

Ideological and Artistic Characteristics of The Work “A Farewell to Arms”

Askarov Dilmurod

Acting Associate Professor of the Tashkent Branch of the University of Business and Science, Ph.D., Uzbekistan

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Abstract: This article analyzes the depiction of war in the works of Ernest Hemingway, the writer's artistic skill, the role of the depiction of war in illuminating the characters of the heroes, and the emergence of an attitude to reality based on the heroes' internal monologues. The skillful use of dialogues by the heroes of the work shows their superiority over the traditional long-winded means of artistic depiction.

Keywords: War, novel, artistic means, dialogue, monologue, skill, image, writer, hero.

Introduction: It is no exaggeration to say that the adventurous life and creative path of Ernest Hemingway (1899–1961), a famous writer of the 20th century, were closely connected with the historical events of the era. The writer's novel "A Farewell to Arms" (1929) is primarily a work directed against war, embodying Hemingway's thoughts on the First World War. Hemingway very touchingly describes the difficult, carefree days of the war, the terrible scenes of the battles that took place, the short days of peace on the battlefields, the fearful, frightening life in frontline cities, the heartbreaking, demoralizing, and sad conditions in military hospitals. The rains continue on the front line along the Italian-Austrian border, the plague epidemic is spreading among the troops, and the soldiers, who are mentally exhausted, are avoiding fighting. The novel convincingly depicts the defeat of the Italian army near the city of Caporetto due to its weakness. The life of the main character of the novel, Frederick Henry, develops against the backdrop of these battles. We see that Hemingway tried to embody in this image what he experienced, what he saw in life, and the experience he gained. Frederick Henry, a lieutenant in the medical service, an American by birth, goes to the front and realizes that his previous fantasies and ideas about war are crude and unfounded, and he does not even know how he fell into despair. His personal experience, which he accumulates every day, his friendly relations with Italian soldiers and officers, and his readiness to help each other, eventually lead

Henry to realize that war is a senseless, cruel massacre. Undoubtedly, Hemingway strongly condemns war and its terrible image in this novel. But the strong protest against war is subjective, individualistic in nature. While retreating from a fierce attack from the front line, Henry is wounded and ends up in a military hospital. He falls in love with the English nurse Catherine Barclay, who takes care of him, and love breaks out between them. Henry throws down his weapon, abandons his friends, and flees with Catherine to Switzerland.

According to the author, personal happiness was the only way out of the difficult situation that had arisen, and in a broader sense, to escape from the war. However, this escape to personal life is also tragically depicted in the work. The sincere and innocent love between Henry and Catherine is sharply contrasted with the war. Two young people, faithful to each other, who loved each other with all their heart, are overcome by passionate feelings, they want to forget the horrors and terrible scenes of war, build a wall between themselves and the outside world with their love, and distance themselves from worldly worries. But Catherine dies prematurely, and Henry again finds himself alone. At the end of the novel, Henry realizes the meaninglessness and cruelty of life. The artistic style of the novel is distinguished by the restraint, sometimes very concise and precise development of the narrative. Hemingway expresses his thoughts simply, but behind this simplicity lies a vast world of

complex meanings, thoughts and feelings, which in most cases can only be understood from the context of the work. According to Hemingway, a writer should know what he is writing about. In this case, the writer "can leave out much of what he knows, and if he writes honestly, the reader will still feel the omitted event, as if the writer had already touched on it." Thus, Hemingway tried to establish in his work the "iceberg style", which requires the skill of distinguishing the most important events, words and details. "The beauty of the iceberg is that only one-eighth of it rises above the water surface. A writer who leaves out a lot due to ignorance simply leaves blank spaces."

The skill of expressing the diversity of emotions, the tragic, social and spiritually rich content through seemingly insignificant conversations and simple facts was especially manifested in Hemingway's stories "White Elephants", "Cat in the Rain", "The Gifted Wandering Bird".

