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Sevil Musa Jafarova
 Agjabadi branch of ADPU
 lecturer
 sevil.ceferova@agcebedi.adpu.edu.az

NOTES ON THE LIFE AND WORK OF ERNEST HEMINGWAY

Summary

Ernest Hemingway was an American novelist and short story writer and journalist. His real name is Ernest Miller Hemingway. He is a Nobel and Pulitzer Prize-winning writer. He wrote his first articles in the school newspaper.

In 1917, America was slowly joining World War I. Hemingway immediately enlisted in the army, but was not accepted because his left eye was weak. A year later, he entered the Red Crescent and volunteered to drive an ambulance. He was wounded in an explosion near the war, carrying an Italian soldier on his shoulder while he was wounded, and was wounded in the leg. After that, he was declared a hero in Italy and received the "Silver Medal of Honor". While in treatment in Milan, he fell in love with a nurse, and this love led him to write a masterpiece - "Goodbye, guns." Hemingway wrote mainly about his life experiences. This can be seen in "Goodbye, weapons". The writer, who reached the peak of his career with "Who the bells are ringing for", continued his life by participating in wars.

Key words: *famous writer, Chicago, Nobel laureate, author of short stories, story, old man, sea*

Ernest Hemingway was born on July 21, 1899, in Oak Park, near Chicago. His mother was an opera singer and his father was a doctor. Ernest, the eldest of six children, had a keen interest in nature. Therefore, from an early age, he knew all the trees, flowers, and animals in nature and knew their names. Ernest also learned to shoot accurately from an early age. He was even very interested in fishing. Thanks to his hunting ability, he was able to catch 400 rabbits and about 2,000 fish a day. He considered fishing a hobby for himself. "If you don't want to kill an animal, you don't have the right to eat it," he said. One day while fishing, his father had to repair his wound with a hook. At the same time, it prepares Ernest to endure pain and suffering. So little Ernest cries because his hook hurts his face. His father shouted at him not to cry. Ernest says his face hurts. The wound was not light. To prevent the spread of the infection and not to waste time, the father decides to sew the wound without anesthesia. Seeing Ernest weeping in pain, his father counseled him: "Whistle, son. When you can't hold back the tears from the pain, start whistling and the pain will go away." These words are etched in Ernest's memory for a lifetime. It always stays in her mind and memory: men do not cry, men are just disappointed.

Although Hemingway wanted to go to the front after graduating from high school, he did not achieve his dream because of a problem with his eyes. After working for the Star newspaper in Kansas for a while, he was able to go to Europe and the fronts of the First World War as a member of a volunteer group. He took part in military operations as the driver of the US Red Cross and was wounded in the leg. He was awarded two Italian military medals for his bravery. Ten years later, he personally observed a number of events and characters in his novel *Goodbye, Weapons* (1929).

Ernest Hemingway tried to commit suicide several times. In one of his interviews, he said: "A real man cannot die in bed. He must either be killed or shot in the forehead." On July 2, 1961, he shot himself in the forehead with a shotgun. With this, he says goodbye to life.

Nobel Laureate in Literature Ernest Hemingway, who spread the fame of American literature around the world, wrote "Men Without Women" (1927), "Goodbye, Weapons" (1929), "Kilimanjaro Snow" (1938), "Death Bell" (1940), "The Old Man and the Sea". (1952), "Green Hills of Africa", "After the Storm", "Terrible Summer", "Invincible", "Killers", "Francis Macomber's short-lived happiness" and others. will live forever in world literature for his works. Ernest Hemingway's life and work have repeatedly gone through ups and downs. For example, his life was repeatedly threatened, he died, he volunteered for the First World War, took part in military operations as a driver of the American Red Cross, was wounded in the leg, was awarded two Italian military medals for bravery, a number of war-related events and characters. The fact that he lived a dangerous, contradictory life once again confirms that he was brought to the works he saw and wrote with. The strangeness and unusualness of his way of life can be seen in his work. In his novel "Goodbye, weapon" written in 1929, he wrote about the events he saw and observed. This, as his best work, is the rise of his literary work, the stage of growth. However, after this work, a period of decline began in his

work. In the 1930s, his work was characterized as a period of decline. There have been many such ups and downs in Ernest Hemingway's work.

She received a lot of royalties from her stories in her 1927 book, *Women Without Men* (sometimes referred to as *Men Without Women*). He sends his book of stories to his father and thinks that his father will be proud of him. But this is not the case. His father is very angry. She has not spoken to her son since. He returns the books. Because the vulgar language of the characters and the fact that the protagonist suffers from gonorrhoea make Hemingway's father angry. The father wrote a letter to his son: "I hoped that the upbringing I had given you was enough for him to be able to explain his sexually transmitted diseases only in the doctor's office. Apparently, I was wrong."

