

Stylistic Analysis of Short Stories Collection “In our Days”**Durnazarova Mahliyo Shomurodovna**

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Abstract:

In this article, the short story of Ernest Hemingway “In our days” was analysed stylistically.

Keywords: Stylistic analysis, short story, conflict, metaphor, metonymy, composition, collection.

Intoduction. The unity of the collection "In our time" is maintained by the theme of war, which, one way or another is present in most interludes and stories. In some interludes episodes connected with the events of World War II and the Greek-Turkish conflict can be observed. For example, the second interlude scene opens with the escape of the Greek population. It is easy to see that this chapter has roots in the essay "The refugees from Thrace."

Analysis. Most critics of Hemingway believe that the only school of the writer was his journalistic work. Undoubtedly, the work of reporter taught Hemingway much in the sense of seeing the world and displaying life. It is not surprising that so many themes and motifs, as mentioned earlier in the reports of the 1920s, have found their place in the first collection of short stories. For example, in a report of 1920 "Free shaving" Hemingway uses motif of execution through hanging: "Shaving was not so scary. Scientists say that death by hanging - is a very pleasant death, indeed. Pressure of the rope on the nerves and arteries acts as an anesthetic. Awaiting execution is agonizing. " The same motif is present in the fifteenth chapter- interlude, sketch devoted to the scene of Sam Kardinella's criminal penalty. Awaiting death made it impossible for the hero to move independently to the place of execution, "Sam Kardinella had to be carried. He was in such a state from four in the morning. " However, fear of people is given only in one sentence, and that relating to other prisoners: "Five were sentenced to be hanged in the first five cells. Three of them were negroes. They were very afraid. "

For the most part the essay "How to pass for a veteran of the war, not smelling gun powder" is ironic, contents of which confront the story of "At home", though revealing the same theme - the return from the war. In this essay Hemingway ironically observes that "it would be reasonable for the returning Patriot to be settled in a new place, but not where he lived before. The citizens of his hometown may misinterpret the motives that prompted him to expose himself to such a danger as working in a munitions factory. " In the short story "At home" returning home, by contrast is given a tragic light: "By the time Krebs returned to his home town in Oklahoma, heroes have already ceased to be honored. He came back too late. All residents of the city who had been in the war were greeted in an official way. This was a lot of war hysteria in this. And now the reaction came. For everybody it seemed ridiculous to come back so late, after several years since the war ended. "

In the eighth interlude we see the scene of police murdering thieves-Hungarians, who tried to get away on a truck. Explanation for such actions of law enforcement, we can find in the report “Murder in Ireland. Price went up to \$ 400”, where Hemingway reveals the scheme penetration of assassins from America to Ireland. 1920s in the United States –were years of gang wars and the flowering of Italian Diaspora: "In general, most shooters were Italians. Macaroni are best shots. They usually work in a couple. In the States they work on the machines, because the car is easier to get away. It is very important in the escape. Anyone can do the job. To leave - is valued. By the car

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it is much easier. " It is not surprising, under the given conditions of the time that the Hungarians in a truck are taken for Italians:

"- Well, maybe this time it will do - said Drevits - but how do you know they are Italians when shooting at them?

Italians? - Boyle said. - Yes, I see Italians for the quarter. "

Origins of the themes of interludes are directly in the report, which tells about the Italian mafia groups and can quickly get away from the police.

Two whole reportages Hemingway devoted to trout fishing - "There are a lot of trout in the Rhone channel" and "Trout Fishing in Europe." They are resonant with the details of the process of fishing in the novel "The Big River II".

In the report "Trout Fishing in Europe" Hemingway ironically points to the need of carrying dollar bills, not to get in prison or hospital during angling of fish. In the report "A lot of trout in the Rhone channel" there are lines that indicate the psychological state of the fisherman: "Angling slowly near the shore, trying to get to the willows or pines that grow a little higher on the border of the old course and leaning back throw-in rod to a chosen place. If you're lucky, sooner or later circle or double circles will appear on the water when trout are biting, miss and again bite, and then old eternal thrill will cover you because rod is immersing, and trout frantically tosses, spins, cuts off flow, jumps in air. Any large trout, regardless of the country in which it is found, starts such fight. "

Such excitement covers Nick Adams, the hero of the story "The Big River": "The reel is exposed. Nick's heart seemed to be stopped beating with excitement. Leaning back in the ice water, which reached up to his thighs, Nick firmly grabbed the reel with his left hand ... Nick's hands trembled. He slowly reeled up the fishing line. He over excited. He felt dizzy and slightly sick; he wanted to sit down to rest. "

Discussion. In some reports of that period the writer also mentions fate of the Greek monarchs ("Betrayal, defeat ... and rebellion" and "Kings are not engaged in deeds they did before"). The second of the above-mentioned reports reveals a picture of monarchic Europe at the early 20th century. About the Greek king Hemingway speaks with a hint of sympathy: "George, the Greek king -is the new king in Europe and possibly the most unfavorable. As Shorty says, he -is a nice guy and drags a very bleak existence. He was assigned to this post by Revolutionary Committee last fall, and he will remain in office as long as it deems necessary to the revolutionary committee. «The author also gives the words of his reporter friend about the meeting with the Greek monarch: We went for a walk in the park and saw there the queen, pruning the rose bushes. »It's the Queen, - said George. "Good morning" - she said, when I was leaving, the king said to me, "Well, maybe someday we will meet in the States." Like all Greeks, he wants to move to the States. "

Almost verbatim the words are displayed in the sketch, which concludes the collection "In Our Time": "We walked around the garden. "This is the Queen," - he said. She undercut the rose bushes. - "Hello," - she said. But in this story the whole chapter is told by one person. Thus, it is seen as a journalistic material is artistically reworked by Hemingway.

