero who reaches the zenith of his success ultimately. In my study, I make an effort to find and analyze clear illustrations for the notion of heroism and represent it with the characters of the novel.

Key words: *Heroism, Parallel Suffering, Dignity*

INTRODUCTION: Hemingway’s works are not only remarkable for their unique writing style (the iceberg theory) and the accuracy and simplicity of characters’ psychological portraits, the richness and diversity of nature’s landscapes, they surprise with the author’s gift of feeling and conveying the pain of the whole world with one artistic word, summarizing the strength and power of the whole nation in one portrayal, and emphasizing the importance of fighting for peace, humanity and justice through the description of a small failure or victory. The most important thing is not to be afraid and perform the duties of a man, a soldier and a writer firmly and confidently. “One of Hemingway’s creative principles is that you can’t turn a blind eye to the tragedy in life, no matter how terrible it looks” (Hrybanov, 1980:30). The tragedy in the writer’s life is only enough to live again, because he believed that all the tragedies in the world were his own; he lived in them, fought against them and mentioned them in his works. His life and creative biography vividly prove this. Therefore, the relevance of this study is that despite a lot of



information about Ernest Hemingway (I. Kashkin, 1966; C. Baker, 1969; B. Hrybanov, 1980; D. Zatonskyi, 1999), his original writing style (T. Denysova, 2012; J. Benner, 1983; Y. Zasurskyi, 1984), problematics of his work (G. B. Colvert, 1955; I. Devdiuk, 2006, 2014; O. Veremiichuk, 2008; T. Vovk, 2009; E. Bai, 2012; O. Bila 2015) or modern methods to study the creative heritage of writers in schools or universities (T. Azomova, 2009; M. Vainovska, 2011) selected aspects of the analysis — the use of biographical method in the creation of writer's (Ernest Hemingway's) literary portrait — are innovative and deserve separate consideration. Creating a literary portrait by means of biographical method will enable people to more systematically examine Ernest Hemingway's creative heritage, because it involves some kind of synthesis of all other analysis vectors created by him (ideological significance, style, most importantly, it will help to correctly determine the focus when explaining the issues of his works. Thus, literary portrait created by means of biographical method simulates the necessary psychological and sensory emotional perception algorithms considering the particularity of the social and historical situation of the author's life and work, and determining his creative world outlook, it will improve people's understanding of the cultural and aesthetic significance of his works.

LITERATURE REVIEW : The literary heritage of Ernest Hemingway, who won the Nobel Prize for literature in 1954, has always been concerned by researchers. Even in the writer's lifetime, they took interest in him, criticizing him of his unwillingness to follow the main creative principles. Therefore, the writer firmly stood in the position of realism, while his contemporaries actively tried modernist writing styles and techniques. It is no accident that Ernest Hemingway mentioned Gertrude Stein and Ezra Pound when he described his literary life in Paris in the early 1920s in his book "A Moveable Feast", they thought the young writer had a great future and tried to make him their follower. However, as B. Hrybanov rightly said, "... this young man had a hidden desire to go his own way" (Hrybanov, 1980:20). Hemingway had never accepted the escape from a morbid reality to a world of "pure image" and artificial imagination, actively inculcated by modernism. He found showing the tragedy of existence as his creative mission, reflecting the one's true drama in war, love and friendship, as well as demonstrating the negative effects of the introduction of different ideologies and political experiments. This task didn't envisage escapism, but being in the eye of the storm meaning to experience what you write, what you try to warn against. D. Zatonskyi in his research papers "Ernest Hemingway, the writer and the man" (1999), "Realism of Ernest Hemingway"



(1982) points out that for Hemingway realism is not only a creative choice, but also social and writer's positioning as well as the voice of his literary conscience. Objective to achieve the authenticity of image Hemingway created a special writing technique, namely the Iceberg theory (the author's own term), which is also the subject repeatedly studied by national and foreign scholars. T. Denysova (2012), A. Erlikhman (2009), Y. Zasurskyi (1984), J. Benner (1983) studied the specific meaning and subtext of E. Hemingway, due to the "secret of the iceberg", in a narrative way. Many English studies of C. Baker (1973); J. Benner (1983) are also devoted to the iceberg theory. The researchers showed unity on the simplicity of Hemingway's style, the focus of narration, the absence of redundant description and lyrical retreat.

DISCUSSION AND RESULTS: Significantly, the code heroes Jake Barnes and Pedro Romero in "The Sun Also Rises", Frederick Henry in "A Farewell to Arms", Robert Jordan in "For Whom the Bell Tolls" have nothing exaggeratedly heroic. They perform no glorious feats, show no particular bravery or courage. They are ordinary people in war, in everyday life, in human relations. B. Hrybanov's opinion about Frederick Henry ("A Farewell to Arms") is a reasonable one: "...Hemingway seems to lay stress on the commonness of his character, who lives for the day and does not really want to think about the fatuity of this war and how it may end" (Hrybanov, 1980: 84). However, this muted, undemonstrative "commonness" is most appealing about them. For the reason that they are real, with their true fears and pain, suffering and jealousy, with their true, tacky understanding of life, love and friendship. Thus, genuineness, naturalness are one of the key concepts in the Hemingway's code hero. All the genuine and natural caused the writer's admiration and respect, as it was born of the wisdom of life, it had no insincerity and significant charm, it was life itself. Speculating on the heroine of the novel "The Sun Also Rises" Brett Ashley the researcher B. Hrybanov rightly remarks: "Brett Ashley has the main trait that Hemingway valued most in people, naturalness" (Hrybanov, 1980: 64). The working experience of the major "Polish language and literature" (secondary education) has shown that preparing graduates of this major to work at schools requires teaching them to choose such an angle of literary expression, so as to encourage pupils' cooperation, challenge them for a debate, create an art space for exchanging opinions, feelings and associations. One way is to create a literary portrait of a writer by means of biographical method. In my opinion, this enables a deeper insight of the author's personality and, most importantly, a better understanding of his works. This approach is also effective with



the student audience: students demonstrate analytical and creative thinking skills, compare the thoughts of literary characters to the author's own point of view.

CONCLUSION: Thus, the author's biography is an important source of information about him. Biographical facts and events often reveal his mental world better than books, because behavior and actions are a more important proof of the author's moral ethics and literary appearance. Ernest Hemingway's literary portrait absorbed all the disasters and pain of the era in which he lived and worked, because his positive writing urged to ring the bell, warning of danger or calling for a battle against all evil in the world. Not to stay away, not to observe indifferently, but to take action and sincerely believe in the victory of goodness and justice. Ernest Hemingway's biography can be called a heroic one without exaggeration; the correlation of Hemingway with all of his protagonists was not accidental: Hemingway seems to be immersed in them, sympathizes with them, rejoices over a victory and humbly suffers defeat. Perhaps this explains why everything he wrote is so true and genuine, for it was born from the writer's life, his own pain and misery, tears of joy and despair in war, love and friendship, travel, hunting and fishing. This is why we emphasize kind-heartedness and empathy while creating Ernest Hemingway's literary portrait. Kind-heartedness and empathy determine his key concepts as a person and a writer. It all lets us see and understand biographical method, which correlates the writer's life events with his works, and gives a more holistic view of the writer's literary portrait, Ernest Hemingway's in particular

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