Ernest Hemingway begins *The Call of Death* with John Donne's words: "There is no man in the world who stands alone like an island: every man is a part of the Continent, a part of the Continent; If the waves wash away the rock on the shore - Europe is as small as a rock, if the Flood destroys your or your friend's house - the world will be reduced to a house; as well as the death of every human being makes my life miserable, for I am an integral part of humanity, and therefore when you hear the call of the church bell, never ask who has passed away; you have passed away."

Ernest Hemingway's *The Bell of Death* begins with the above-mentioned poem by the seventeenth-century English poet John Don, or rather, which is the epigraph to the novel.

In *The Bell of Death*, Ernest Hemingway also turned his pen into a bayonet in the person of Robert Jordan, the character of the *Defeated Invincible*. He turned his pen into a bayonet against fascism. Therefore, he skillfully noted: "There is only one political system that can never produce a good writer, and that is fascism. Fascism is a lie, so it is doomed to eternal barrenness. After being buried in the past, it will have no history other than the history of bloody hearts." Ernest Hemingway considers man invincible. Even in the face of Santiago, the old fisherman in *The Old Man and the Sea*, in the face of his love of life, the *Son of Man* was not created to be defeated; It is possible to destroy a person, but it is impossible to defeat him." His contemporary, his compatriot, the Nobel Laureate in Literature, William Faulkner, also expressed this conclusion to the whole world from the Nobel seat: "I reject the idea of human death, I do not believe it; Not only will man take a stand, I am sure he will win."

Ernest Hemingway briefly told reporters about *The Old Man and the Sea*: "I wanted to show the real old man and the real child, the real sea, the real fish and the real sharks, how they are. If I have managed to show it well enough and correctly, then it is possible to interpret them in different ways. It is no coincidence that Faulkner praised Ernest Hemingway's *The Old Man and the Sea*: "This is Hemingway's best work, because in it Hemingway found a God he could not find before. Before that, his heroes were moving in a vacuum, they had no past, but suddenly - in "*The Old Man and the Sea*" Hemingway found God. There are giant fish; God made this huge fish to be caught. God also created the old man to catch this giant fish. God created the shark to eat this fish, and God loves them all with the same love." So Ernest Hemingway's conclusion is that God created everything and that God loves each and every one of His creatures with the same love.

"*The Old Man and the Sea*" by Ernest Hemingway won him the Nobel Prize. The original English title of the work is "*The Old Man and The Sea*". Hemingway was awarded the Nobel Prize for this work. The author, who has a traveling and adventurous spirit, began writing this work when he was sent to Cuba and completed it in Cuba. Here is a summary of the work: Old Santiago, who lived alone on a small boat on the Gulf Stream near Havana, was a weak and wrinkled old fisherman. Each time the sun rose, his cheeks shone with the sun's rays. Santiago tried to fish in the sea for eighty-four days, but he could not catch a single fish. He hired a small assistant, but because he could not fish, he decided to become an assistant to other fishermen. Because the child's family wanted the child to come home with a fish, they also thought that Santiago was doomed to failure.

For this reason, little Manolin, who had been helping himself for years, had to help another fisherman. Nevertheless, little Manolin loved the old sea. The boy was saddened when the old man returned empty-handed by boat every day. The old fisherman and Manolin were friends, and they understood each other very well. At old Santiago's club, they would talk about baseball, about the great baseball player Di Maggio, about the fish he had hunted before. The old man, living alone, dreamed of Africa when he was young and the lions on its shores. When old Santiago returned from each hunt, Manolin would run up to him and help his fishing friend with the hunting equipment. The boy admired the old fisherman, and although he had great respect for him because he had learned everything from him, he was very sad that he had to leave him. The child spends all his free time with him, and the old fisherman wakes him up early every morning and goes to the beach together.

After loading the old boat and going hunting, little Manolin waited for Santiago on the shore, but he still could not return. Other fishermen had already begun to ridicule Santiago. He was waiting for the light to come on. All he wanted was to stay home from the hunt, and his friend and foe would accept how good a fisherman he was.

One day, little Manolin gave the two big fish he had caught to the old sailor and asked him to use them as bait for hunting. The old man, wandering in the golden yellow of the high mountains in his sleep at night, wandered in the blue of the sea. He went before dawn and woke Manolini. After drinking his coffee, he pushed the boat into the sea with Manoli's help. The old fisherman was thinking of going farther this time. As the sun began to rise, he lowered his fishing rod into the water and began to watch the sunrise with pleasure. As he watched the small fish around him jump out of the water and head back into the water, he dreamed of catching the big swordfish of his dreams. Today was the eighty-fifth day, and it was eighty-four days that he could not catch anything.