In such novels as "A Farewell to Arms", "For Whom the Bell Tolls" (1940) (Russian translation "Fiesta"), "To Have and Have Not" (1937), Hemingway describes his heroes in times when their physical and spiritual strength is undergoing severe tests. In turn, this leads to a sharp and rapid development of the plot, each action becomes full of meaning, and heroic feelings are manifested in the characters' characters.

It is worth noting that in Hemingway's works, the dialogue between the characters has its own meaning. Here, each word not only expresses a direct thought, but also carries a different, hidden meaning, which can be achieved through the rational use of words, their selection and placement in the right place.

The writer also widely uses internal monologue in the process of description. This method is important in determining the attitude of the characters to the events and phenomena taking place. For example, Henry tries to convince Catherine that he is deeply in love with her during their first meeting, and this is where his inner monologue is given: "I knew that I did not love Catherine Barkley, and that I did not want to love her. It was a game like bridge, only instead of cards there were words. Just like in a bridge game, you pretend that you are playing for money or something else. Not a word is said about the course of the game. But to me it was all indifferent." The reader immediately understands that this monologue is a mistake: in fact, Henry really did love Catherine. It is worth noting that Hemingway has a unique style. From the time the writer's first stories and novels were published, critics have paid special attention to the importance of dialogue in his works. The dialogue supplanted the author's descriptions of the characters,

lengthy lyrical digressions, and insignificant statements, enhancing the dramatism of "Hemingway's prose." At the same time, it is worth noting the brevity and conciseness of the dialogue, its lexical simplification. Hemingway's characters speak in simple language. Their speech is devoid of poetic metaphors. In this superficial simplicity, a lively, exciting thought is felt, which remains not in the words, but in the essence of the work. This essence can be understood only after a deep understanding of the hero's mental state.

Hemingway's style reflects the worldview of a great and honest, conscientious writer who, at the cost of many hardships, sought solutions to the problems of the time. Reading the writer's works means understanding many things in life. Through his books, one can distinguish superficial patriotism from the great duty of serving one's country and peace, and understand people of different generations. The freshness of Hemingway's work always captivates the reader, the heights he reached as a great person and his achievements are worthy of admiration, which is why the name Hemingway really sounds proud.

The composition of the novel "A Farewell to Arms" attracts the reader's attention with its fragmented, disconnected parts. The author does not begin to cover the lives of the characters in detail, they suddenly appear before the reader as people living actively today. As for their past, it is rarely mentioned, and sometimes not at all. Their future is also uncertain. Where the characters came from often remains unknown, and the reader is left wondering what their fate will be.

Only by moving in a circle - from content to form, and back from form to content - can one describe the vast space occupied by Hemingway's work in the reader's mind, heart, and imagination.

Here a reasonable question arises. What is the artistic era? What is the essence, effect, and, moreover, the significance of this literary category in the interpretation of the work, and most importantly, in the analysis of the writer's (in our example, Hemingway's) artistic thinking?

If the subject of analysis is the unity of content and form in a particular work of art, then it is necessary to find the "mediator", or rather, the "third", connecting link between content and form, the basis that strengthens the integrity between them. Having found this "third", we will be able to interpret the work of art in terms of the unity of content and form. It is the category of artistic time that plays the role of such a "mediator", an "aesthetic link" between the content and form of the work, the components of the work and its integrity.

Time is a category that leads the artistic image to perfection; it is the main internal characteristic of the work, it determines the principles that connect individual aspects of the content, and also represents the "map" of the artistic meaning of the work. Considering the work through this "guide map", we perceive the events and characters described in the work as a whole.

At the same time, the problem of artistic time in Hemingway's work is not at all philosophical, but rather a literary criticism problem: it is a question of finding a unique narrative style, interesting content and a form suitable for it, a problem of Hemingway's artistic thinking. These aspects (points of view) are not a pictorial style in the writer's work, but a form required by socio-historical reality, fundamental changes that occurred at the beginning of the 20th century.

