

THE CHARACTER OF LIEUTENANT HENRY IN “A FAREWELL TO ARMS”

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ABSTRACT

An image is a representation of a person in a work of art. So, figurativeness is used in a broad sense, and artistic image is used in a narrow sense. However, it should also be remembered that the term "image" itself is used in two senses, that is, in broad and narrow senses. When the term image is used in a broad sense, the scope of the concept of image includes landscape, details, objects, objects, bodies, animal world, visual means in the language of the work, etc., in addition to the human image. When the term image is used in a narrow sense, only the artistic scenes of human life are understood. Primitive ideas about image theory can be found in the aesthetic views of the famous Greek philosopher Aristotle.

Key words: *image, generalization, a literary work, “A Farewell to Arms”, epithet.*

However, the term “image” was used for the first time in the works of the famous German philosopher Hegel on aesthetics, and the serious teaching about it also belongs to this scientist. Hegel (1770-1831), thinking about art in his aesthetic views, states that "Art means thinking through images." This definition of art has become a classic definition. In Russia, V. G. Belinsky (1811-1848) brought the term "image" into the science of literature and perfected the teaching about it. In the past, the term "image" was not used in Uzbek literature, instead expressions such as "image" and "copy" were used. In the 20th century, the term "image" began to be used in Uzbekistan. Basically, the term "image" was used very widely and fundamentally in the textbook "Theory of Literature" by Izzat Sultanov, published in 1939. Since then, this term has taken a firm place in the terminology of Uzbek literary studies¹.

It should also be said that an artistic image is mainly understood as a human image, and it plays a decisive role in literature. Through the images of people in intellectual and artistic masterpieces, we get extensive and concrete information about the life of a certain period. Therefore, when we think about image below, we mainly mean personal image. So, what are the essence and main features of an artistic image?

¹ Л.И.Тимофеев, Основы теории литературы, Прос.М.1971, стр.62-63)

Prof. According to L.I. Timofeev, "An image is a generalized and at the same time concrete picture of human life created with the help of fabric and acquired aesthetic value."

According to F.M. Golovichenko, "An image is a generalization of life events through an individual form" or "An artistic image is a concrete and at the same time generalized view of a person's life." It should be understood from these definitions that the term "image" means the artistic scenes of human life. By the artistic scenes of human life, we can understand the following four features that appear in the process of depicting the pictures of human life in a literary work: a) generalization, b) concreteness, individuality c) use of artistic texture d) achieving emotionality in the image.

These are the main characteristics of an artistic image, and their conditionally, separately review helps to understand the structure, nature and function of an artistic image.

Generalization of the artistic image According to L.V. Tolstoy, "in order to create a certain type in literature, it is necessary to select the characteristics of many people of this category and combine them into an artistic whole", "Kondor should study the life of the workers, be able to present in one image the characteristic features, habits, etc. that determine their social-class appearance". So, if the hero of a literary work is very similar to people in life, it cannot be them. The image is the result of a combination. At the heart of a single image depicted in the work, the traits and characteristics of hundreds of thousands of people are summarized and summed up.

Thus, they embody the inner experiences and character traits of the heroes, and therefore, they are generalized images. Also, it is not difficult to notice that the image of Mirzakarimboy in Oybek's novel "Kutlug Khan" is the general image of the Uzbek national bourgeoisie that was born at the beginning of the 20th century. Accordingly, when we read a work of art, we notice that the people depicted in the work are a synthesis of the qualities of living people in life, collapsing them into an artistic whole. According to the level of generalization, a number of forms of an artistic image are distinguished, such as an individual image, a character, a typical image. However, it should be said that the difference between them is not always clearly visible, that is, a certain degree of conditionality remains in this kind of division. The term "individual image" refers to images that are characterized by their own character, speech, and unique character traits.

According to the level of generalization, the motifs, topos, and archetypes of the artistic image are also distinguished. If the above-mentioned individual, character, and typical images are limited to the scope of one work, the next three, according to

the literary and cultural tradition, have the characteristic of becoming a certain stable form and moving from one work to another.

A motif (motive image) is an image that has acquired a certain stability in terms of form and content, and is repeated in the works of one or more creators, showing their creative aspirations. Topos is a broad concept of a motif, and it is considered a recurring image in the national culture in general, during a large literary period. From this point of view, the images of prophets, flower and nightingale, candle and propeller, may, soki, etc. in Uzbek classical poetry can be considered as topos. Archetypes are stable “schemes” characteristic of human thinking and creative imagination, constructions, patterns, traces of which can be seen from the earliest times to modern literature. From archetypal constructions and schemes, a unique collection of “plots and situations” is formed, which move from work to work, from period to period.