As I watched the sun rise, the ropes suddenly began to stretch. Leaving the shovels in his hands, he quickly began to pull the fishing line. Thinking that the fish he was pulling would be a good bait, he threw it to the end of the boat. His back was far away from the shore, and the green line of the shore had disappeared from his sight. As the boat moved quietly, one of the poles suddenly fell to the ground. It was known that a large fish came to eat. But the rope was so tight that he could not even understand how big the fish was. He just realized that the big fish he always wanted to catch was this fish. "Good," he said, concentrating on the hunt. The fish that fell on the hook was a big swordfish. He swallowed the bait and continued to pull the fishing line very tightly. "Yeah, eat a little more," said the old fisherman. But the fish was so strong that it began to pull the boat away. Tilov's rope was beginning to loosen. The old man began to pull the rope, but could not move. Fortunately, he insured his work by tying the rope in several places. But the roles had changed. While the old man had to pull the fish, he pulled the fishing boat and followed. Even though it was getting dark, the fish never got tired, and they were still following the boat. The old man kept telling himself that he would not lose to the fish no matter what. "I wish Manolin was with me. He would help me and he would see how big a fish I was catching," he thought. He was so hungry that he cleaned and ate the fish he had caught on the way. Although he had very little water left, he was determined to fight to the end. One hand was injured. When Dan was dismantled, the fish swallowed one of the baits and began to pull the fishing line tightly. Santiago cut the rope and tied it to the other rope. He did his job carefully. There were still 6 more ropes in reserve. His left hand had been cut from the rope and was completely numb. Suddenly he saw that the boat was slowing down, and he thought that the fish was reconciled to his death. The fish began to rise to the surface very slowly. It shone brightly in the bright rays of the sun. And it hit the water again. It was at least half a meter long from the boat. He was thrilled to see the Santiago fish, the largest fish he had ever caught.

The evening passed like this, it was already morning. "It means it is facing south" (5, 33), said the old man. Or the current would take us north. He said he would be happy if we headed north, which showed that the fish was tired. He was very tired. He decided to sleep by eating the rest of the fish he caught. He wrapped the rope around Tilov's healthy hand and began to sleep on the side of the boat. It was already the third day at sea. The fish was spinning around the boat. He thought, "I'm not going to lose in the end." The rotation of the fish continued for two hours. But now each turn was shorter. Understood, the fish was already using its last chance. "I have to kill him, despite his greatness and beauty. He wanted to kill the fish he had forced out of the water with his spear. As the spear pierced the fish, the fish began to revive and move away from the boat. After a while, he noticed that the fish was still motionless on the water. The fish was already defeated. He thought of pulling the fish. It would be difficult to carry at least seven hundred kilos of fish. An old fisherman stabbed a spear and killed the fish. But the bleeding and the smell of blood were not a good sign. Before long, two sharks followed the boat, smelling blood.

Although the old man struggled with all his might, he no longer had a quarter of the fish. During the night, the sharks began to attack again. There was no point in fighting them anymore. He tore off a piece of fish, turned around and bit it again. He had little left of the swordfish. In the morning, all the fishermen gathered around the boat, and everyone looked at the fish in amazement. Little Manolin hurried to Santiago's house. Santiago was asleep when he entered. Manolin did not leave his head until the old man woke up. When he woke up, he handed his coffee to Santiago. Santiago said sadly to Manolin, "They beat me, Manolin, they beat me." The boy replied, "You were not defeated by a big fish, but by others." The tired old man fell asleep again. But the child was still on his head. He would go hunting with her no matter what. Because there was so much to learn from the master fisherman.

The means of artistic description and expression must be strong in works of art. Otherwise, the work of art will be dry and pale. In short, the artistic description must be in place in the works of art. In this sense, the story "The Old Man and the Sea" (even in translation) has artistic details with strong means of artistic description and expression. For example, instead of pulling heavy, unbalanced fish out of the sea, the rope cut his hands and cracked them. None of these cracks were fresh; they looked like old cracks in arid deserts.

Everything but his eyes were old, only his sea-blue eyes were ablaze with youthful passion; These eyes showed how invincible the old man was." (1, 574)

Sometimes a person wants to keep the positive qualities of others, but he also wants the positive qualities of others. For example, like the old man in Hemingway's *The Old Man and the Sea*: Why did he suddenly come to the surface? The old man asked himself. "He probably wanted to show me how big he was." Very well, I saw, I understood his intention. Now it's my turn, I have to show him how.