Origins of 9-14 interludes base their composition on a correspondent essay "Pamplona in July" dedicated for bull fights, a holiday arranged that days. Heroes move from essay into the collection, although the details of fights are not repeated. Hemingway calls matador named Maher "one of the greatest matadors of all times." In the essay a battle ended in Maher's hand injury is carried out. In this chapter one of the most successful and beautiful fights of the matador, and the picture of his death are described. Although some parallels between chapters 9 with the battle of the essay

"Pamplona in July" can be drawn. In the essay it is stated that "The matador is forbidden to have alternates. Maher has failed. His hand was not able to pick up the sword now for a few weeks. Ol'mos also had detrimental through wound. This was the bull of Algabeno, as well as all the other five. "

In chapter 9 also the release of the third matador to replace the first two is mentioned, " their third, still a boy, came to the stage and he had to kill five bulls, for more than three matadors are not allowed to ..." But in the essay young Algabeno cope with them gracefully "Algabeno cope with all of them. He defeated them. He worked with cloak easily, gracefully and confidently and beautifully acted with mullet. And the final his blow was decisive and fatal. He killed five bulls, one after another. " By contrast, in the chapter Hemingway gives tragic tone to the end of the battle: "... and before the last bull he was so tired that he could not aim his sword. He barely moved his hand. He was aiming five times, and the crowd was silent, because the bull was good and she waited who would finally strike. Then he sat down on the sand, and felt sick, and he was covered with the cloak, and the crowd roared and flung into the arena all that came to hand. "

The theme of skiing is reported in "Christmas on the roof of the world" and the story "The Cross in the snow." The report is told by one person , who shares his impressions about the rest of the Alps. Hemingway describes the actions and feelings while descending from the mountain, the "top of the world": "You are going as fast as you can imagine, and then you go even faster, then in your mind there is nothing left, then you understand what happened, but the earth is approaching and surrounds you on all sides, and you're sitting, exempt from the ski and look around. "Surrounding consists of the same sense experienced by Nick Adams in the novel "Cross in the snow" during being descent from the mountain, "When, suddenly hitting a sharp bend of the slope, Nick promptly flew down in his mind there was nothing but wonderful sensation of speed and flight. He drove to a small hill, and then the snow began to run away from his skis and he ran down, and down, faster, and faster, at the last the slope stepped. "

The mood of the essay "Christmas on the roof of the world," where Hemingway continues the Christmas series of essays and the story of "The Cat in the Rain" are also similar. The essay, as in any of the earlier reports, was influenced by the journalistic activity of the writer. "Christmas in Paris" bears little resemblance to the journalistic occupation. If we exclude the very last sentence in the structure of the text, the rest can be considered as an integral work of art. This is different from other Christmas essays and lacks the first-person narration. Hemingway shows Christmas in Paris through the eyes of foreigners - a young man and a girl. In the essay the writer sounds longing for a lost world and loneliness:

"- It is interesting ...What is going on at home now? - Asked.

I do not know, - said the young man. - Do you think we'll ever get back home?

The young man ... and she longed for home. It was their first Christmas in a foreign land. "

In the story "The Cat in the Rain" a couple of Americans was in Italy: "There were only two Americans in the hotel. They did not know any of those, whom they met on the stairs getting up to their room." It is also present motif of loneliness, a psychological disorder. This is reflected in the endless "want" of an American in her yet unrealizable, but such simple desires:

"- I want to pull my hair firmly and that they are smooth, and that there was a big knot on my head and to be able to touch it, - she said - I want a cat, so she sat on my lap and purr when I stroke .

Uh - George said from the bed.

I want to eat at my desk and so there were their knives and forks, and I want to burn candles. And I wish it was spring, and I want to comb my hair in the mirror, and I want a cat, and I want a new dress ...»

Here the author shows not only a new "lost" generation, but also a clear family problems, got its spread in other stories in the collection ("The doctor and his wife," "Mr. and Mrs. Elliot"). In "Mr. and Mrs. Elliot" Hemingway shows family-friendly spouses, and some ,who have not been sympathetic to the spouses, where the author followed a frank irony, if not derision.

Speaking about the collection as a whole or as a separate novella, every time we meet either private ironic subtext or frank ironic attitude towards the world. Literary irony permeates the entire collection from its name - the well-known words of prayer, requesting the sending down of the peace "in our time." As certain irony in the very composition of the book is, in fact, that even the brightest "children" and "youth" stories, such as "Three-day weather", sound ominous at a military background, and for the hero there portends to be nothing good in the future. The nature of the irony in the individual stories vary from mild to quite friendly ("The three-day storm") to angry and contemptuous ("Mr. and Mrs. Elliot"). This has echoes of the stories of the writer early in 20's where the irony of the show seems to be indispensable in the post-war reality.

However, to show the complex reality of the time, Hemingway did not rely on irony as the only sure way of reflecting reality. With no less force than that of irony, in the pages of the collection the joy of sensory perception of many things, but most importantly - the nature is expressed.

Conclusion. Analyzing the functional role of nature in this collection, U.Y.Lida writes:¹ "In the first five stories (pre-war cycle with Nick) nature serves a typical creative function. They are followed by the actual war stories and tales of the time immediately after the war. In four of them and, as might be expected, there is little or no nature at all. Short story "Mr. and Mrs. Elliot" -is the only one of these four, where there is no a direct post-war activities. But the special nature of his characters explains the almost complete absence of the nature. Finally, in the next five stories (we're not talking about "My Old Man") nature again plays an important role, but its function, as compared with the beginning of the collection, has essentially been reinvented. Even such a general idea suggests that Hemingway devotes a very special role to nature. "

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