Ernest Hemingway's novel “A Farewell to Arms” is also very popular. The feeling of hatred for war is clearly felt in the novel. We can know this from the author's famous preface at the beginning of the work. “I have participated in many wars, so I have a strong, even very strong, hatred for war in the play. The main character Henry looks at war as a normal thing, but when Catherine enters his life, he understands the horrors of war, and goes through his head. The author's hatred of war is also felt in the work. Hemingway's preface to his novel “A Farewell to Arms” written in 1948 contains such sentences. “The author of this book consciously came to the idea that the people who fight in wars are the most wonderful people in the world, and the more you go into the hot parts of the front, the more wonderful people you will meet. But those who started the war, those who keep fueling its fire, are pigs who do not think of anything other than profiting from economic competition. I believe that it is necessary that those who gained wealth during the war and those who ignited the war should be shot by the autonomous representatives of the country's citizens in the first days of the war”.¹

The author continues his thoughts and writes: “If it turns out that I have a part in the war that has finally started, no matter how sad it is, let me be shot by that sniper platoon”.

As the writer mentioned, he participated in more wars. Because of it, he could depict the real picture of war. The image of Henry didn't pay attention to the war seriously, but when he met with Miss Barkley he changed his mind. At the beginning, the hero didn't love Miss Barkley seriously, but after got injured he became nearer to Miss Barkley. He thought about getting married. Henry, the hero

¹ Alvido qurol. Yangi asr avlodi.2019.103-bet.

of the play, considered the war not his thing until he fell in love with Catherine. This can be seen from the following sentences. "He has nothing to do with me. It seemed to me no different from the war in the movies. However, I really want it to end".

Continuing the author's opinion, we can say that only true love can help a person overcome the tragedies of war. During this period, masterpieces about the "lost generation" were published in world literature. But most of the works were about young men going to war and returning with glory. Such works could not survive for long. Erich Maria Remarque's novels "No Change on the Western Front" and "Three Comrades" created in harmony with Hemingway also tell about the fate of the lost generation. In these works, evolutions and changes in their psyche are skillfully revealed. Because in the whole world during this period a literally lost generation was formed. They looked at life indifferently, they considered the meaning of life to be only in pleasure and drinking. Terrible. the war destroyed all their hopes and dreams.

Let's return to the text of the work. Daily tragedies caused distrust among the soldiers as well. This is expressed by E. Hemingway in the language of soldiers as follows:

"The Pope wants the Austrians to win the war", said the major.

- Have you not read "Black Pig?" - asked the lieutenant. - I will find it for you. After reading this book, I stopped believing in religion.

It can be seen from this passage that the war weakened the attitude of this generation towards religion.

Most of them do not believe in religion or have a liberal attitude towards the church. We can say that the reason for this is that daily massacres have trained them in this direction.

In the play, love, which was initially seen as just a pastime, later became the driving force of the work. We can learn this from the following passage: "I knew that I did not love Catherine Barkley, and I had no intention of loving her. it was just playing cards. In that game you pretend you're playing it for fun or something. Same with this one. A word about what the game is being played for. It didn't matter either. But I didn't care."

This passage shows that Henry and Catherine's relationship began for fun. Even Catherine knew very well that this relationship began as a game."

"--But I really love you.

-- What are we going to do by deceiving each other for nothing? You performed your role very coolly, now everything has fallen into place. I'm not that crazy. Sometimes my imagination runs away, but not far"¹

¹ Alvigo qurol. Yangi asr avlodi.2019.136-bet.

First of all, let's talk about the character of Catherine. Catherine Barkley is an English nurse serving as a volunteer in Italy. The war took Henry's friends and comrades from this life, and Catherine's remains from this life. In this sense, we can say that this war caused two wounded souls to seek refuge from each other. To forget such tragic events, Catherine and Barkley started this love game.

Ernest Hemingway's works include themes of love, war, travel, wilderness, and loss. Hemingway's work, nature is a place of rebirth and recreation; In this work, the climax of the work is exaggerated when a hunter or fisherman kills his prey:

“He was a fish to keep a man all winter, he thought Don’t think of that. Just rest and try to get your hands in shape to defend what is left of him. The blood smell from my hands means nothing now with all that scent in the water. Besides they do not bleed much. There is nothing cut that means anything. The bleeding may keep the left from cramping”¹.