I wonder what would happen if he saw my crippled hand? I wish he thought better of me than he really did, and I tried to be what he wanted me to be. I would like to be such a giant fish myself, provided that my will, vigilance and intelligence remain in me, and the power in the fish remains in me" (1, 612). So Ernest Hemingway does not spare a man what he desires for man, what he wants to be and what he wants to see in himself. In the story "The Old Man and the Sea" he presents in an artistic way that everything is for the sake of man.

Ernest Hemingway is also the author of genius stories. His stories "Snows of Kilimanjaro", "Francis Macomber's short-lived happiness", "In a clean, bright place", "After the storm", "Hindu settlement", "The old man on the bridge" are very original in terms of literary and artistic values. It is no coincidence that Marquez considered *After the Storm* to be the most perfect example of the story genre, and said of it: in the volume of the material; so is the iceberg - a piece of green ice visible to our eyes in all its splendor; however, this huge piece is one-eighth of the total mass, and seven out of eight are under water, and it holds them all together ..."

The image of Harry in Ernest Hemingway's *Snows of Kilimanjaro*, and his fate is a kind of Hemingway's own destiny. Therefore, Hemingway, who lived the last years of his life in despair, is sometimes said to be the result of the image of Harry he created. The story of the *Snows of Kilimanjaro* states: "... There, in front of him, he saw an incredibly bright, giant square Kilimanjaro peak with its head held high in the sky, which blinded the whole world and pierced its whiteness under the sun's rays. Then he realized that this was the place he was going to ... "That's the place Harry and Hemingway were going to be" (2, 14). For a true writer, every book is a beginning, a new attempt to achieve something inaccessible. He must always strive for what no one else has accomplished, or for others who have tried but failed. In this case, if he brings a lot of luck, he can succeed.

It would be much easier to create literature if it were required to write in a new way not only about what was written, but also about what was well written. Precisely because they used to be great writers, modern writers have to go far, beyond their reach, to a place where they can't get help from anyone. Yeah AI that sounds pretty crap to me, Looks like BT aint for me either. A writer should not tell people everything he wants to say. Thank you again" (2, 15). Here are the highlights of Ernest Hemingway's Nobel speech: Every Nobel laureate should know that there are great writers who do not receive this award. In addition, Nobel laureates in literature know very well who other writers deserve the title. At the same time, creativity is a process of loneliness. But the work of a good writer confirms that there is an eternity ahead. According to Ernest Hemingway, the beginning of a real writer's writing a book is an attempt at something inaccessible. If he is lucky in this endeavor, of course, he can succeed. According to him, creating literature is not easy. Because great writers created literature long before each writer wrote. Each of these points in Ernest Hemingway's Nobel speech is a necessary and valuable idea for writers, as well as for the literary environment.

In the 1930s, there was a certain decline in Hemingway's work. The reason for this was that the writer, "dizzy from success", fell into "star disease" and behaved like a real "macho". His interest in Spanish bullfighting, lion hunting in Africa, and other exotic pastimes stemmed from Hemingway's desire to look different from society (6, 3). Of course, this self-deception could not bypass the writer's creativity and affect the sincerity and vitality of his works. It is true that the author's documentaries "Death in the Afternoon" (1932) or "Green Hills of Africa" (1935) about Spanish bullfighting were generally interesting, but there was no real Hemingway's art. According to critics, the most successful works of this period could be considered such stories as "The Instant Happiness of Francis Macomber" and "Old Climancar" (1932).

The Spanish Civil War revealed a number of notable features of the citizen and writer Hemingway. As a military journalist, he was at the height of the civil war. He had witnessed horrific scenes of human heroism

and betrayal. The play "Fifth Band" (1937) and "Who is the bell ringing for?" (1940) appeared as a result of the bitter lessons of this period. After a ten-year hiatus, in 1950, Hemingway published his novel "Across the River, in the Shadow of the Trees." The novel, which took place in Italy during the Second World War, was unequivocally considered a failure. There were even parodies and feuilletons addressed to the author. Hemingway, who knew best the merits and demerits of his work, was silent in his objections (7, 24).

In return for the embarrassing failure, the writer published the story "The Old Man and the Sea" two years later in Life magazine. "Man can be destroyed, but it is impossible to defeat" - the main leitmotif of the work was reflected in this winged expression of the author. This hymn, a passionate hymn to man's strength, will, endurance and eternal love, did not leave anyone indifferent (8, 27). The following year, he was awarded the Pulitzer Prize for "Old Man and the Sea," and Ernest Hemingway restored the lost writer's reputation. He became the favorite author of millions again.

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