The above aspects can be used to prove that the problem of artistic time embodied in Hemingway's work has become a unique artistic concept. For example, in the works of Hemingway's contemporaries - T. Mann, W. Faulkner, T. Woolf, T. S. Eliot and other writers, we observe that the problem of the artistic time has become a kind of artistic concept. This problem can be explained by the fact that traditional, "eternal" values, or rather universal human values, have not been able to adapt to the situation and conditions in which they arose, have lost their value. The reason is that, from the point of view of real time, real historical experience, the ideas about bourgeois culture have been fundamentally revised and have not been able to influence the framework of the "new worldview" that emerged at the beginning of the 20th century. Another important aspect is that in the novel "A Farewell to Arms" for Hemingway and his hero, the question "What is the world?" cannot be separated from the question "How to live in it?" The questions that determine the worldview, as in other works of Hemingway, are not abstract problems, but aspects that connect universal human values, points of view that determine the present time, and the relationships between the events described in the work. For example, what is the subject of knowledge for a philosopher, partly for an intellectual wordsmith, for Hemingway's heroes, and also for Hemingway, a writer with his own style, is understood through universal human values, feelings of dignity, humanity, enlightenment, and peace that have been formed over the centuries. This is the perfect manifestation of literary activity, its highest peak.

Therefore, considering such high values embodied in Hemingway's work allows us to study the content and form, "found" in a certain pattern in the writer's artistic thinking, the writer's ideological and artistic evolution.

Let us pay attention to a number of considerations that study the problem of artistic time and space in Hemingway's work from the point of view of a certain scientific concept.

Observations devoted to the study of the problem of artistic time and space in Hemingway's work belong to the Russian researcher I.A.Kashkin. In his large-scale scientific work devoted to the writer's work, I.A.Kashkin wrote: "... When Hemingway spoke about his work, in my imagination, it seems as if he had in mind the dimension of time, directed his strength, attention, sharp gaze to the present day, to exert a direct influence on it" [1, 251].

Thus, I.A.Kashkin puts forward the problem of artistic time in Hemingway's work, the main criterion, the goal that forms the basis of his artistic thinking. At the same time, Kashkin draws attention to the important importance of the present: in his opinion, it is the present that forms the basis of the worldview expressed through the writer's artistic thinking. Thus, in Hemingway's artistic world, the category of time has the property of encompassing both the past and the future. Thus, I.A.Kashkin, through his deep reflections, comes much closer to correctly posing and studying the problem of artistic content and form in Hemingway's works.

Another researcher who has studied Hemingway's work in detail, I.L.Finkelstein, devoted his observations to the problem of the "nature of action" embodied in the novel "A Farewell to Arms". The researcher sees the "subordination to time" of the heroes described in the novel, or rather, "their willlessness leading to inevitable destruction", "submission to fate". In his opinion, "...fate itself is manifested in the form of time, and the attempts of the heroes to escape its traces, the judgment of history, the use of all their strength, prove the futility and meaninglessness of their actions [2, 90]. Here, the researcher, without going beyond the framework of the novel "A Farewell to Arms", brings the problem of time closer to the problem of tragedy. I.L. Finkelstein sees in the novel "A Farewell to Arms" "the embodiment of not only a new compositional principle and a new concept of time for Hemingway, but also the concept of tragedy, which was just as important to him" [2, 92-93].

An attempt was made to develop an approach to Hemingway's artistic thinking (on the example of the novel "A Farewell to Arms"), taking it as a unique system. In our opinion, artistic time and space are objective criteria for the creative spirit of a work. To study artistic time and space in Hemingway's work, to study the specific paths of artistic content and form in his works, distinguishing them separately. Most

importantly, an attempt was made to show the objective connection of Hemingway's work with the artistic prose of the 20th century, and its influence on it.

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