This is Hemingway's style. Another aspect of it is that it depicts nature with only men and no women, and men fish, men hunt, men save nature; it's all Hemingway style. His language in "The Old Man and the Sea" is superficially simple and natural:

“Don’t be silly,” he said aloud. “And keep awake and steer. You may have much luck yet.” “I’d like to buy some if there’s any place they sell it,” he said. What could I buy it with? he asked himself. Could I buy it with a lost harpoon and a broken knife and two bad hands?

“You might,” he said. “You tried to buy it with eighty-four days at sea. They nearly sold it to you too.”²

But in fact, the writer used a hidden meaning and a complex artificial style. The "Hemingway style" is skillfully used in prose writing characterized by simplicity, directness, clarity, freshness and naturalness. Hemingway is one of the prominent representatives of modern American literature. Just as every artist has his own style of writing, so Hemingway has his own inimitable style. His literary activity began in the 20s of the 20th century. This period was the period of depression after the First World War, when hopes were dashed. It was during this period that a group of writers called themselves the "Lost Generation" appeared on the literary scene, gathering many artists around them. Describing that period, the famous literary critic Lidsky said: “In 1918, the world scene became very complicated. National problems began to gain international importance. These problems were reflected in ideology, politics, ethics, and in all aspects of life. Such an environment and conditions created different directions and currents that contradict each other in art. The spirit of the period was

¹ E. Hemingway *The Old man and The Sea To Charlie Shribner And To Max Perkins* p45

² E. Hemingway *The Old man and The Sea To Charlie Shribner And To Max Perkins* p49

expressed by various prominent writers within the framework of critical realism. Among them, Hemingway occupies an important place". Hemingway was a follower of the realist and humanist ideas of the great American writer Mark Twain. In his work "Green Hills of Africa" he writes: "All modern American literature is based on the single work "Huckleberry Finn" by Mark Twain. This is the best book we have. There was nothing before it, and nothing as good as this has been created until now." Hemingway's aesthetic views are reflected in his works of art:

*"He saw the reflected glare of the lights of the city at what must have been around ten o'clock at night. They were only perceptible at first as the light is in the sky before the moon rises. Then they were steady to see across the ocean which was rough now with the increasing breeze. He steered inside of the glow and he thought that now, soon, he must hit the edge of the stream."*¹

Hemingway developed a comprehensive system of artistic image tools. Each of them was already known to literature, but Hemingway used them in his own way and managed to increase his effectiveness. These are: montage (fr. "gathering", the description of events that take place in different places and times, are not continuous with each other and are connected to each other only by content), architectonics (Greek "architecture", literary the external construction of the work, its main parts: chapters, seasons, scenes, combining scenes into a whole), using pauses, dividing dialogue, changing rhythms, etc. In order for his works to be perceived as a whole, he changed the interpretation of the actions of the heroes, the use of landscape and other artistic tools, such as showing things like telling stories. Hemingway also avoided using metaphorical images and comparing natural phenomena with other phenomena in landscape painting:

"The wind is our friend, anyway, he thought. Then he added, sometimes.

*And the great sea with our friends and our enemies. And bed, he thought. Bed is my friend. Just bed, he thought. Bed will be a great thing. It is easy when you are beaten, he thought. I never knew how easy it was. And what beat you, he thought."*²

He tries to give the direct meaning of the words, to write the image of nature in such a way that he can feel it as much as possible. "Hemingway's technique," writes Lidsky, "in some sense reminds the cinema technique, which takes into account the opinion of the audience in the hall. It should also be said that in American literature this technique was developed in the works of J. Salinger. The methods of synthesis or presentation are not Hemingway's inventions. But it was Hemingway who was able to turn them into the main and universal tool of artistic representation of the world. At the beginning of his literary career, Hemingway developed a method that he called the

¹ E. Hemingway The Old man and The Sea To Charlie Shribner And To Max Perkins p52

² E. Hemingway The Old man and The Sea To Charlie Shribner And To Max Perkins p53

"iceberg" principle, achieving brevity and meaningfulness. He said about this in his work "Death in the afternoon":

"If a writer really knows what he wants to write, he can leave much of what he knows down. If he can write persuasively, the reader will understand the things that have been left out. The majesty of an iceberg is that only one-eighth of it is visible on the surface of the water. This ensured the brevity and clarity of Hemingway's works. The writer omits large and very necessary material in his works. However, this material does not disappear, it appears in an episode that seems very simple to the reader of the work.

"Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions"¹.

All in all, the reason for his frequent use of this method was the fact that he initially worked in the field of journalism and worked in a journalistic style that required the use of emotional epithets and unnecessary comments.

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¹E. Hemingway The Old man and The Sea To Charlie Shribner And To Max Perkins last page